Study on the Application of Music Scores Teaching on College Music Education

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Abstract: It is one of the important training objectives of the music education major in China's ordinary colleges to train qualified music teachers in primary and secondary schools. Most of the textbooks used in the core syllabus for sight-singing instruction are in the form of staves, and there are very few lyrics. However, at present, most of the primary and secondary school music textbooks in China use the notation version. From this point of view, genealogy still dominates the current music curriculum in primary and secondary schools. The author agrees with the main position of the staff notation in the sight-seeing course. The spectrum-viewing and singing instruction at the same time will meet the needs of the training subject's professional ability in the future. This article proposes training ideas for music notation of college music in colleges and universities from the aspects of notation recording, notation use, spectrum-viewing and singing and so on to provide reference for curriculum teaching.

1. Introduction

Both tabs and scores are a way of notation. The staff uses five lines and four spaces plus high, medium and low clefs to determine the pitch position. Notation is to use Arabic numerals to represent the name of the sound, while using low and high points to represent the sound zone. Throughout these two notations, the history of the stave is even longer and the notation function is more perfect. The notation that can be applied to instrumental music can also be applied to the vocal music notation, and its spread and use are more extensive. The score was invented on the basis of the stave. It is mainly used to record songs, and its sound zone settings are in line with the common voice range of vocals. Compared with the staff, notation is easier to make clear the tone of the music. Especially in the process of recording the folk songs of the five-tone tune system in our country, the performance of staves is not as direct and concise as the spectrum. As a result, in modern times, there are a large number of musical scores in China that use musical records, including vocals and instrumental music.

There have been music scholars who have said: "Our music must go abroad, and we have to solve the problem that notation music is converted to stave music... ." In fact, neither the stave nor the score are the inventions of our country. The birthplace of the staff is Greece, and during the period when stave music was stereotyped, it is said that school song singers were brought into Japan from Japan. Both are exotic goods. The promotion of notation in China is relatively better than the stave. One of the major factors is that almost all music textbooks in primary and secondary schools in our country use the notation version. Although there are also stave versions of music textbooks, the amount of use cannot really be compared to the notation version. This kind of education has invisibly given us the notation and the concept of the first tune. The main advantage of notation is that it directly reminds the nickname of the note, and at the same time it can quickly let us sing the quasi-acoustic tune.

At present, the notation of national musical instruments in our country shows changes from simple spectrum to stave. For example: "Liu Qichao, Tianqi Zhang Yan's selection of playing zither" published by People's Music Publishing House, "The Collection of Guzheng Ensemble" published by Shanghai Conservatory of Music Press, edited by Wang Jianli and edited by Shanghai Music Publishing House, "Liu Wenjin's Erhu Collection "Qiangqin Advanced Etude" Wu Qiang and others published by Shanghai Education Publishing House all use the notation of the stave. This is mainly the use of some of the record advantages of the stave: such as the two-tone, the chords of the

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mark, the zone of the beat, tuning conversion, piano accompaniment (or other musical instruments) to join, playing techniques tips. Therefore, the author mentioned that "to solve the problem of musical notation for the conversion of notation music notation", the author thinks that the difference should be based on the actual situation, in the pros and cons of the two notations.

2. The use of score records

In the recording of musical works in China, notation is mainly used in vocal music and national instrumental music. This is determined by the characteristics of the notation records. The characteristics of the notation are summarized as follows:

The characteristics of the zone are: below the digital spectrum plus bass points, which are equivalent to the sounds in the small-character group, which is called the bass spectrum of the spectrum; the spectrum spectrum area: the digital spectrum does not add points above and below, equivalent to all the sounds in the small-character group; Zone: Above the digital spectrum, high-pitched points are equivalent to the small-character second-group sounds. Adding two points above and below the digital spectrum means more bass or higher, while other zones use lower or higher octaves. The high, medium, and low three zones are the common zones of the score recording. This just includes the common voice zone.

Monophonic: Schematics are good at expressing single melody, and vocal songs are mainly monophonic. For re-song, chorus, you can use a few lines of music at the same time record. This is also very consistent with the monotony of vocals. Monophonic notation usually does not appear in dual-tone, chord, and other records.

The clarity of the tune-up: Because the notation used is the first tune-up record, the tune of the note is clearly indicated. At the same time, there will be no tone change in the melody (except for the temporary change tone). Make it easier for the singer to sing quasi-accurately. For the notation based on the national dialect, the notation records are more appropriate for the tone expression. The musical notation of the national musical instrument mentioned above is derived from the comprehensiveness of the notation prompt and the analysis of the musical instrument fusion.

The relative ease of writing: Under the requirements of fast notation, there are training methods for staff and notation. However, looking at the writing methods of the two, the writing of the staff needs to prepare five-line manuscripts in advance, and the notation can be directly written. Combined with the top-down features of the notation, when ethnomusic music scholars work in the fields, the notation record is sometimes more convenient and faster.

3. The spectrum of music training focus

Comprehensive and beautifully sing: Like pop music and ensemble score, singer should pay attention to the name of the work, composer, and regional cues, speed styles, tone numbers, beat numbers, and expression terms in the score. During the process of singing, attention should be paid to the division of phrases and the analysis of the connections between phrases, which is very helpful for enhancing the ability of music understanding and memory. At the same time, it is necessary to develop a beautiful sight-seeing habit, because singing is the most natural expression and expression of melody. When you first start singing, you need to pay special attention to the contrast between the strengths and weaknesses of the phrase and the change of speed. If you want to see a certain stage, you need to think about the purpose of using these expression terms in the score, and finally apply it to the singing. Gradually cultivate a good musical perception.

Integral: Although notation is directly used to remind the note's title, for the basic note, the concept of pitch must first be established. It is recommended that you listen first and then sing, and firmly grasp the position of the pitch, which can fundamentally solve the problem of pitching. Therefore, the various scales, chord connections, and interval arias are all necessary in the spectrum.

The use of musical notation is the first tone of the visual lyrics. There will be no tonal changes in the melody, and it is relatively easy to sing accurately. However, in the spectrum, there are also

temporary changes and tone colors (changes in harmony and melody). The pitch of these changes can be trained by various semitones and tonal scales. For example, folk songs in the Xinjiang region are often used for harmony and melodies. Before singing these songs, you can familiarize yourself with the tone of minor tune and the characteristics of folk songs in Xinjiang. In this way, the #5 or #4 appearing in the score can be relatively easily grasped.

Transfer pitch: There is a certain difference between the transfer of the score and the transition of the stave. The main reasons for the difference are: the stave shows the position of the pitch of the melody visually; the spectrum is marked with the first tune of the tune. When music is transferred, the notes of the score and the stave will be different. In the transfer of recent relations, the key number of music does not necessarily change. The records of the staves are often represented by some associated changes. Notation may appear first time • Fixed singer profile. For example, there is a sentence in Ancient Song "Suwu Shepherd" that transfers from F to F. It belongs to the transfer from the master to the genus. There is no change in the number. The score record is as follows: 1=bB

$$6\ 6\ 6\dot{3}\ |\ \dot{2}.\quad \dot{1}\ |\ 6\ 5\ 3\underline{23}\ |\ 5\quad -\quad |\ 2\ 2\ 3\ 5\ |\ 7\quad -\quad |\ 2\ 7\ \underline{672}\ |\ 5\quad -\quad |$$

In this phrase, the first four subsections belong to the F-regulation, and the last four sub-sections are transferred to the F-monastery. However, since the four sub-sections do not change the b. If the singer name should be changed to:

$$5\ 5\ 6\ \dot{1}\ |\ 3\quad -\quad |\ 5\ 3\ \underline{235}\ |\ 1\quad -\quad |$$

after the transfer, the four sub-sections will continue the singer's way of chanting, but the number should change accordingly, ie, 1=F. Because the music is switched back to the F-regulation mode after this sentence, and the transfer of the two is originally a transfer of near relationship, the same transfer conclusion can be obtained by using the rule of "changing the palace as a corner" in the national tone mode. Therefore, in this case, the use of music scores and fixed titles is more convenient than changing the key signature.

In the far relationship transfer, the number may change, because the staves have the characteristics of the development of the melody line, before and after the transfer, the intuitive pitch concept can be obtained by observing the interval distance. The score is a direct name for the title, especially after the transfer of the first tone and the new tone is the first tune, in the interval distance display is not as straightforward as the stave, so when the literary inevitably biased. For example, the selection of the opera "The White Haired Lady" by Yang Bailao consists of four parts, which are based on ethnic styles. The first part and the second part use the A-regulation; the third part is transferred to the g-adjustment; the last part enters the a-commercial adjustment. Both transfers belong to the telegraphic transfer, and the records in the scores are: 1st and 2nd part 1=D; 3rd part transfer, 1st before 2 and 1=F; 4th transfer, 5th before After 4, turn 1=G. Seeing such a transfer mark is difficult to visually sing if there is no other pitching aid.

When you encounter such a situation, you can listen and sing. Listening can help us establish a relatively stable pitch and relatively complete music expression. More importantly, it can prompt us to transfer places and prepare for our next sighting. Of course, listening here can also use the hand-side musical instrument to play the music first, which is also beneficial to enhancing the professional operation ability of music major students.

When the stave hits this kind of transfer, although it is relatively easy to find the new pitch position, it is still necessary to do an accurate analysis. Analyze the characteristics of transfer and the motivation of transfer. Transfer characteristics can be summarized as near relationship and distant perspective transfer. Transfer motivation is often associated with song development.

The division and connection between the concept of first tone and fixed tone: In music education of colleges and universities, the function of simple spectrum singing should complement the five-line spectrum. As mentioned above, the applicable objects of notation and staff and the tendency of notation are different. In the sight-singing course, the staves should be the dominant position. After all, the notation function of the staff is better than the notation, the scope of application is wider, and the transition is more comfortable. At the same time, the author advocates

the use of the first tune name in the staves of staves. This not only makes the conversion of staves and notations more flexible, but also maintains a balance between staves and notations in the vocal lessons.

For music education students, Geneaspect should be used in vocal music. Through training in the spectrum of sight-singing and singing courses, we can quickly find out the tune, rhythm, pitch, style, speed, and artistic processing of the songs to improve students' improvisation ability.

Some scholars have proposed that the direct singers of the scores are fixed singers (referring to the direct singers of the non-C tune-up direct lyrics as their fixed singers), and have similar requirements in the comprehensive scrutiny of the 2000 Youth Songs. I personally feel that there is no need for this type of conversion of musical notation into a fixed title. In the course of music theory, we have the mutual translation training of staff and notation, and require music students should have the ability to write two kinds of notation. It has already been shown that we can move the nomenclature to the staves. As far as we need to sing them directly, we have violated the original intention of the invention of Genesis and it is not in line with the habit of using the score. The author agrees that the concept of top-down is deeply rooted in China. This situation is not bad. Imagine moving a piece of piano to another tune, which aspects should be cultivated: the establishment of a rapid ability to shift spectrum, the establishment of a mastery of the keyboard, the establishment of transposing visual sings, and the ability to start thinking first? The author personally feels that it is easier to establish top-down thinking ability for this kind of demand, and it can be changed without change. The piano works are multi-vocal music works, regardless of what the composer writes in which tonality, with multi-sound characteristics. After familiarizing these melody lines with the concept of the first tone, the transfer of the piano works together with the basics of keyboard transfer is not a difficult task. Just as the piano accompaniment of vocal works can be transferred according to the characteristics of the human voice zone, it is a truth. Therefore, the necessary concept of the first tune and the basics of the spectrum should be generalized.

4. The training of the ability of visual sings

Another important item that can't be ignored in the visual singing is the ability to see vocal vocals. In the "Spellbook" compiled by Prof. Zhao Fangxing, there is a clear requirement and systematic training for this ability. Combining the author's own experience, the training of the vocal vocal spectrum must first of all require clear requirements: whether it is a score or a spectrum, it should have the ability to see words and phrases.

The specific training process can be summarized as follows:

(1) Interpreting musical notes: From two musical notes to multiple musical notes. From the accurate vocal names to the syllables of the alphabet, the main purpose of the training is to grasp the pitch of the melody connection.

(2) Accumulation of rhythm vocabulary: Memorize common rhythm combinations in vocabulary. For example, 28 rhythms, split rhythms, etc., rhythm in the melody, is to combine different words in accordance with the beat method. At the same time in the process of singing should be swinging, which helps to determine the unit time of the various rhythm vocabulary in the process of singing and music before and after the unity of the speed.

(3) From Jane to Difficult: Seeing the vocal vocals is a kind of skill training. It should be from shallow to deep. From the beginning of a short phrase, the simple rhythm of the rhythm and the sound zone is arranged, starting from a selection of works that are familiar to us, and the requirements are raised one by one.

(4) From mono-syllables to lyrics: Before direct lyrics, you can perform some single tone vocal training. This type of training is like a transition between the name of the lyrics and the lyrics. Let students put aside the burden of the lyrics, use monophonic words, such as la, mi, nu, etc., at slowing speeds, sing while thinking about melody changes. Once there is a noticeable improvement in monophonic melody, one can begin to consider the vocal aspect of the vocabulary.

(5) Read the lyrics: reading the lyrics not only helps in the structural division of the works, but also provides a preview for the pronunciation. At the same time, it can also intuitively tell us the

meaning of song expressions, song style and other information.

(6) Lyrics as a singer: Be sure to combine the swing, eyes in front of the mouth, try to be ready for the next tone before opening.

(7) Musical memory ability: The ability to sing and build music melody, summarizing their own problems after singing, and summarizing the results, so that our vocabulary skills can be long-term progress.

In music education, piano accompaniment is often used in vocal singing. For the training of qualified elementary and middle school music teachers, mastering and achieving a certain level of piano improvisation accompaniment ability must be cultivated. For the scored songs, we are more inclined to think first-hand and familiarize ourselves with the various harmonic chord connections in the keyboard. Combined with the theory of keyboard harmony, the accompaniment ability of the scored songs is relatively easy to train. The author advocates to add some simple and practical piano accompaniments in the process of singing simple musical melody. In the early stage, the harmony analysis was performed on the melody, and the theoretical knowledge was applied to the practical operation after class. After reaching a certain level of proficiency, students can make a request for self-playing and singing in the classroom. In the self-playing self-song, due to the addition of the instrument, the tonality has a better protection. It is also due to the improvisation of the accompaniment, the higher the concentration, the more comprehensive the skill level. This requires proper guidance in the classroom and lots of practice after class.

Acknowledgements

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