

# Vertical Music Thinking Cultivation in The Field of Acappella Into The Music Classroom

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## Abstract

Since long ago, the music classroom teaching thinking to monophonic horizontal music thinking. Chorus has always been a difficult point in the practice of music teaching, under the guidance of this thinking, teaching ignores the harmonic relationship of music, just simple "listen to the song to learn to sing", the students did not establish a three-dimensional thinking of the sound, the realization of polyphonic chorus is difficult for the students, the students can not grasp the basic musical literacy, to enhance the core qualities of the music is impossible to implement. This paper tries to realize the basic music literacy of students through the use of a cappella. This paper tries to introduce acappella into the current music classroom, aiming to change students' musical thinking, help students develop good listening and singing habits, promote students to establish vertical musical thinking, and use rich acappella elements to achieve the purpose of stimulating students' choral interest. In the learning process, students' cooperative ability can be exercised, and creativity and imagination can be developed continuously.

## Keywords

Music classroom teaching; Three dimensional thinking; Acappella; Vertical music thinking.

## 1. Introduction

Music teaching in the context of core literacy, in recent years, gradually began to pay attention to the cultivation of students' comprehensive quality. Choral teaching is regarded as an effective way to learn the basic qualities of music and develop the comprehensive ability of music, and the music classroom also pays more and more attention to choral teaching, and also puts forward the concept of "students can sing in chorus, and there is a chorus in the class". However, it is undoubtedly quite difficult for students in basic education, for primary and secondary school students with weak knowledge of music theory, and for a long time under the guidance of horizontal music thinking. In the face of the dilemma of choral teaching, how to change students' horizontal music thinking into vertical three-dimensional music thinking is an urgent problem for us to solve. The author tries to introduce a cappella, a cappella form into the music classroom in an attempt to inject new vitality into the choral teaching, to solve the problems of choral teaching in the training of rhythm, intonation, harmony and so on, so as to improve the choral ability of the students, and to make the students' comprehensive qualities get Development.

Acappella, an unaccompanied, vocal imitation of instrumental timbre art form, its most obvious feature is the unaccompanied purely vocal (mainly male) singing monophonic music form, improvisational and no obvious beat, built on the basis of natural scales without any changes. [1] In the 20th century, a cappella began to revitalize and evolved into the rich modern a cappella, which is the scope of this paper. Modern a cappella refers to the a cappella massed choral performance art form. Through practice, it is found that a cappella, as a form of

polyphonic singing, has a non-negligible role in the improvement of students' singing ability and the cultivation of music literacy. The following article will study the feasibility of a cappella in teaching and explore the application path of a cappella practice in the classroom.

## 2. Feasibility Analysis of Acappella in Primary and Secondary Music Classroom

Acappella is a music practice activity that needs to be completed by teamwork, contains rich music elements, and has high requirements for students' basic music literacy. Inviting a cappella into the music classroom promotes the formation of students' basic music literacy and can give full play to the nurturing function of music, stimulate students' interest in learning choral singing, cultivate students' teamwork ability, and help students establish vertical music thinking through day-to-day practice. Through the study of a cappella, we help students learn and master various musical elements, such as rhythm, pitch, harmony, etc., and promote the coordinated development of all aspects of music core literacy, and ultimately implement the core literacy of students.

### 2.1. Improvisational Polyphony Cultivates Students' Vertical Musical Thinking

Acappella is a form of unaccompanied polyphonic art singing, which is characterized by improvisational rhythmic beats. Grasp this feature, the acappella used in choral teaching, through the textbook instrumental works, vocal works, etc. adapted into the form of acappella, in the process of classroom practice, through the study of acappella in this form, subconsciously cultivate students to establish a vertical musical thinking, and develop good listening habits: not only can pay attention to the horizontal linear development of the music, but also build vertical stereo sound, listening, analysis, practice, exercise students' musical thinking. In the process of listening, analyzing and practicing, students can exercise their vertical stereo thinking. Modern Acappella, compared to traditional choral training, is more inclusive in the selection of the content of the work, with the characteristics of changing rhythms, strong rhythm, improvisation, in the process of learning Acappella, according to the ability of the students to improvise within the same harmony, which effectively solves the problem that some choral works are too high for the range of the students, which, to a certain extent, helps the students to establish the concept of harmony and realize that music is constantly evolving vertically in addition to the horizontal flow of lines. For example, the Minuet (Figure 1), an instrumental work, is usually taught by teachers around the main theme of the work (Figure 1), focusing on the horizontal development of the music.



Figure 1. Excerpt from "Minuet Dance Music"

This way of learning is relatively shallow, the vertical development of music is not easy to be found, but it is inseparable from the development of music, ignoring the vertical development of music, students can not feel the rich orchestration and harmony of the work, and it is difficult to appreciate the musical colors and complex musical emotions depicted in the work. Using a cappella in chorus, students participate in multi-part singing practice and feel the rich sound of multi-part singing, so that they can have a three-dimensional acoustic feeling of the work, and form the thinking of listening to music vertically through cumulative learning. The following is the author's adaptation of the Minuet (Figure 2), (Figure 3), according to the actual ability of the students, the teaching can be made to lift the key, create lyrics, rhythm changes and other processing.

The image shows a musical score for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The score is in G major and 3/4 time. The vocal parts are written in treble clef, and the piano accompaniment is in bass clef. The score consists of two systems of music. The first system shows the vocal parts and piano accompaniment. The second system shows the vocal parts and piano accompaniment. The piano accompaniment features a rhythmic pattern of eighth notes and quarter notes.

Figure 2. Score Example

The image shows a musical score for piano accompaniment. The score is in G major and 3/4 time. The piano accompaniment is written in bass clef. The score consists of two systems of music. The first system shows the piano accompaniment. The second system shows the piano accompaniment. The piano accompaniment features a rhythmic pattern of eighth notes and quarter notes. The score is labeled with the number 2 at the beginning and 14 and 18 at the start of the two systems. The text '完整乐谱' (Complete Score) is written above the first system.

Figure 3. Score Example

## 2.2. High Requirements to Promote Students' Basic Music Literacy

Acappella, as an a cappella multi-part choral form, is not accompanied by piano or other instruments compared to traditional choral singing, which puts forward higher requirements on students' pitch, and needs to rely on students' good inner sense of hearing to sing in multiple parts. Rhythm is the skeleton of music, an important part of music. This is especially true in modern a cappella. While grasping the accurate pitch, students also need to be able to master complex and varied rhythms, flexible and free rhythms, such as joining the air beat, attachment point, syncopation, connecting lines and other complex rhythmic patterns, which puts a higher demand on students' ability to perceive rhythms, and they need to practice the rhythms of the single voice to achieve the skillful use of the rhythm. In addition, students also need to form harmonic thinking, based on three degree intervals, each lesson as a pre-lesson vocal practice training, in the continuous practice, gradually upward to the triads, seventh chords, etc., in the process of interval training, understanding and recognizing chord connections, harmonic colors, etc.. In conclusion, while learning a cappella, students will be helped to perceive the basic musical elements and develop their basic musical qualities.

## 2.3. Rich Forms to Stimulate Students' Interest in Learning Chorus

Before being able to complete the work, a cappella needs pitch training, such as modeling, composition singing, two-part counterpoint exercises, etc., as well as rhythmic training for the transition from mono to diatonic, through rhythmic games, the use of cups, tables and chairs, etc., to beat the rhythm, and to enrich the form of music learning. Comparing to the traditional choral training method, the musical elements are much richer from learning to sing the melody of a single part to the two-voice counterpoint. This not only helps students to master the chorus step by step, not only solves the difficulty of singing in two-part harmony, but also greatly stimulates students' interest in participating in the chorus, and implicitly increases students' expectations and willingness to learn music in the long run.

## 2.4. High Collaboration to Develop Students' Musical Cooperation and Creative Ability

Acappella, whether in the two-voice singing, or in the percussion rhythm, all need cooperation between students and students. The musical style and emotional feelings of the work are jointly expressed by the students, which requires the tacit cooperation of the collaborators, through the day-to-day training of a cappella works, in order to achieve a high degree of coordination, the learning process invariably enhances the students' ability to cooperate. Modern a cappella style genres are diverse, there are completely with the human voice as a backing instrument, but also part of the melody instrument, part of the addition of percussion or B-box and other forms, which leaves room for students to create, for different students' interests and specialties, such as for the students who have a good sense of rhythm, you can allow him to create a B-box. in the practice of participating in the students can develop the spirit of cooperation and coordination, and give play to the imagination and creativity. In the practice of participation, students can cultivate the spirit of cooperation and coordination, and give full play to their imagination and creativity.

## 3. The Application of a Acappella into the Primary and Secondary Music Classroom Strategy

### 3.1. The Use of Vertical Thinking Listening to Music, Try to Acappella Chorus

In the traditional teaching, listening to music, always focus on the development of the horizontal melody line, confined to analyzing a certain kind of musical elements, such as rhythm, pitch, harmony, etc., ignoring the complete work of the listening, such a way of teaching hinders

the students to explore, digging the depth and breadth of the music. This way of teaching prevents students from exploring and exploring the depth and breadth of music. As a matter of fact, the expression of musical emotion must be realized by the presentation of a complete work. Therefore, in the music classroom, students should be helped to establish three-dimensional thinking in listening to music, to help them understand and build up the whole piece of music, to exercise the logic of musical thinking, and to carry out in-depth music learning. In listening, combine vertical thinking with horizontal thinking to form three-dimensional sound thinking, capture other sounds besides the main melody, such as the sound of accompanying instruments, onomatopoeia, bird calls, etc., which can be appropriately adapted to join in when learning to sing the work and try simple two-voice a cappella. Taking the lesson "Nai Yo Nai" from the Human Voice Version 2 as an example, students are guided to capture the rhythms of the accompanying instruments, (Fig. 4) and (Fig. 5) exploring the use of different timbres to strike these two rhythms for a cappella training.

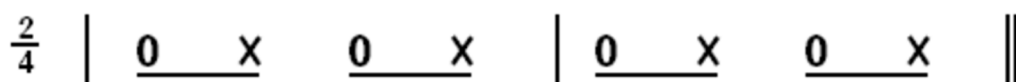


Figure 4. Score Example

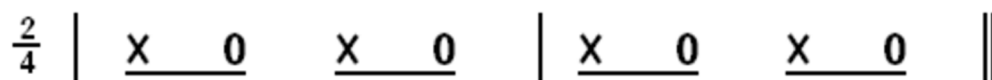


Figure 5. Score Example

### 3.2. Design Targeted Exercises to Help Students Perform Acappella

#### 3.2.1. Cultivate Students' Inner Sense of Hearing and Help Them With Pitch Training

Pitch plays a crucial role in music performance, and pitch training is also the most important part of daily teaching. For primary and secondary school students, not indeed is not easy to master. A cappella singing, no piano accompaniment, completely relying on students' inner hearing to complete, which is undoubtedly very difficult. How to solve the students' pitch problem in a cappella teaching is very crucial. When doing single voice exercises, students can start from constructing singing intervals, first think of the pitch position in their minds without making a sound, and then make the pitch, so that they can develop their inner hearing. After a period of training, students can be asked to sing scales, from complete scales to incomplete scales. The teacher will dig out the notes that the students are not able to pronounce, so that the students can use their inner hearing to think of the pitch in their heads. Through the above training methods, students repeatedly feel and train, pitch problems can be effectively improved. Multi-voice cooperation has always been a difficult teaching point, you can start by singing the main sound of the low voice, try to two-voice cooperation, and slowly complete the two-voice singing of the complete work. The design of such targeted exercises, long-term practice, the students of the concept of pitch formation and mastery will be significantly improved.

#### 3.2.2. Rhythm Games as an Entry to Help Students Break Through the Rhythm of the Difficult Points

The teacher can design a wealth of rhythms, so that the students to the body as a backing instrument, such as clapping, patting the legs, twirling the fingers, flicking the tongue, etc., not only to stimulate the interest of the students to learn, but also to cultivate the students'

rhythmic sense of movement. The sense of rhythm can also be cultivated. Involving the body in rhythmic learning can help students establish the concept of constant beat, and through the accumulation and consolidation of one lesson after another, it can avoid the phenomenon of students singing faster and faster in teaching. A cappella is a form of music that imitates instrumental music with the human voice. Teachers can guide students to imitate a variety of sounds in life before learning to sing, such as imitating the sound of a train colliding with the railroad tracks with (kong).

### 3.3. Add Rich Musical Elements, Inspire Students to Create Music Modern

Acappella contains a wealth of musical elements, there are human voices imitating the sounds of animals in nature, and even the elements of different instrumental timbres, the emergence of these elements, so that the listener has a different sense of experience, but also to make the a cappella performance form more diversified. [2] With the development of the times, there is now the addition of rap rap form. These rich musical elements are the source of students' creativity, when learning to sing a cappella, students can explore the sound in depth, can be combined with life experience, to achieve the living learning, can be based on their own interests and specialties, adding diversified musical elements to enrich the works of a cappella, to achieve the joy of learning and skillful use. For example, in the lesson of "Little Junior", students can adapt according to the lyrics, the work is a two-part body, after the end of the first part, add a rap rap created by the students to help students interpret the connotations of the work, and use a rich form to enhance the students' musical expression, and exercise the ability of musical creativity through practice.

## 4. Conclusion

In this paper, through the attempt of a cappella in the music classroom, we promote students to form the listening habit of three-dimensional thinking, and gradually cultivate students' music perception in all aspects starting from rhythm and pitch, so as to effectively improve students' music core literacy. Through long-term music learning and inculcation, to educate people with beauty, so that every child enjoys learning! Become a new man of the times with comprehensive development!

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