

FEATURES OF THE FORMATION OF VOCAL-PERFORMANCE ABILITIES OF STUDENTS IN THE SYSTEM OF MUSIC EDUCATION IN CHINA

Introduction. At the present stage, music education in China is based on the synthesis of traditions and active search for new teaching methods. In the context of dynamic socio-economic changes, the approaches to education in general and to music education of schoolchildren as well are changing.

Numerous musical contests and festivals of children's creativity, broadcasts of musical TV shows determine the relevance and demand for music education in the field of vocals. In this regard, the role of school and additional music education increases. The development of new methods and pedagogical principles of music and vocal education becomes important.

The content of music lessons in Chinese schools consists of listening to music and singing instruction. In many respects the determining factor of interest in music lessons is the personality of the teacher, his qualifications and skill, so the problem of music teacher training is given serious attention in pedagogical theory and practice. An important aspect of the professional level of the teacher is the knowledge of how to develop general and musical abilities of students, their musical outlook in the process of teaching vocal art, how to use personal potential of students (knowledge, thinking, interests) so that the work on the formation of performance skills and musical culture in general would be more effective.

The purpose of this article is to focus on the basic aspects of vocal technique, based on personal experience with students in China.

Basic skills mainly refer to the basic elements of vocal music except for the basic knowledge of the overall category of pure music (such as sight singing ability, rhythm simulation ability, knowledge of music theory, etc.). The basic elements are breathing, vocalization, resonance, and utterance.

Almost all authority figures believe that the most fundamental problem affecting singing is breathing. In ancient Chinese vocal music theory, there is a saying that "good singers must first adjust their qi"; vocal music educator Ferrancissk Lamperdi also said that "the learning of singing is the learning of breathing" [1]. It can be seen how important breathing is for singing. The normal requirement of breathing training is how to store a large amount of air in the chest and abdomen, not how to force the air out. Many of us don't understand this very well, and even mistakenly believe that the function of singing and breathing is how to get lucky and how to exhale the breath. In fact, the correct requirement is just the opposite. Scientific inhalation is much more important than reasonable exhalation. Because the "sound line" is supported by air, without enough air as the sound source, it is impossible for the "sound line" to remain smooth, free and round. To achieve this goal, the practitioner is required to not only fully expand the thoracic ribs, but also strictly control the transverse abdominal muscles while breathing. The fulcrum of breath is the support of the strength of the waist and abdominal muscles (called dantian in Chinese tradition) for singing, which is to obtain the most beautiful and best sound with the least energy and the least energy. The fulcrum must be solid, strong, and able to support the strength. It must be down-to-earth, head upright, full of confidence, and use the air as if walking forward. Do not use air like walking on thin ice, stepping on a steel wire, tip-toe, and sneaky. The fulcrum in singing should include more muscle control and flexible elasticity. It should also be based on scientific and correct breathing to support and control singing, so that emotional expression can be more adequate.

The vocal relationship between speech and singing, the movement of vocal cords in which air waves are transformed into sound waves is called vocalization. Although the role of the vocal cords is a physiological natural movement, human consciousness can still be properly controlled. When singing, the vocal cords are adjusted and controlled by the singer, and the vocal cords will produce what sound they want to sing. You never have to think about how to make the ring thyroid muscle act, and you don't need to think about tightening the vocal cords or relaxing the vocal cords. The changes in tension and the number of shocks are completely consistent with the singer's consciousness. The human voice is emitted from the vocal cords. We human beings learn from the infancy, to learn culture in the student period, and then enter the society to communicate with people, all of which are inseparable from language. Everyone uses the most natural, relaxing, and most arbitrary voice when speaking. It is the subconscious coordination of each vocal part.

The purpose is only to pay attention to the description of things and the expression of emotions, so that the other party can hear clearly, and it is impossible to pay attention to their own breath. How is the use, how the sound resonates, and whether the voice is loud or not. Speaking again, singing is inseparable from language, it is developed from speech, "voice is the foundation of singing, and singing is the sublimation of voice". Speaking and singing are sounds that come from one mouth. It should be unified; the working principle of the vocal organs should be the same [2].

The difference is that the voice used when speaking is in the most appropriate and flexible natural voice zone, while the voice used when singing is far from low to high. Exceeding the natural voice zone of speech, the range is widened. In terms of time, it takes longer to sing a phrase than to say a sentence, and the energy used is relatively larger, but the basic state of the sound of the two cannot be changed, just like the energy used when riding a bicycle at a constant speed and acceleration. But the truth is the same, that is, if you don't kick, it won't go. When the state changes, the sound will also be affected, and it will change accordingly. Lifting the larynx, straining the root of the tongue, tightening the throat, expanding the throat, raising the soft palate too much, the vocal cords are not blocking the air, the voice is empty and weak, pressing the throat down, laryngophonia, nasal sounds, etc. are all the results of changing the state of speaking. It is not only necessary to change the state, but also to make it sound naturally. This is one of the ultimate goals of basic vocal training, and it is also a necessary means to make the singing voice weak but not weak, and strong but not explosive.

If you want to sing freely and liberally, it is essential to receive teacher-led training. Vocal area unification, conversion of true and false voices, mixed singing skills, vocal cord resiliency, skillful use of the resonant cavity, self-regulation of the singing sense, and this is not a complete list of the skills a singer must possess.

The reflection effect of the cavity and resonance sound is called resonance. The space in the human body is called the cavity. Where there is a cavity, there is resonance. If we flick a glass with our fingers, we will hear a pleasant sound, and we will only make a dry sound when we flick a flat glass with our fingers. The textures of the objects are the same, but the sounds they make are different. This is because the cavity plays a decisive role. Human cavities generally include: chest cavity, pharyngeal cavity, oral cavity, nasal cavity, head cavity, etc. The pharyngeal cavity and oral cavity are also adjustable cavities, whose state can be adjusted according to needs. The organic, coordinated, and reasonable use of the above cavities can get good resonance and beautiful sound, and the best effect can be achieved in terms of volume, sound quality and timbre. To achieve unity in sound, make good use of the cavity resonance when singing, adjust its proportion at any time, so that the singing can meet our most perfect and ideal requirements.

Wei Liangfu (1489-1566 – a huge reform of Chinese traditional opera was carried out), said in "Music Rhythm": "Listen It can only be distinguished by its spoofing, scribble, and accent, ... before it can be distinguished by its clumsy work. If the throat sound is not clear, it is a reward for hitting the festival" [3]. Singing is a transformation of language and a kind of communication, so it must be clear and full of charm. According to the laws of Chinese, utterances are generally divided into prefixes, abdominals, and suffixes. The beginning of the word is the part of the word that comes out of the throat, tongue, teeth, teeth, and lips, which are traditionally called "five tones". The initials are fleeting, and are the initials. The belly of the word is the vowel part, which has a longer duration. It is used for opening, aligning, summing, and closing mouth shapes, which are traditionally called "Four Hus".

The practical skills of vocal music are based on the basic skills, based on the understanding of music, and the basic processing that needs to be done in the practical process. It includes changes in strength, change in height, change in length, change in speed, change in disconnection, etc.

1. Strong and weak changes, strong and weak are relative, the contrast between them can exist between songs and songs, and more importantly, exist between paragraphs and paragraphs, phrases and phrases of a song between, between measure and measure, between sound and sound, between before and after a sound. Music is an extremely emotional art. The more the form, the richer the emotion. This phrase is weak, the next phrase may be strong; the tone is weak, and the adjacent tone may be strong; even one. The sound is weak at the beginning, stronger in the middle, and weaker in the latter part. Changes in strength and weakness may happen suddenly or gradually. Strictly speaking, strength is not equal to strength. Weakness does not mean futility, not slackness, and strongness does not mean shouting hard. In fact, they are a kind of breath control, and we must deeply understand this when we teach.

2. The high and low changes, although the high and low changes belong to the arrangement of music creation, the music tutor must also understand some technical essentials in the continuous change of singing high and low. The changes in height are actually changes in the sound zone. Voice zone changes are the easiest to show whether the breath is connected, whether the voice line is coherent, and whether the resonance is in place immediately and other skills. Without strict guidance and training, all problems are easily exposed in changes in height [4].

3. Changes in length and trauma are mainly manifestations of breath regulation. If you want to make the length change freely, you must make a reasonable distribution of breath in and out.

4. Speed change, the key to speed change is the coherence of words and breath.

5. Disconnected change. This change is also supported by breath. Only with the continuous adjustment of the diaphragm can the singing effect of pause, frustration, shortness, or long, long and round rotation. Practical skills are not only compulsory in the classroom, but also the ability to practice on the stage.

Performance ability, vocal performance ability does not seem to belong to the category of knowledge and skills, and it is impossible for vocal music teachers to teach students step-by-step as a course in general specialized music colleges. But as a group vocal tutor, it is a very important tutoring topic. If the basic skills and practical skills in the forefront belong to the basic knowledge, then the performance ability belongs to the second-degree creative ability. Basic knowledge is the foundation of the building. Having a foundation does not mean the completion of the construction project. Performance ability is just like all work except the foundation of construction. We often see that some people have certain attainments in vocalization skills and techniques, but they still can't sing well and don't have their own works. The reason is that they lack this part. Performance ability includes several aspects such as determining the tone, determining the flavor, determining the mood, and determining the image according to the content of the song.

1) Determine the tone, each song has a certain connotative tone, is it rigid or flexible? Is it strong or gentle? Is it lyrical or progressive? Is it internal or exposed? These all need a counselor. This is determined in advance when tutoring students, especially when learning to sing a new piece.

2) Determine the charm, different songs have different charm, some have the local charm of a certain region, some have the national charm of a certain nation, some have a certain melody, some have a certain harmony, Tonal charm. The charm may exist in the rhythm, and more likely it may exist in the tune and decorative sound. If the charm is wrong, the flavor of the whole song is lost. Finding and determining the flavor is also one of the tasks of the counselor.

3) Determine the emotion. The emotion of the song refers to the joy, resentment, joy, sorrow, joy, sorrow, etc. that the song should express. Singing the emotions can fully express the content of the song, express the emotion of the song, and achieve a moving and moving purpose.

4) Determine the image, the image of the song is not visible, and it is shaped entirely by the sound perception under the control of the singer's consciousness. The image of the song may be a specific person or a vague person; it may be an individual you, me, or him, or it may refer to all of us in general. It may also be just a mood, an atmosphere, or even just an emotion. After the image is determined, the singer can only use the sound to deepen him, highlight him, exaggerate him, and make the audience realize the existence of form and existence of things. Therefore, as a vocal training process, it is a motivation and a requirement to analyze song works, understand song works, and master various performance factors contained in songs (music). Don't think that vocal music training and vocal music tutoring are just "voice" teaching, it requires a comprehensive quality.

The ways of forming performing skills lie in the very process of learning to sing – in such an organization that ensures high results and joy of communicating with the art of singing. Pedagogical influence is appropriate only when it takes into account the individual capabilities of the students, based on their motivation.

Conclusion. Thus, music and vocal education in a modern Chinese school is organized on the basis of the attitude to the teaching of singing as a process of familiarization with cultural national values, a way of intellectual and artistic-aesthetic development of personality; appeal to musical folklore and national song as the most important component of musical education in China; multi-artistic musical education, expressed in the unity of singing, acting, verbal and bodily expression.

The above talked about the three basic elements of the organization of the vocal training process in China: basic skills, practical skills, and performance capabilities. These three parts complement each other and are indispensable, so one cannot ignore the other in vocal training. The Chinese vocal training process will also add traditional repertoire techniques, such as Beijing opera, Chinese cross talk, and Chinese tongue twisters to adjust the breath and pronunciation.

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FEATURES OF THE FORMATION OF THE SINGING CULTURE OF YOUNGER SCHOOLERS IN EXTRACURRICULAR ACTIVITIES

Introduction. Trend updates content education, in which not last thing a place takes creation systems additional musical and aesthetic education children, testifies about awareness huge roles art in formation person. Appeal to pedagogical experience and its rethinking, analysis of the pedagogical conditions for the development of musical abilities and their creative use in the modern system of education and upbringing will contribute to the solution of many pedagogical problems.

The purposeful formation of the musical culture of the individual is carried out in school and out-of-school institutions, which to a certain extent complicates its educational integrity. Music pedagogy has long faced the problem of finding opportunities and directions for expanding the content of school music education into extracurricular activities.

The most accessible type of musical activity, in the process of which the whole complex of musical abilities of schoolchildren develops, is singing. The substantiation of the significance of singing is done from various angles and thus emphasizes the wide and varied functions in the musical development of children. The problem of the development of the singing voice of children was dealt with by theoretical and practical teachers M.I. Glinka, A.E. Varlamov, E.A. Malinina, V.N. Shatskaya, G.P. Stulova, D.E. Ogorodnov, V.V. Emelyanov and others.

The purpose of this article is to identify the features of the formation of the singing culture of younger schoolers in extracurricular activities. The methodological basis of the article is the work on age-related pedagogy by A.S. Belkin, theories and methods of development of the child's voice L.B. Dmitrieva, E.M. Malinina, V.V. Emelyanova, N.B. Gontarenko and others. Methods of analysis, observation, and generalization were used.

The basis of vocal culture is the ability to embody the artistic and figurative content of a vocal work by combining elementary knowledge of vocal art and performing skills. Mastering the basics of vocal culture serves as the basis for the future professionalism and personal development of children. The foundations of vocal culture contain the following structural components:

- organizational and motivational, involving a stable emotionally positive attitude towards the process of learning to sing and an interest in vocal and performing self-development;
- cognitive-informational, which includes the presence of elementary theoretical knowledge from the field of vocal art;
- evaluative-auditory, which consists in the ability to correctly assess the sound quality of one's own voice and give an aesthetic assessment of the performance of other singers;
- consciously effective, during which the development of vocal skills occurs;
- performing and creative, expressing the ability to emotionally and artistically embody vocal works during a public performance [1].