

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].

A.E. Varlamov spoke about the need to teach children from primary school age the correct vocalization. He believed that if a child is taught to sing from childhood, while being careful in his studies, his voice acquires flexibility and strength, which are difficult for an adult [2]. This idea has been repeatedly emphasized in the works of modern researchers (E.A. Arkin, V.A. Bagadurov, I.I. Levidov) devoted to the children's voice.

Let's determine the levels of formation of the foundations of the vocal culture of primary school students.

**Table 1 – Levels of formation of the basics of vocal culture of primary school students**

High level	Schoolers of this level have a well-established motivation for solo singing, have basic knowledge in the field of vocal art. In their performance, there are all indicators of the degree of formation of vocal mastery: accurate intonation, high position of the sound during the performance of the work, correct singing breathing (lower costal-diaphragmatic), sound attack corresponds to the nature of the work; the presence of cantilena, clear diction and expressive articulation, accurate reproduction of rhythm, tempo, free sound production, skillful phrasing, musical and emotional performance. Schoolers demonstrate a high stage, artistic and performing culture, aesthetic appearance.
Enough level	Schoolers demonstrate not quite developed motivation for the development of voice, for systematic studies. Knowledge of elementary vocal concepts is superficial. During the performance of works, inaccurate intonation of the vocal melody is noted, head resonance prevails (high singing position), correct singing breathing, clear pronunciation of consonants and melodic vowels (diction and articulation), the ability to “pull” the sound is formed, accurate transmission of rhythm and tempo, natural sound formation, it is possible to perform with skillful phrasing, lack of emotionality, stage and artistic and performing culture.
Average level	Schoolers demonstrate insufficiently developed motivation for their own vocal development, for systematic studies. Knowledge of vocal techniques is limited, fragmentary. They do not always own their own sound and give a superficial and inaccurate description of the singing of others. In the performance, there is an inaccuracy in the reproduction of individual sounds of a vocal melody, instability of a high singing position, skills of correct sound attack are not developed, insufficient mastery of singing breathing, not always clear diction and articulation, instability in possession of cantilena singing, unstable work of the vocal apparatus (stiffness of the lower jaw or throat singing), unemotional performance, dull timbre coloring, insufficiently developed artistic and performing culture.
Low level	Schoolers do not have a purposeful desire for systematic vocal lessons; they attend classes at the request of their parents. Knowledge of vocal technique and vocal art is incomplete, and vocal-auditory control is limited. When performing works, unstable intonation, lack of a high singing position (singing “on the throat”, “nasal sound”), “sluggish” sound attack, insufficient mastery of singing breathing (clavicular breathing predominates), lack of cantilever singing, slurred vocal speech, inaccuracies in reproduction rhythm and tempo of works, lack of phrasing skills, undeveloped performing culture.

It is well known that the formation of vocal culture should begin at primary school age. It is important to know that in this category of children the voice develops stably, without jumps, there is a similarity between the voices of girls and boys. The development of vocal skills is complex. It is known that the organs of hearing, vocal organs and respiratory organs are a complex singing organism, which must be mastered.

The first skill, which is the main criterion of vocal culture, is the accuracy of intonation in the transmission of vocal melody. If we talk about the quality of children's singing, then good children's singing is the correct performance of songs with an accurate and flexible voice: the correct reproduction of sounds, rhythm, a good understanding of their content and a sense of their beauty.

In music, intonation is the main carrier of content. The accuracy of vocal intonation covers several aspects – a clear reproduction of the pitch of a vocal melody, rhythmic pattern and timbre coloring of sounds. This is the main and basic skill in a professional vocal school.

Individual problems of educating the vocal-intonational culture of the personality were the subject of research devoted to the development of the musical abilities of younger schoolers (L. Dmitrieva, N. Labunets, I. Taran, N. Grodnenskaya, G. Diy and others); education of emotional culture by means of vocal and choral music (L. Sbitneva). To date, the theoretical problems of educating the vocal-intonational culture of a person in vocal activity are considered as general properties and

abilities of a person in works L. Almazova, A. Abelyan, G. Zimina, V. Sokolova, T. Ovchinnikova and others.

Vocal-intonation culture is a qualitative characteristic of a person's spirituality and manifests itself through a combination of specific and general components. The specific components of scientists include: intonation, intonation, ear for music, vocal intonation; general – intellectual, emotional, activity and creative [2].

Thus, the above authors note that intonation always appears in this or that interaction, forming a kind of complex of human abilities. Despite the importance of intonational skills that are spontaneously formed in the daily activities of children, the leading role in their formation and development belongs to vocal classes, which determine the main task – the education of musical ear and singing voice.

The second skill – correct singing breathing is an indicator of the level of mastery of elementary vocal data. Regarding this skill while singing, children have two opinions. Supporters of the first point out that any talk about one or another type of breathing in children's singing, and especially in children of primary school age, has no objective grounds. A single breath in their singing remains free natural breathing, in which the entire muscular-elastic apparatus naturally participates – the striated muscles of the abdomen, intercostal muscles, diaphragm and elastic tissue, smooth muscles of the bronchi and trachea. The only difference is that the second phase of breathing – exhalation, continues at the expense of the first. The main uniform exhalation of natural breathing is disturbed by the layering of the secondary order of speech modulations of the diaphragm. As a result, the task of vocal pedagogy is to free the unconditioned reflex of natural breathing from speech layers.

The third skill – the presence of a developed musical ear and vocal intonation was described by the outstanding composers M.I. Glinka, A.E. Varlamov. They focused on the importance of musical ear while performing and learning to sing. A.E. Varlamov emphasized the relationship between musical ear and singing voice as one of the central problems of musical psychology and pedagogy. Ear for music is the main regulator and corrector of vocal intonation, and it needs to be given special attention in the first place [2]. The problem of education and development of musical ear is the cornerstone in the education of vocal culture, since a person with a fine ear can correctly assess the beauty and depth of the ideological and figurative content of a musical work. It is musical ear that is a complex phenomenon built on the interaction of auditory, muscular, vibrational and other types of sensibility. The degree of development of musical ear mainly determines the success of vocal work in a team, which directly affects other components of the choral sound. An important direction, in our opinion, in the development and improvement of musical ear is the education of a student's critical attitude to his singing and to the singing of his friends. It is important that the singing be conscious, expressive and appreciated through hearing, vision, muscle sensations, vibrational feeling, etc. If an ear for music is developed in combination with vocals, then it will give a consciously expressive intonation, which is expressed in vocal intonation.

So, the better the singing apparatus is organized, the clearer the intonation and hearing of the schoolers. A good ear is the basis of the artist's creative work when conveying a musical image. The presence of an ear for music and vocal intonation most fully determine the final result of training, which affects the education of the vocal culture of schoolchildren.

Also, at primary school age, the foundations of musicality and emotionality begin to be laid. Musicality and emotionality are brought up through the use of spatial representations, which contributes to the development of the ability to navigate in a particular situation. This is a must for a vocalist. The purpose of the reception is the development of figurative thinking and creative imagination, the ability to feel the surrounding space. The voice is an instrument that is played not with the hands, but with the head. Therefore, the singer's thinking serves as the main “educator” of his success [3].

No less important is the vocal repertoire, which plays an important role in shaping the foundations of vocal culture. It should correspond to the vocal and technical level of children, correspond to the artistic and performing skills of schoolchildren, be accessible and interesting in content.

All these performance skills are impossible without the accurate transmission of musical expressiveness with the voice. Techniques that contribute to this help the child tune in to expressive performance, encourage, evoke emotions to present the image of the work in their own performance. Among them – elementary theatricalization, sound effects encourage children to join the song, as in a live game.

**Conclusion.** Thus, it is expedient to form the foundations of vocal culture at primary school age. The effectiveness of this process is influenced by the teachers' knowledge of the methods of developing a child's voice, which contribute to the development of musicality, the development of accurate intonation, proper voice breathing, and form the ability to expressively perform works. It is important to choose vocal compositions that will interest children and develop their musical and creative abilities.

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### **MODERN VARIETY SINGING IN BELARUS AND CHINA**

**Introduction.** Pop vocal, due to the fact that it occupies an intermediate position between academic and folk singing, always finds approval among the general public. Today it is impossible to imagine the vocal base of any culture without pop performance. The main merit and characteristic feature of pop vocals is the mixing of different song directions, which makes it possible for listeners to study all styles at once.

Pop music begins its history from folk music, because the folk music existed long before the birth of pop music as such. Each pop performer cannot but reckon with the cultural heritage of the country in which he begins or develops his vocal career. Appeal to national traditions in pop music can be implemented in the following ways: the use of the national language, the disclosure in compositions of themes characteristic or close to folk songs, the use of folk vocal techniques, melodies characteristic of folk songs, the use of folk costumes in a vocal number, or close to them in design, the use of folk instruments in the implementation of a vocal number on the stage (or their imitation with the help of other musical instruments). In addition, many pop vocalists use folk songs as the basis of their performance with the addition of modern technical capabilities of musical instruments and with their own vocal interpretation.

We agree with the opinion of M.I. Belousenko, that a feature of song folklore is the colloquial manner of performance, with the preservation of the traditional dialect and expressive intonations. Folk song is based on living human speech. We can say that folk vocal is the ability to “talk by singing” or “sing by talking”. Techniques and methods of performing a folk song were passed down from generation to generation, while “adopting from the voice” was highly valued. Masters of folk singing art are distinguished by skills: diaphragmatic breathing; high singing position; singing in a single manner of sound formation; rounding of vowel sounds; focusing of the chest and head resonance (the chest resonator is responsible for emotions, the head one helps to reach the upper notes of the range, gives “silvery” and sonority to the voice); register connections, i.e. smooth and even sound in any registers, and during transitions from one register to another open sounding voice; authentic dialect [1].

Pop singing also contains elements of folk vocals in one direction or another. Consider the formation of the pop vocal school in the Republic of Belarus and China in the context of the use of folk traditions. This is **the purpose** of our article.

Main part. In 1995, the Youth Variety Theater was opened in Minsk (music director V. Rainchik). Numerous competitions and festivals of pop songs of republican and international scale are held on the territory of the Republic of Belarus: the Molodechno Festival of Belarusian Song and Poetry (since 1993), the international festivals “Slavianski Bazaar in Vitebsk”, “Golden Hit” in Mogilev (since 1995). Within the framework of these festivals, competitions are held for young pop singers (vocalists). In 1998, the standard of higher education for the training of personnel in the specialty “Variety Art” was developed and approved. This work is carried out by the Belarusian University of Culture and Art, as well as the Minsk Musical College named after M.I. Glinka.