

Formation of academic singing skills for Chinese students in out-of-school arts education centers

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Abstract. *With the development of the economy and the improvement of material life, the Chinese people began to attach importance to the development and improvement of spiritual culture. Education in China is aimed at the all-round development of the individual. The cultivation of people's moral quality, the development of intelligence, body and aesthetics are the foundation of educational concepts. Combined with selected regions, the teaching methods of vocal music technology for Chinese primary and middle school students are also constantly evolving. The article introduces the formation method of the singing skills of elementary-age children in the off-campus art education center.*

Keywords: *Centers for out-of-school art education, vocal education of children, vocal skills*

The existing education system in China's arts education and off-campus learning centers is an important means of aesthetic education for students. The main focus of these centers is to popularize art among young people, educate music lovers, create conditions for the creative development of the younger generation. The level of vocational training in out-of-school education centers is not inferior, and often even surpasses the level of art education in schools.

Within the framework of this article, we will consider the features of teaching children of primary school age to academic vocal in the centers of out-of-school art education. Training in the basics of vocals is implemented on the basis of health-saving technologies, taking into account the physiological, psychological and intellectual capabilities of children of primary school age.

Leading Chinese vocal teachers Zhou Xiaoyang, Guo Shuzhen, Yu Yixuan have made

outstanding contributions to the development of Chinese vocal music.

Guo Shuzhen attached great importance to the application of breathing techniques in her teaching. She has developed a perfect breathing training method based on the correct singing position. Yu Yixuan also paid great attention to the development of respiration. According to this author, the first priority in breathing is a high-quality inhalation: “do not open your mouth, do not inhale strongly” [5, p. 72]. Yu Yixuan specifies that for the formation of a vocal position, it is important to inhale through the space between the nostrils, lips and teeth at the same time. Yu Yixuan also makes a number of requirements for breathing: inhalation should be quick, deep, natural and silent; when exhaling, maintain the inspiratory position; control breathing with the help of the diaphragm and muscles of the anterior abdominal wall; slow down the exhalation process, make sure that it is as stable and even as possible; keep the elasticity of the respiratory muscles [5, p.72].

For the development of singing breathing in children, it is important to actualize associations with life phenomena: smell the smell of flowers, take a deep breath, restrain it for a while, and then slowly exhale, as if blowing into a candle, while not trying to extinguish the flame. An appeal to life situations, close and understandable to children, makes the process of forming singing breathing as accessible as possible for comprehension.

In her work on breathing and stage beauty, Zhou Xiaoyan pays attention to correct singing posture. She believes that the correct vocal position lies in the active tone of the body without tension. When working with children, the author focuses on gaming technology. Zhou Xiaoyan invites the child to imagine himself as a ballerina: rise and turn to the environment, as when a ballerina is dancing, so that your ribcage can move in any direction [3].

The author of the method "separation of true and false voices" Shen Xiang believes that good sound production is provided by a combination of the work of true and false ligaments [2]. The source of sound production is the vocal cords. Shen Xiang draws attention to the weakness and underdevelopment of the vocal cords of children and believes that the basis of vocalization lies in training the vocal cords. The author notes that the singing repertoire should be selected with exceptional attention to the individual capabilities of the singing voice of each child.

When choosing a repertoire, special attention is paid to the ratio of Chinese and Western music. To create a situation of success, the singing repertoire must correspond to the vocal characteristics of the child, in order to show the uniqueness of his voice through the performance.

Expressive singing is facilitated by the children's awareness of the content of the song being performed, therefore it is important to reveal to the child the history of the song's creation, its emotional-figurative content.

A distinctive feature of education in out-of-school art education centers is the individualization of education, the realization of the possibility of purposeful development of musical abilities and, above all, musical ear. It is important to remember that the development of ear for music should outpace the formation of vocal skills, which will make the process of learning vocal more productive. Demonstration of learning outcomes at off-campus arts education centers occurs through organized performances and tests. But since the system of additional education has a less stringent reporting framework, therefore, the timing and frequency of their implementation are determined by the center independently.

Children's performances within the framework of concert activities organized by the centers allow the child to gain experience of stage culture, develop such qualities as artistry, confidence, and purposefulness. The results of the performances clearly demonstrate to the students the level of their mastery of vocal skills, the presence of problems and motivate them to further improve them. Based on the results of the concert performances, a plan is drawn up for the next period of vocal training. It is important that parents can also learn about their children's progress through educator reports and presentations.

In addition to individual programs for the formation of academic vocal skills, the centers implement programs for collective choral singing: a choir of teachers and a choir of students. In the process of choral performance, children master singing in unison, develop a single manner of sound formation, coordinated vocal sound. Studying at art centers for extracurricular education includes performing in vocal competitions in China and abroad. The Ministry of Education of the PRC has established a vocal exam, which children take at the end of the period of study in art centers, which can last from the moment they enter school until they reach the age of majority.

In conclusion, it is important to note that the formation of academic vocal skills, as the art of developing the human voice, is one of the most democratic and universal ways of the all-round development of children, introducing them to the art of music. Off-campus children's vocal arts education centers are a good base for developing children's vocal skills. A decent professional level also allows us to consider these centers as a cradle for the development of professional vocal talents.

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