

Vocal music teaching for primary school children at Chengnan Chinese and English School, Guangdong, China

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Abstract

Choosing vocal music teaching is one of the important branches of music education, aiming to cultivate students' musical literacy and voice skills. Primary school vocal music teaching is aimed at vocal music education for primary school students to meet the cultivation needs of children's good musical literacy. This study aims to study the vocal music teaching method for the students at Chengnan Chinese and English School, Guangdong, China. The methodology was qualitative which collected data by observation and interviews.

The research findings found that the breath hits the vocal cords to produce vocalizations. Unlike shallow breathing when speaking, singing requires deep breathing to maintain the loudness and intensity of the voice. Therefore, breathing is a very important and key factor in vocal music teaching. It is the source of singing and the prerequisite for obtaining a better voice when singing.

Keywords: vocal music teaching; primary school; Chengnan Chinese and English school

Introduction

With the continuous development of social economy, people's pursuit of cultural life has also increased. Among them, children's vocal music teaching has been highly recognized and valued by society and families. Vocal music education has gradually become a hot topic for children to expand their extracurricular learning.

The background of vocal music teaching in primary schools can be traced back to ancient Chinese music education culture. Since ancient times, Chinese music education has existed in various festivals, rituals, and activities, as well as in family and social life. During the Qing Dynasty, the education of "reading, singing, playing, and painting" was advocated, with vocal music education occupying an important position.

With the change of times, vocal music teaching in primary schools has gradually become one of the compulsory courses in public schools. Under the guidance of the education guidelines and policies of the Ministry of Education, vocal music teaching in primary schools not only focuses on traditional folk songs, nursery rhymes, nursery rhymes, and other musical cultures, but also focuses on modern pop music and musical literacy, respectively, to better promote students' auditory, expressive, and emotional development (Shang, 2016).

Vocal music teaching is a systematic and practical subject. Especially in elementary school music teaching, the foreshadowing and cultivation of the foundation of vocal music knowledge is the focus of the entire vocal music learning and teaching process. Therefore, the exploration and practice of vocal music teaching for primary school students

in vocal music teaching is the focus of this article. Aiming at the exploration and practice of vocal music teaching in elementary school music textbooks, especially in the vocal music teaching in music textbooks for primary school students, how to grasp the teaching scale and teaching principles, train and train primary school students to master scientific voice methods, voice practice methods and scientific methods. Exploration that digs into details such as personal vocal style. It is a "major topic" for vocal music teaching in elementary school music textbooks (He, 2021).

Paying attention to the nurturing of vocal skills, focusing on the step-by-step teaching mode, always adhering to the basic principle of "a weak foundation, the earth shakes the mountains", and surrounding the creed of "grasp the foundation from the baby" and "cultivate vocal music from an early age". Scientifically correct and adjust the problems and difficulties encountered by primary school students in the whole learning process of vocal music textbooks. It is an important topic for the exploration and practice of vocal music teaching in the current primary school music textbooks to enable every primary school student to develop the habit of correct vocalization and master the correct method of vocalization from the basic textbooks to start a good start (Li & Mao, 2022).

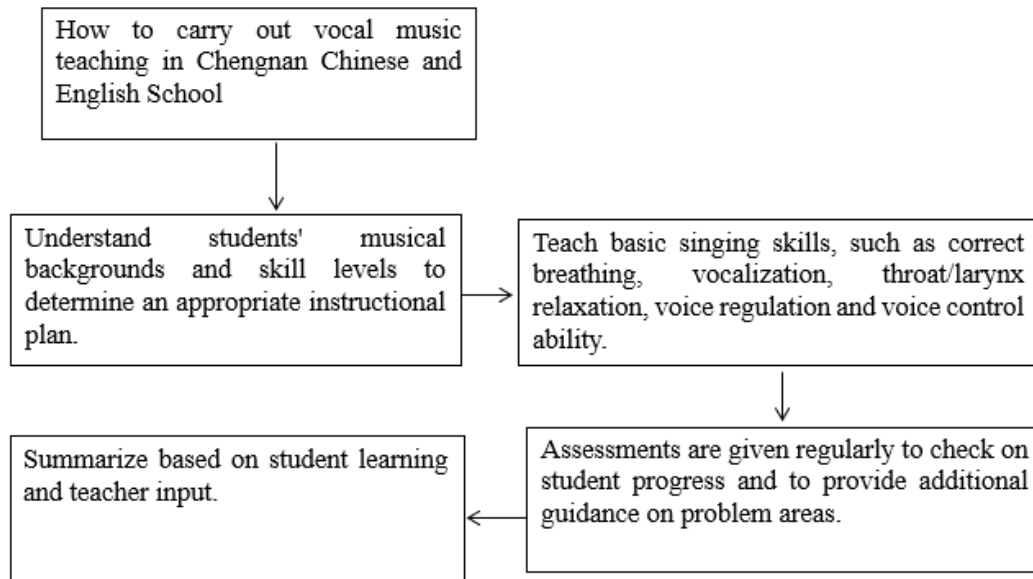
It is better to teach them how to fish than to teach them to fish. In the process of vocal music learning and teaching, teachers should learn more about primary school students' interest in vocal music and whether they have a natural sense of music and rhythm for vocal music, and actively explore and explore students' vocal music. Forms of expression and personal characteristics, while making full use of their strengths, exercise students' ability to move and think. Make primary school students' understanding of vocal music form a positive two-way contrast, rather than just being limited to themselves and textbooks. Make the unique characteristics and rules in vocal music teaching become the teaching attitude and spirit that play a leading role in teaching (Zheng, 2022).

Excavate primary school students' unique understanding of music, use different methods to stimulate primary school students' understanding of vocal music, and enrich and arm vocal music's edification and influence on primary school students. It is also one of the important explorations and practices of vocal music in primary school music textbooks to maximize the talents of different primary school students and their aura of vocal music, and to flexibly adopt a variety of effective teaching methods and means in teaching.

Research Objectives

To study the vocal music teaching method for the students at Chengnan Chinese and English School, Guangdong, China

Conceptual Framework



Research Methodology

This study was qualitative research which collected data by observation and interviews. Through the literature research in the second chapter, various vocal music teaching methods are synthesized and applied in the music classroom of Chengnan Chinese and English School.

Observe students' activities in class and make observation sheets. The observation table records in detail the learning content, learning progress and learning results of the observed object. The contents of the observation include: classroom standards, the actual situation of the students, the teacher's vocal music teaching method, and finally finalized and summarized.

Conduct interviews with six music teachers from Chengnan Chinese and English School to discuss the progress of vocal music teaching, the students' learning situation and acceptance of vocal music teaching methods, and make an interview form.

Research Scope

Location: Chengnan Chinese and English School, China

Person: Music Teachers

Content: children, vocal music, teaching

Research Findings

The vocal music teaching method for the students at Chengnan Chinese and English School, Guangdong, China

The breath hits the vocal cords to produce vocalizations. Unlike shallow breathing when speaking, singing requires deep breathing to maintain the loudness and intensity of the voice. Therefore, breathing is a very important and key factor in vocal music teaching. It is the source of singing and the prerequisite for obtaining a better voice when singing.

types of singing breath

There are three types of breathing used in singing, namely chest, belly and thoracoabdominal breathing.

Chest breathing is the use of breath inhaled into the chest cavity to impact the vocal cords. This type of singing breath is characterized by small, shallow breaths. Chest capacity is limited, and the amount of breath inhaled is difficult to meet the singing of long phrases, so it is easy for the previous sentence to fail to follow the next sentence. At the same time, when singing with chest breathing, the body appears to be in a state of lifting the shoulders because the chest makes a sound vigorously. In this state, the larynx, neck and jaw are oppressed and restrained, and the sound produced gives the listener a feeling of being squeezed and not round.

Abdominal breathing vocalization is to concentrate the breath in the abdomen when breathing. It is characterized by deep and thick breath when singing. The sound of abdominal breathing mainly depends on the soft muscles under the diaphragm. At this time, the breath pushes the breath through the strength of the abdominal muscles and psoas muscles to control the breath, and the body presents a state of abdominal bulge. Because the breath of abdominal breathing is relatively deep, it can support the complete singing of long phrases after mastering the breathing process, but the sensitivity of the affected vocal cords is reduced, and the sound produced is dull and heavy.

Chest-abdominal combined breathing is to use mouth and nose breathing to inhale the breath, and use the strength of the diaphragm muscles to control the breath to fill the chest and abdomen. This type of exhalation is characterized by a steady breath. The body is in a relaxed state under the joint breathing of the chest and abdomen, and the tone can be adjusted and controlled by exhaling. The sound is bright and penetrating, which is in line with the laws of scientific breathing and singing. However, it is very difficult to master the connection between the chest and abdomen, breathing and vocalization, especially in primary school vocal music teaching, the teaching content of vocal music is mostly invisible and intangible. When it is applied to actual operation exercises, many obstacles will be encountered.

The important meaning of suction training in primary school vocal music teaching
Master vocal skills

Breathing is a natural human instinct and the basis for vocal music learning. In the process of vocal singing, it is very important to inhale and exhale correctly, and to control the size of the breath. Breathing training is the learning of breathing skills, cultivating the ability to correctly grasp the breathing method and the law of breathing in and out when singing. Only by effectively dealing with breathing and in line with the natural instinct of the human body can the sound be round and natural in the process of vocal music learning.

Carry out vocal singing

It is necessary to maintain the correct breathing state before singing, including maintaining the correct inhalation and sigh state. Maintaining correct inhalation can prevent the waist from collapsing, so that the waist will have a sense of continuous expansion, forming a feeling of "breath pouring back", so that the breath of the phrase will not be interrupted. Maintaining a correct sigh can effectively regulate the breath. In vocal singing, it is necessary to control the breath, and the control is difficult. Excessive control will make the vocal singing effect appear stiff and tense. Sighing can make vocal singers breathe naturally and smoothly. Keeping the state of sighing can relax the body on the one hand, and on the other hand, it can help exhale the excess residual breath in the body, and then inhale better. The correct maintenance of inhalation and sighing requires breathing training. Therefore, breathing training is an important prerequisite for effective vocal singing.

Express the emotion of the song

The effective expression of emotions such as high pitch or low pitch, excitement or grief conveyed by the music in vocal singing is all done by mastering breathing proficiently. People who have passed breathing training have the ability to stably control their breath. Among them, the ability to control breath includes controlling the duration and flow of breath. In the case of understanding the emotion of the song, a strong ability to control the breath can correctly and effectively help reflect the singer's state of mind and achieve emotional resonance with the listener.

Establish the correct concept of vocal music

At this stage, there is a phenomenon among students of vocal music-related majors or courses. Students do not have enough understanding of the importance of breathing, lack the basic ability to distinguish sounds, and have a vague understanding of the concept of sound. For example, some students who have not received formal training in vocal music regard the "squeeze, squeeze, and flat" in the voice as bright and penetrating. Then choose songs according to your hobbies to imitate these sounds, and form wrong pronunciation habits over time, which will affect the development of your own voice, such as white voice, nasal voice, inconsistent pronunciation, and vocal leakage. In vocal training, it is required to follow people's natural breathing instinct and use vocal laws to maximize the potential of vocal music, and the emphasis is on "naturalness". And this kind of blind imitation that does not conform to the laws of cognition and the development of vocal music is the conversion of vocal learning from "natural" instinct to "unnatural" rigid vocal singing. Breathing is the supporting point of singing. It can be said that whoever masters breathing masters vocal music. Breathing training has an important influence in vocal music education. Its primary task is to establish a correct breathing state, form a mixed voice, a good middle voice area, and a unified voice area, correct bad voice habits, and pave the way for vocal music learning. Therefore, breathing training can help students establish the correct breathing state and vocal music concept, which has important practical significance in the process of teaching and practice.

The connection between breathing training and vocal music teaching in primary schools

Vocal singers have to go through long-term breathing training methods to master vocal breathing and complete vocal singing efficiently and easily. Common training methods include pure breathing training, vocal breathing training, organ training, standing posture training and other supplementary breathing training. In primary school vocal music education, it is very important for children as beginners to develop correct and scientific breathing methods, and special attention should be paid to breathing training methods.

Pure breathing training

Pure breathing training is also called silent breathing training, which is to perform breathing exercises on the basis of learning to exhale and inhale. It mainly includes four training forms, namely slow inhalation and slow exhalation, slow inhalation and quick exhalation, fast inhalation and slow exhalation, and fast inhalation and quick exhalation.

Slow inhalation and slow exhalation can best exercise the control ability of the diaphragm. It is required to inhale for 5 seconds and maintain a stable state of natural relaxation, and then keep expanding for 5 seconds. Breath, suitable for soothing song singing. Breathing slowly and exhaling quickly mainly emphasizes the shortness of breath when exhaling. It is required to remain relaxed when inhaling. After a short inhalation stay, use the strength of the waist and abdominal muscles to exhale to form an explosive sound. It is suitable for forte and treble singing. The purpose of the fast breathing and slow breathing type training method is to achieve alternating breathing cycles. It requires using the mouth and nose to fill the deep lungs with air in a short period of time, hold it and then exhale the breath in a controlled manner. There is no obvious breath change in vocal singing under this breathing method, which is suitable for stealing breath in long phrases. Under the fast breathing and fast breathing training type, the waist and abdomen are in the rapid alternating state of expansion and contraction. The purpose is to improve the sensitivity of the breathing muscle group and speed up the exchange frequency between exhalation and inhalation. It is suitable for singing fast-paced songs.

Sound breathing training

Voice breathing training is a combination of voice and breath, which can be simply understood as vocal music practice. Compared with pure breathing training, vocal breathing is more complicated, involving scales, intervals and melody of music. Voice breathing training includes two types of training based on respiratory function and pure breathing.

Voice training based on breathing skills includes staccato, shouting, Beijing opera shouting, beeping and humming exercises.

Voice training based on pure breathing includes legato exercises, staccato exercises, and a combination of the two.

Singing organ training

Breathing training in vocal music education is not just exhalation and inhalation training, but also includes training on the throat, larynx, soft palate and other organs, so that the singer can open the vocal cords during singing and adjust the vocal mechanism to the best state. In the organ training of elementary school vocal music teaching, it is first necessary to introduce the position of the relevant organs, and guide students to adjust the state of the organs through breathing, such as lowering the throat, relaxing the mouth, tongue and jaw, to help form a full voice; secondly, students can use mirrors to perform Self-observation, on the one hand, recognize and be familiar with the exact position of the organs, on the other hand, understand the changes of the organs in different breath states, and help maintain correct breathing; thirdly, guide students to expand their throats to prevent the throat from closing during singing; fourthly, use the tongue. The tongue is a key organ in the process of opening the throat and singing. It should be stretched forward and kept relaxed and stable outside the throat. Organ training in vocal music education requires singers to practice repeatedly.

Breathing standing training

Vocal music education is different from general subject education. Much of its teaching content is invisible and intangible. For example, the feeling of vocalization and the principle of breathing can only be felt by the singer himself. In primary school education, the learners

are still young, and almost all of them are beginners, which increases the difficulty of vocal music education. The correct standing posture can coordinate the movement of the breathing muscles and is an important basis for singing. At the same time, the standing posture is displayed on the outside, which can be seen and inspected. Therefore, it is necessary to grasp the limited elements that can be seen in vocal music education as an entry point, and make vocal music teaching as intuitive as possible.

The structure of the human body such as the shoulder blades and intercostal muscles shows that breathing and standing posture can affect singing. The correct standing posture must first be "natural", that is, relaxed and not slack. When singing, you should first keep full of energy, put your feet back and forth, look straight ahead with your eyes, put your weight on your back feet, and transmit the power from your feet to your lumbar spine. In this posture, your lower body can maintain a relaxed and independent movement, and the use of your abdomen will not affect your performance. Chest volume or flex control. Once you know how to breathe and stand properly, you can move on to posture training. Posture training is a process from "unnatural" to "natural". First of all, unnatural normative movement exercises should be carried out, such as forceful heels off the ground, waist pushing, chest expansion and other movement training, and gradually increase breathing strength control training. After practicing for a certain period of time and reaching the relevant required level, walk back and forth to practice, and finally make the movement a "natural" relaxed state.

Other supplementary training

In addition to the above-mentioned breathing training methods, some supplementary training should be added to primary school vocal music teaching, such as jogging, running at variable speeds, and playing ball. Supplementary training can help singers meet the requirements of deep breathing while strengthening their physical fitness, exercise their chest muscles and intercostal muscles, and really expand the singer's chest cavity and rib cage.

The above content discusses the breathing method in vocal music teaching, discusses the importance of breathing in vocal music teaching, and then puts forward the corresponding breathing training methods in primary school vocal music education, and strives to solve the difficulties and key points in the process of primary school vocal music teaching, so that students can grasp the correct breathing method.

The problem of inaccurate singing among students has always existed. Whether the music is good or not, pitch is the most basic and urgent problem to be solved. Some students have very good voices and good timbre. These students also have good pitch when they sing in a low voice, but when they are asked to sing loudly, especially when they sing high notes, there are obvious out-of-pitch phenomena in some places, either high or low. In this paper, through teaching practice, in the aspect of tutoring students in vocal music teaching, several analyzes and solutions are made for the reasons why students' singing pitch deviates.

In vocal music teaching, "pitch is the accuracy of pitch in music, which directly determines the success or failure of the entire vocal singing, and is also the most important thing in singing and vocal music teaching. The intensive training of pitch is the key point in vocal music teaching. It is a fundamental and important topic." It can be seen that pitch is important in singing, there is no music without pitch, and there is no beautiful music without good pitch. Therefore, the pitch training of vocal music students is summarized as follows:

Reasons for singing inaccurately

(1) Vague concept of pitch and perception of auditory pitch. Students in rural primary schools are affected by their living environment and family conditions, unlike urban children,

who have the conditions to receive music education enlightenment in extracurricular institutions since childhood. In terms of time, compared with urban children, children in rural areas have less time to be exposed to music education, and the forms of music they are exposed to are much simpler. In the past, children in rural areas may only listen to and learn songs through media or music players. Children in cities have been learning various instrumental and vocal music through systematic and professional one-on-one teaching, and their listening sensitivity has improved. There is a difference.

(2) Blockage of bodily functions. Rural primary school students usually only learn singing knowledge from teachers in regular school music classes. The training time is not enough, the body functions are not well utilized, and the ability to use breath and abdomen is weak. , the body does not listen, the sound will float up or down.

(3) Improper mastery of singing skills. When the students are singing, the resonant cavity cannot be opened, the location of the concentration point cannot be found, the voice is not smooth, it is difficult to use the breath, and the voice is squeezed or the breath is insufficient, which causes the sound pitch to deviate.

(4) Reasons for psychological quality. Children in rural primary schools have limited knowledge and few opportunities to practice on stage. Once they compete or perform on stage, they often suffer from psychological tension, lack of self-confidence, and lack of good psychological quality, which will lead to singing pitch deviation.

The solution to the inaccurate singing of students

Pitch control ability is a comprehensive evaluation standard to measure a vocal performer's music perception and performance level, and it is also one of the most common and most difficult problems in vocal music teaching. Formulate a reasonable training system, adopt appropriate training methods, intensively complete the targeted practice of melody pitch, and complete the transformation of vocal music teaching concepts.

Recommendation

Theoretical Recommendation

The basis for the development of a course is that the local government cooperates with the school in terms of policies, the school provides support in educational equipment and teachers, and teachers and students cooperate with each other and work together.

Advice to music teachers: Cultivating students' interest is far more important to children's learning than forcing students to study step by step. It is hoped that local policies can effectively support the development of music disciplines. Music is a part of aesthetic education, and there are other related majors such as fine arts. Aesthetic education is also a part of education and plays a vital role in the all-round development of students. The school should improve the teaching system and teaching facilities so that students can have a better class experience.

Practical Recommendations

The choice of teaching method should consider many factors such as the current learning progress of the students, the personality of the students, the learning atmosphere of the school, etc. Only by teaching students in accordance with their aptitude can the most suitable teaching method be matched for each student. Students should actively cooperate with the teacher's teaching, and the teacher should also pay more attention to students' physical and mental health

and learning. Getting along well with students is also a pavement for the development of teaching. School policies should also play a good role in the teaching of teachers. Under the teaching conditions where policies, teachers, and students all cooperate with each other, students' learning will definitely get a qualitative leap.

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