

Chinese Singing Style Teaching Vocal Techniques At The Capital Normal University In Beijing, China

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ABSTRACT

This research “Chinese singing style teaching vocal techniques at the Capital Normal University in Beijing, China.” has Objectives were; 1. To investigate the teaching vocal techniques of Chinese singing style at Capital Normal University in Beijing, China. To Guidance for Chinese singing style at Capital Normal University in Beijing, China. It uses qualitative research methods, introduction, observation and Interview. Tools is questionnaires, collect data from three teachers of Capital Normal University in Beijing, China. results follow as.

1.The teaching vocal technique of Chinese singing style is: Teaching vocal technique, (Breathing techniques, chest breathing, abdominal breathing), teaching methods of Chinese singing style (from shallow to deep, step by step), teaching methods (group class, viewing works, Literature review).

2.To Guidance for Chinese singing style at Capital Normal University in Beijing, China. And then used to write consisting of techniques of singing which can be taught Chinese singing style.

Key Word: Chinese Singing, Style, Technique

INTRODUCTION

Statement of the Problem

According to the current music art form of Chinese singing style teaching in colleges and universities. A serious problem that exists in the Chinese singing style pedagogy field is the "Thousands of people with only one sound". For the Chinese singing style teacher, the change "one thousand people" is the primary task of the "Thousands of people with only one sound". To achieve this, it is essential that the Chinese singing style teacher should be taught by the material. There is a relative lack of high-quality Chinese singing style teacher, and the quality needs to be improved. Among the teachers engaged in social music pedagogy, the quality is intermingled, and some teachers make up the number of music pedagogy, which seriously affects the level of social music pedagogy. Some students and parents neglect the cultivation of students' music quality. These students and parents often only pursue music grade and music certificate, and turn social music pedagogy into a means of pursuing utilitarian, while neglecting the purpose of music pedagogy itself to cultivate students' music quality, stifling students' music creation ability and music inspiration. It is to ignore the idea of lifelong pedagogy.

We now discuss the teaching process the vocal techniques of Chinese singing style at Capital Normal University in Beijing, China, as well as guidance the Chinese singing style teaching model based on Capital normal University, how they will teach Chinese singing style.

Objectives Research

1.To investigate the teaching vocal techniques of Chinese singing style at Capital Normal University in Beijing, China.

2.To Guidance for Chinese singing style at Capital Normal University in Beijing,China.

Research Questions

1.What is the teaching vocal techniques of Chinese singing style at Capital Normal University in Beijing,China?

2.What is Guidance for Chinese singing style at Capital Normal University in Beijing,China.

Importance of Research

1.we will know the teaching vocal techniques of Chinese singing style at Capital Normal University in Beijing,China

2.we will know Guidance for Chinese singing style at Capital Normal University in Beijing,China .

Definition of Terms

1.Teaching techniques meaning The teacher teach in the classroom have 3 steps

1) Introduction techniques 2) Teaching techniques 3) Conclusion techniques

2.Capital Normal University is the university in BeiJing city, which is in North China.

(<https://www.cnu.edu.cn/>)

RESEARCH METHODOLOGY

In the subject research “Chinese singing style teaching vocal techniques at the college of music,Capital Normal University in Beijing,China .” I have investigation the document to obtain the most comprehensive information for this thesis. With analyze of various documents according to the following topics.

Research scope

1.Content scope

1)This research will conclude to investigate the the teaching vocal techniques of Chinese singing style at Capital Normal University in Beijing,China.

2)To guidance for Chinese singing style at Capital Normal University in Beijing,China.

2. The time to collecting data from 2019-2020

1) In November 2019, I collected documents on the internet and in the library for 3 months, analyze the documents about introduction and problem presentation, and establish the thesis.

2) From December 2019 to May 2020, I go to capital Normal University for many times to do the fieldwork, analyze the documents, and compare 2 universities.

3)From November 2019 to August 2020, I do research about the comparison and analysis, and present my ideas about conclusion, discussion and suggestion.

I choose the teacher who have more experience than 10 year

I choose the teacher who have old over 45 year old

I choose the teacher who have teaching experience more than 20 year old ,So I got 3 teacher were 1) Cai Meng 2)Wang Lu ping 3)Zhan Li juan

DATA ANALYSIS

The teaching vocal technique of Chinese Singing Style at Capital Normal University

In this chapter, the researcher used information from the interviews mainly for analysis.

The informant consisted of three Teacher: Cai Meng, Wang Lu ping and Zhan Li juan.

The researcher has the following study follows as:1.Teaching vocal technique 2.Teaching methods of Chinese singing style 1) Cai Meng 2) Wang Lu pin 3) Zhan Li juan

1. Teaching vocal technique

Breathing Techniques

In Chinese singing style teaching, we should put emphasis to students vocal music singing is a very practical whole art, skills and skills are indispensable. To master vocal skills is an indispensable basis and prerequisite for the art of singing, singing is the art of hearing, without sound technology, singing cannot be appreciated, but if the thought goes into a misunderstanding, one-sided think that sound skills are the whole of singing art, or singing skills, without any feelings, may be able to temporarily succeed, but to really succeed in art is unimaginable. The vocals with artistic expressiveness and inner vitality are different, and they are able to blend superb technology into the profound artistic performance, so that the audience can be completely immersed in singing, to get the enjoyment of beauty, spiritual pleasure.

1.1 Cai Meng

Introduction techniques

The quick breath is in a short time. The breath is quickly sucked deep into the lungs and armpits through the mouth and nose. makes the respiratory organs expand rapidly. Then with the help of the diaphragm and the strength of the abdominal muscles quickly contracted. Elastic control of the breath, each breath is very accurate when the strength is just right. This method of rapid etudes and vocal composition use is a more difficult one. Slow breath is to slowly breathe the breath to the lower part of the lung. The chest is lifted naturally rather than artificially upward. The breath involves the waist expanding all around at the same time, keeping it in shape. This inhale requires natural relaxation and a smooth and gentle flow. The estimated square is not easy to inhale too much, otherwise the body is stiff. Breathing is not smooth, breathing attention to keep breathe state, control the two ribs and diaphragm. Controlled by the breath, make it smooth and consistent and continuous spit out. In short, the respiratory function is stable and efficient. depending on the assigned breathing mode and vocalization state. The breathing of singing is regular and highly technical. Must undergo rigorous scientific training to master to finish singing. artistic expression including music and emotion. It is necessary to maintain performance and sound duration according to the music and melody. intentionally control the frequency and flow of respiration. or short or continuous lasting. need to be based on emotional needs. intentionally controlling the strength, or strength, or weakness, of a sound. Breathing is closely related to correct vocalization, good resonance and the expression of singing thoughts. The singer must master the function of breath.

1.2 Wang Lu ping

The use of a skillful word in singing

The part of the breath should be skillful, the breath should be deep, but the depth is limited, the right part of the breath, that is, the bottom of the lung, the use of the air at the bottom of the lung can reduce the resistance of the breath in the organs, the breath in the movement from the trachea to the glottal energy loss is very small, reduce internal friction, improve the efficiency of the conversion of air energy to acoustic energy. The direction consistency of the breath force can make the breath form the air bundle, easy to reach the concentration of sound. Singing with the qi of the lung also causes a series of organ states. Conversion. lower lobe of the lung, when extending upward. the trachea was elongated and decreased. The increasing length becomes thinner, which is beneficial to the resonance of the homologous edge. Down and then down the thyroid bone. It helps to stabilize the throat and open the throat. Full use of contrast for breathing. In the physiological and theoretical basis of practice are in line with the internal law, the formation of a more beautiful sound.

Transverse diaphragmatic rebound of the abdominal muscle.

The body and breathing related to a lot of muscle, mainly waist and abdomen machine. When the breath fills the lungs, the lower lobe covers the diaphragm. The two are sticking together, producing a recoiling force. Stretch the bottom down to give abdominal pressure. Force down. produces a reaction force against the diaphragm. when shrinking the waist. In the abdomen. The upper top diaphragmatic reaction force forms a relative resistance to the lung base. The coordinated balance of this confrontation, the use of rebound is indispensable to singing. It's a good start. Whether singing or vocalizing. All have a starting note. It is often not the highest-pitched instrument, often ignored, but causes play a vital role in life. The initial sound meets the breath and the breath band for a moment. Like a jumper's take-off. This moment is often the starting point for success.

1.3 Zhan Li juan

Breathing position

The sound cannot be seen and touched, but it has the direction of movement. The sound of science requires that the throat wall be sent to the frontal sinus, the right position for the center of the brow. Divided into masks. That is what we call high positions. Continue to play a role in rebounding. Go up and hit the mask and make a good sound. There's penetration up and down. Breath control Often said to suck in wistful singing, are epiglottis on the air flow control skillfully, psychological feelings. Must have a deep breath, low support. Increase breathing, pressure, sound, breath in the opposite direction. As a result of the lower, should be the point, slightly raised. It is the courage to speak, but the breath moves in both directions to keep up the resistance. keep the position at the treble.

Technical comparison table

	Different point	Same point
Cai Meng	thoracic breathing	Emphasize the importance of breathing, breathing in singing
WangLu ping	Emphasis on chest breathing	
Zhan Li juan	Emphasis on respiratory control	

From the table it shown that the same technique is about breathing in singing and different technique are about thoracic breathing, Emphasis on chest breathing and Emphasis on respiratory control

2 .Teaching methods of Chinese singing style

2.1 Cai Meng

Chinese singing style teaching is a unique and inscrutable teaching. Teachers only through language explanation, vocal demonstration, body demonstration, video play and other teaching means to inspire students to obtain the correct vocal concept. As a Chinese singing style educator, the long-term Chinese singing style teaching practice has proved this point forcefully, in the singing must follow the vocal rule of singing, follow some basic principles of singing art. According to the unified principle of Chinese singing style teaching, the principle of teaching students according to their different characteristics and specific conditions should adopt targeted education methods to give full play to each student's advantages and learning initiative, so that the characteristics and ability of students to get a more comprehensive training and development. In Chinese singing style teaching, each student's voice conditions are uneven, music sense is not the same, for different objects of teaching, should be based on the specific situation of each student flexible change, so as to teach students according to their aptitude. If we use the unified mode, the fixed teaching method does not carry on the teaching,

has violated the scientific education rule, certainly cannot receive the good result. As a Chinese singing style teacher should first have a keen sense of hearing, relying on professional listening ability to determine the students sound right and wrong. The principle of gradual and shallow from the initial training to the process of technical maturity, the teaching principle of "from shallow to deep, step by step" is very important. Therefore, in Chinese singing style teaching, we should first establish a solid vocal basis, and then expand the range of sound, upgrade technology, and not blindly ask students to achieve a certain degree, otherwise it will destroy the voice of students. Teaching should be carried out step by step, in stages, according to the degree of students to teach, so as to achieve good teaching results. No matter which part of the sound, the first should be from the middle of the sound area to do practice, start training. The general situation is as follows: male and female high notes from small word group a to small word group 2 e2; male and female high notes from small word group f to small word group small word group 2 c2 proceeded. Practice in the melancholic area without any risk of damage to the organ and then develop in both directions.

2.2 Wang Lu ping

The Chinese singing method and the beautiful singing method have always been important lessons in the research and discussion of vocal music art Chinese Chinese singing style and Western traditional vocal music have some singing skills The common law, at the same time also has the style characteristic, the innumerable teaching practice proves the beautiful sound singing method Not only is there no contradiction with the national singing method, but it can also be used in singing skills, pronunciation, emotional expression, etc Bel canto and Chinese singing style because of the different cultural and historical environment, plus China and the West. People's aesthetic needs are different, they have obvious differences in pronunciation and word processing, these The difference also creates the possibility for the Chinese singing style to draw lessons from the advantage of the beautiful sound. One of the important characteristics of folk singing in sound is its bright, high and clear voice. These words fully reflect the unique color characteristics of Chinese singing style.

2.3 Zhan Li juan

	Different Point	Same point
Cai Meng	teach students in accordance with their aptitude Respect for student stage training Demonstration and heuristic teaching	The combination bel canto Focus on practice and song singing

Wang Lu ping	Mixed singing Seek commonality, take advantage of strengths and avoid weaknesses	
Zhan Li juan	Emphasis on aesthetic Emphasizing emotional expression combined with people's life	

With the development of science and technology, the globalization of culture is the trend of the times. Western culture gradually infiltrates into China, which has a great impact on the aesthetic of vocal music in China. Under the new era background, only by drawing lessons from the essence of western vocal music art and innovating the unique vocal music culture of our country, can we make our own voice on the world vocal music stage and realize the rapid development. In fact, the western beautiful singing method has certain unique advantages, and there are many places worth learning from the national singing method in our country, which is helpful to enrich the performance style of the national singing method. At the present stage, the artists of our country have made a certain degree of exploration in the combination of the beautiful singing method and the national singing method, and constantly try to break through the method of singing barrier, in order to integrate the two singing methods into one. Strengthen the singing effect of Chinese singing style art in China. However, few people can realize the perfect fusion of the two, which indicates that the fusion of the beautiful singing method and the national singing method still needs a long journey.

Table: Teaching method Chinese singing style comparison table from table shown that same technique method is the combination bel canto Focus on practice and song singing and the difference of teaching techniques Consists of : aptitude, Mixes singing and aesthetics

3.Conclusion Techniques

3.1Cai Meng

According to the author's re-planning of the different teaching mode of the four academic years, the teaching method of Chinese singing style should also be reasonably arranged through the scientific rules of the four academic years. After the freshman year and the primary training of the basic vocal skills, the new students are assigned according to the sound conditions and the reasonable distribution of the sound species, starting with the initial basic vocal skills training, with the one-on-one teaching mode as the main teaching mode, the vocal skills training is carried out; the Chinese singing style teachers organize their own students to carry out the group class (limited to three to five people) Chinese singing style theory The penetration of learning, through the theory of learning to make students clear the direction and concept of Chinese singing style singing, the use of breath, vocal principles, pronunciation and resonance of the use of theoretical explanation; in the middle of the group class (limited to 15 people) of the students Chinese singing style singing observation and exchange class, through observation to let students listen to sound, mutual evaluation of each other, and then enhance the students to participate in the practice of teaching activities.

3.2 Wang Lu ping

The sophomore year is the improvement stage of the common development of students' sound skills and emotion processing. This University year still takes one-on-one as the main teaching mode, which requires Chinese singing style teachers to increase the requirements of the music singing in the course of teaching,

emphasizing the treatment of emotion, on the basis of this, each month additional Chinese singing style teachers to the group class as the relevant theory of teaching; through the collective class to the students of the same kind of sound concept correct guidance and training; for important unity issues, such as the general introduction of a composer.

Chinese singing style works and opera, etc., to the collective class and class teaching mode, and gradually infiltrated into primary and secondary education The Chinese singing style works in the

Textbook lay the foundation for the trainee training in junior year.

3.3 Zhan Li juan

In the third University year, the practice of Chinese singing style training, into the practice of training links, most of the group class, group class as the main mode of teaching, by the teaching teachers to group class teaching mode to organize their own students to practice observation training courses, leading students to practice base for field performance training; at the same time, gradually infiltrate the direction of music education in primary and secondary education, from the Chinese singing style singing more perfect, guide students to sing songs, more on how to guide students to teach this aspect; in the classroom teaching mode to let students learn Students gradually understand the importance of apprenticeships and how to participate correctly in teaching apprenticeships.

The senior year is the comprehensive practice training stage, the teaching mode of this stage is more flexible, mainly according to the actual situation of students participating in the internship and practice, by the targeted guidance and training of different students' different teaching modes, in the process of apprenticeship and practice, the teaching teachers personally lead the students to go deep into the practice base, let the students themselves analyze the advantages and disadvantages of each class, understand the basic teaching content of music teachers in primary and secondary University under the guidance of the classroom, and innovate according to their own actual situation. Therefore, through the year-by-year teaching model, effectively and reasonably arrange the Chinese singing style course of the four academic years, let the study Students can improve the actual singing ability and level of students, while maintaining the original Chinese singing style teaching professional, highlight the characteristics of the teacher, and then make students in Chinese singing style singing and practical teaching to play its greater advantages.

Teaching method comparison

	Analysis data	Different point	Same point
Cai Meng	Freshman	group class	Focus on personal skills development
Wang Luping	Sophomore And master	Viewing works	
Zhang Li juan	Junior and senior	lecture-based	

Table: Teaching method comparison

From table shown that same teaching technique is focus on personal skills development and different are consist of : Freshmen, sophomore and master, junior and senior.

CONCLUSION AND SUGGESTION

Guidance for Conclusion:Strengthen the Students' Theory

In view of the current situation of Chinese singing style teaching in senior teachers, the author thinks that the lack of theoretical knowledge of Chinese singing style among senior students, the professors have been paying more attention to the practical training of singing skills, and do not consider whether the students understand the more theoretical language stated by the teachers in the initial learning stage, which in fact not only affects their mastery of singing skills, but also affects how they teach the skills of singing to the students in the future, so that the students' singing skills cannot be improved and perfected very well. We all know that the strengthening and improvement of any teaching model needs to start with the foundation, especially as the practical process of Chinese singing style learning is to put the theoretical knowledge in the first place. The study of the theoretical knowledge of Chinese singing style not only includes the study of vocal skills, but also the mastery of the professional terms of music and Chinese singing style, the understanding of the aesthetic concept of vocal teaching framework has a great role in promoting the Chinese singing style learning and future teaching of college students. In view of the actual situation of Chinese singing style teaching in music department at present, it makes us continue to give full play to and perfect the advantages of one-to-one teaching mode, at the same time, carry on the complementary study of Chinese singing style teaching from Chinese singing style group class, joint class and collective class, scientifically and reasonably allocate the emphasis proportion relation between individual teaching and group class, joint class and collective class, and make Chinese singing style teaching follow the scientific correct teaching principle through various forms of teaching mode, so as to jointly promote the teaching of Chinese singing style in the high University teachers in the new period the development direction of scientific learning activities. From the arrangement of Chinese singing style courses in the past, usually only two are arranged in the curriculum. Two students share a Chinese singing style course every week. The teaching method also takes the traditional vocal practice as the first, then carries on the Chinese singing style work skill processing, in the teaching content also mainly uses the teacher "exist in oral teaching that inspires true understanding within", the imitation and the standard singing method to carry on the teaching, but for the present Chinese singing style curriculum and the arrangement all manifests its superiority and the insufficiency. In view of the continuous improvement of the training objectives of the Department of Basic Music Education and Music, the author thinks that there should be four academic years in the curriculum of Chinese singing style, but the teaching forms, teaching contents and methods of each academic year can change with the further study. In addition to the necessary one-to-one teaching time, each academic year has regular group classes, joint classes and group class time; the Chinese singing style course will be taught in stages, which can be divided into: initial basic skills training (including theoretical knowledge and singing skills training); Chinese singing style based on the comprehensive theory of the gradually in-depth singing (including the singing skills, Chinese singing style works singing extensive and Chinese singing style related theories); Chinese singing style practice training (including practice experience, teaching and learning simulation training and simulated classroom training); strengthen the proportion of apprenticeship and practice (including the practice training in the department, outside the practice opportunities and comprehensive and systematic practice exercise). In a word, the setting of Chinese singing style course should not be carried out in a single mode, but should integrate the group class, the joint class and the group class in various forms, and improve the students' comprehensive study of Chinese singing style theory, Chinese singing style singing level, practical performance ability and teaching ability, and conform to the needs of the new social market economy development. Under the premise of the new curriculum standard of the national primary and secondary University, the Chinese singing style

theory, the practice training and the teaching practice are organically combined and integrated into each other. Finally, through the scientific and rational construction of Chinese singing style teaching framework to cultivate more excellent music teachers with local characteristics.

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