

How to Cultivate Students' Singing Performance in Vocal Teaching

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Abstract:

How to cultivate students' expressive power in vocal teaching. To sing a good song, you need to use rich imagination to immerse yourself in the role, participate in beautiful environments and characters based on the content of the work and the created musical image, and create vocal works with visuals in your heart. Composer Saint Saône once said, "Music begins at the end of words. It can express things that are not verbal, allowing us to discover the most mysterious and profound aspects of ourselves. It can convey impressions and mental states that no word can express." Therefore, music is the art of emotions, summarizing the basic essence of music. However, vocal music has richer connotations and more authentic emotions, which requires teachers to start teaching vocal singing step by step and cultivate students.

Keywords:

Emotional Art, Expressiv, Vocal Music Teaching, Sing

1. Introduction

The greatest significance of vocal teaching is to enable students to fully and correctly understand the connotation of the work, and integrate their rich emotions into singing. The important way to express music in teaching activities is through students singing, which is also the best artistic practice and a key part of vocal teaching courses. The overall requirement of vocal teaching is to impart the correct singing methods and express the connotation of songs with appropriate emotions. [2] These teaching methods should achieve a balance between students' singing and emotions, and use emotional expression to drive the sound and rhyme of singing, thereby enhancing the infectivity and expressiveness of singing.

2. Materials and Methods

Vocal teaching content involves not only vocal techniques and theoretical knowledge, but also training in stage performance. [1] Teachers are required to appropriately incorporate training in body movements, eye contact, facial expressions, and other aspects to enhance the fun of the teaching content, promote students to effectively combine vocal singing with movements and emotions, and ultimately

improve their stage performance. How to cultivate students' expressive singing ability in vocal teaching? Then it is necessary for teachers to start from small details in vocal teaching to cultivate students' singing performance. This article will provide a brief introduction from four aspects: "eye" technique, "face" feeling, "shape" action, and "draw" language.

2.1. "Eye" Technique

It is said that "the eyes are the windows of the soul", complex and subtle emotions can be expressed through the eyes. Different eye contact can reflect different attitudes and emotions. Mr. Hou Xirui, a master of Peking Opera, has a very insightful discourse on the expression method of the eyes in stage performance: "Although 'eyes are the seedlings in the heart' is a common saying, it can illustrate the importance of the eyes, because all emotions of the characters need to be seen through it. Therefore, if the hands, steps, body, and mouth are all right, the eyes are not precise, not focused, and cannot capture the audience." [2] Mr. Hou's discussion of the "eyes" in Peking Opera's "eyes" has very important reference value, it is the art of singing and performing. Vocal performers standing on stage must first understand the expression of "eyes". If emotions can be expressed through the eyes and the audience's eyes, high and low scenery, or far or near, the eyes. [4] Through live performances of various "eyes", singing with eyes, singing with "essence, qi, and spirit", in order to capture the audience and move people. The core of singing art is emotional, and the charm of art lies in the expression of emotions. In other words, songs without emotional aesthetic feelings cannot express beautiful emotions, and there is no art. "The connection of emotions is intertwined with beauty." A song can achieve powerful and heart shaking artistic effects. Of course, there are many reasons, but the singer's ability to accurately reveal his true emotions can be said to be "a basic condition that combines beauty". [5] Singers not only need to express their emotions, but also make others feel beautiful. This requires the singer to be first moved by the emotions in the work, have a strong desire, and express beautiful emotions. Only in this way can the singing have the power of beauty and infectiousness. Therefore, in the learning process of students, teachers should set a good goal, to act in learning and learn through acting, and to enhance students' desire for singing performance before singing.

2.2. "Face" Feeling

All emotions are expressed and reflected on the face, which is the expression. Different people have different emotional feelings, which are reflected in their facial expressions. Singers expressing the emotions in a song on stage must be reflected in their facial expressions, daring to "play a role", daring to "act", and daring to perform. What kind of emotions will have different feelings, and different emotional expressions are divided into "spring, summer, autumn, and winter" facial expressions. A good song that has been passed down first resonates with most singers, regardless of its smooth melody and rhetoric. However, with real emotions and life experiences, singing on stage is the singer's re creation. [5] For example, in "Morning in the Big Forest", when the teacher is teaching, asking students to perform this song, they should be inspired to immediately see a static and beautiful picture of morning mist, mountains and rivers, trees, flowers, and other animals in the forest in the morning, like a poem. Various shapes and clear expressions are presented in front of us. Therefore, students in the performance expression stage are more suitable, with

consistency in appearance and authenticity. Therefore, it is important to cultivate students to express their inner thoughts according to the Song Rong is a fundamental skill for teachers in teaching practice.

2.3. “Shape” Action

Singers standing on stage singing naturally cannot do without the expression of body language. Due to the fact that gestures are a silent language of human beings, they can not only help to enhance emotions and create a positive atmosphere. Singing opera has a “posture”, should singing be “posture”? It should be said that they want it again and not again. Vocal performers on stage must consciously control and sing in the correct posture, which is the art of singing and performing. Therefore, it is necessary to have a “posture”, but this “posture” is only a perfect swing. Singers standing on stage should focus on singing, supplemented by gestures, and should not disturb the audience’s attention. [2] Gestures should be different, according to the needs of this song’s fluid content, and make some gestures. In general, it can be summarized as several gestures such as “drawing, fixing, opening, closing, supporting, and making mistakes”. Vocal actors should not make too many movements during singing. [5] The hand movements should be natural and coordinated, and the hand movements should be natural and coordinated. They should move according to the situation and place their gestures between intentional and unintentional movements. If one deliberately makes gestures in order to make an action, the action appears stiff, stiff, and loses the meaning of the gesture. Gestures, as part of emotional expression, form a silent language to assist in singing, allowing the singing, gestures, and emotions to fully blend together. [2] Many students stand on stage with blank minds, stiff in front of them and don’t know what to do, so in teaching, not only should facial expressions be important, but also the cultivation of body language is also an essential part of singing expression.

2.4. “Draw” Language

Good singing is not only about good singing skills, but more importantly, how to make the content perform well and sing better. Singers, especially on stage, should present rich imagination as the basic psychological function of artistic creation when singing. It involves continuous thinking, emotional and psychological processes, and images that permeate and influence each other. [1] Then, let yourself imagine the environment of life, and in this state, perform through real experiences and feelings, in order to perfectly express the work, which can promote both voice and emotion.

For beginners in vocal music, use some simple Chinese opera fragments to represent observation and practice. Practice singing while performing, singing with “emotion” and “sound” to convey “emotion”, will make it easier to find the feeling! “My interest in learning has increased, my understanding has improved, and I have also integrated my emotions”. It naturally forms when singing such works. [4] In order to establish a good sense of self-awareness, it is necessary to understand the role played in promoting performance in artistic practice. Firstly, when singing, adjust one’s psychological state and fully immerse oneself in the performance in a short period of time, reaching a state of selflessness, and the tension will naturally disappear. Then, corresponding to the inner feelings, obtain a normal sense of self, and during the performance process, reach a state where there is both self and non self. Have a good awareness of self artistic practice and know how to use performance to promote the establishment of self-awareness in artistic practice. [1] Only when the singer pays

attention to the emotional expression of the song and performs the work appropriately, can the audience enjoy the art. Through the function of artistic imagination, perform based on the imaginative materials provided by the work, combined with one's own accumulation of life. It can promote the establishment of self perception in artistic practice.

3. Results and Discussion

Based on the actual situation, it is of positive significance to focus on cultivating students' stage performance ability in current vocal singing teaching in universities. This not only helps to reduce the psychological pressure on students on stage, but also enhances their understanding of the connotation of works, making them more interested and enthusiastic in stage performance.

3.1. Helping students alleviate psychological pressure

In the process of vocal performance, students often experience certain changes in their emotions, which increases their psychological pressure and leads to negative emotions such as tension and anxiety. If these emotions cannot be effectively controlled, it will inevitably affect the performance effect and make it difficult to exert the emotional impact of vocal singing. [2] When students have good stage performance, it can help them better control their emotions, greatly reduce the pressure they face, build confidence in their performance, and also help them better enter the state of vocal singing, highly focused attention.

3.2. Assist students in gaining a deeper understanding of the content of the work

Good stage performance helps students to more accurately and fully understand the connotation of the work, effectively grasp the essential characteristics of fish color in the work, and identify with the music work emotionally and aesthetically. It helps them better shape the stage image, improve their belief in vocal singing, and ultimately generate inspiration and motivation for secondary creation. By using their own performance to fully showcase the connotation of the work, they can bring a beautiful audio-visual experience to the audience. [3] Therefore, in daily vocal teaching, conscious guidance and training should be paid attention to, so that students can improve their stage performance in practice, while paying attention to a deep understanding of the connotations in the performance works.

3.3. Beneficial for mobilizing students' enthusiasm for learning

In the teaching of vocal singing in universities, teachers will provide strict training to students. In addition, vocal singing, as a unique performing art, has very strict requirements for students. Therefore, students must face high-intensity training every day and pay attention to protecting their voices, which makes it difficult for teachers and students to reach a consensus. [5] To address this issue, teachers can cultivate students' stage performance skills, which can help them enter a singing state in a short period of time, understand the content of music works more quickly, and integrate their emotions more naturally and smoothly, thereby mobilizing their enthusiasm for vocal singing learning and effectively resolving conflicts between teachers and students.

3.4. Strengthening the cultivation of students' stage performance and emotional expression

Emotional expression is the highest embodiment of the aesthetic value of vocal music, mainly referring to the beauty produced and transmitted by the singer's vocal music in the auditory sense, as well as the connotation beauty in the form of timbre beauty. In actual vocal singing teaching in universities, both teachers and students should fully recognize that vocal music is an emotional art. If there is a lack of cultivation of students' emotional regulation ability, students often cannot express their inner emotions in vocal singing, leading to hollow and insufficient singing. Based on this, teachers should combine the actual situation of students and take effective measures to cultivate their good emotional regulation ability, so that they can better understand the creative background and the meaning to be expressed in vocal works, so that they can use emotions to fully express these contents in singing, and effectively improve the comprehensive performance of singing. [7]

4. Conclusions

The above are the teaching principles that it's always adhered to during the teaching process, and they must be performed simultaneously during the teaching process in order to achieve results. Good stage performance is the key to ensuring the success of vocal performance, among which vocal performance relies on sound as a medium for artistic expression, which can provide auditory enjoyment and shock. [7] Stage performance is based on visual level, bringing beautiful visual enjoyment to the audience, and making vocal performance have better presentation effects. By organically combining the two, a comprehensive audio-visual effect can be achieved, significantly improving the quality of whole person vocal performance and showcasing the charm of vocal art. In vocal singing teaching, teachers need to accurately grasp the correlation between vocal singing and stage performance, in order to design teaching plans more scientifically and effectively.

In short, when students stand on stage, they must feel comfortable, generous, elegant, full of energy, and without any sense of restraint. We must never bring the lazy and casual style of life onto the stage. We should always pay attention to our own image and strive to achieve a state of "combining form and spirit" in our stage performances. When a person has "essence, qi, and spirit", their "steps" and "body shape" on the stage exude an uplifting feeling. Every gesture and every pitch should reflect the grace of art, and the audience should feel the beauty of art! Beethoven once said, "[6] When composing, there is always a painting in my mind, and we will work according to it." Therefore, in teaching and singing, we must always imagine the reality of the lyrics and use sound music to express the emotions of the characters, so that singing can be passionate and infectious. Therefore, when singing, it is necessary to reach the level of "immersive", "selfless" and "selfless", in order to achieve an infectious performance effect.

Conflicts of Interest

The author declares that there is no conflict of interest regarding the publication of this article.

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