



Chinese Singing Style pedagogy at the Capital Normal University in Beijing,China

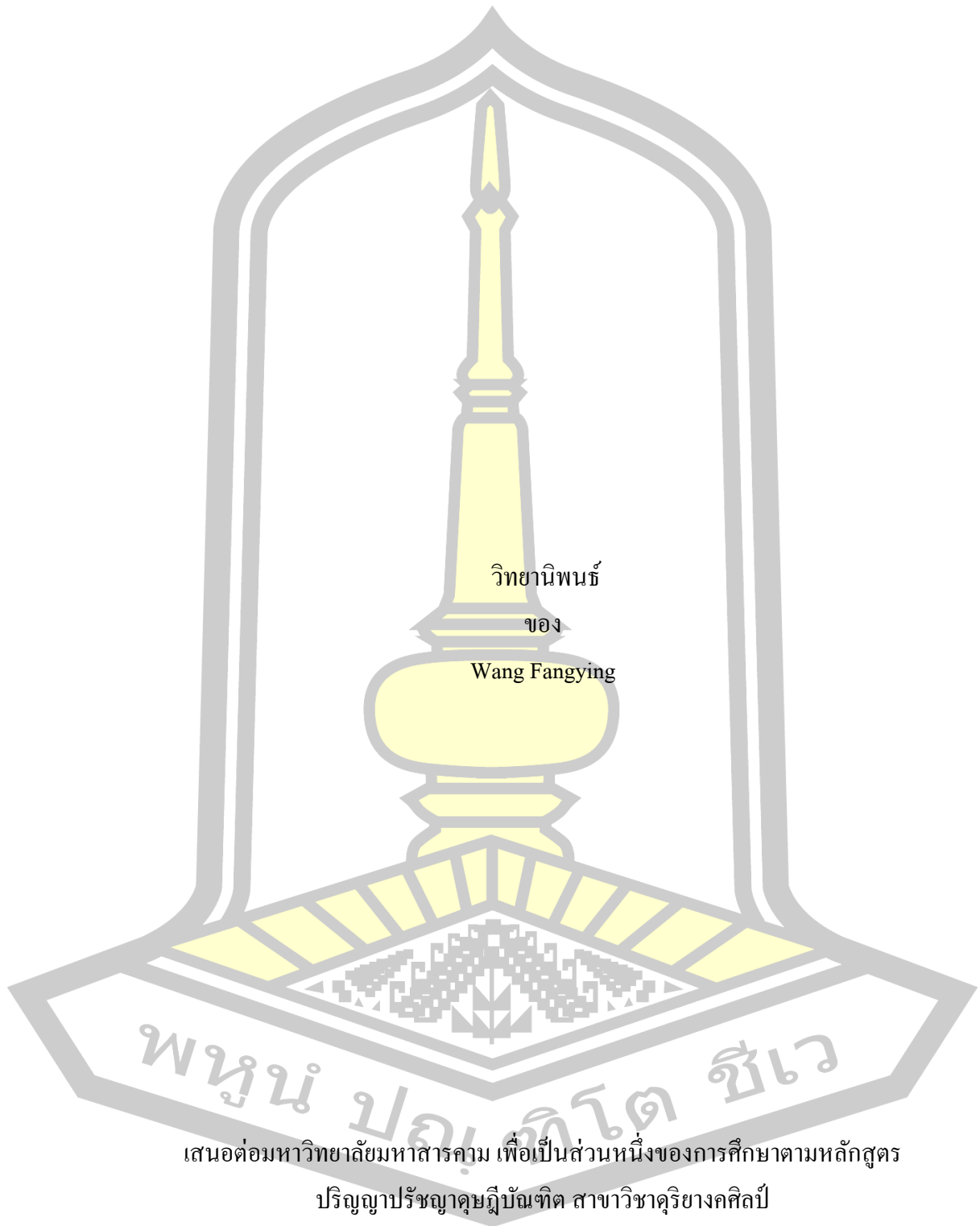
Wang Fangying

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Music

January 2021

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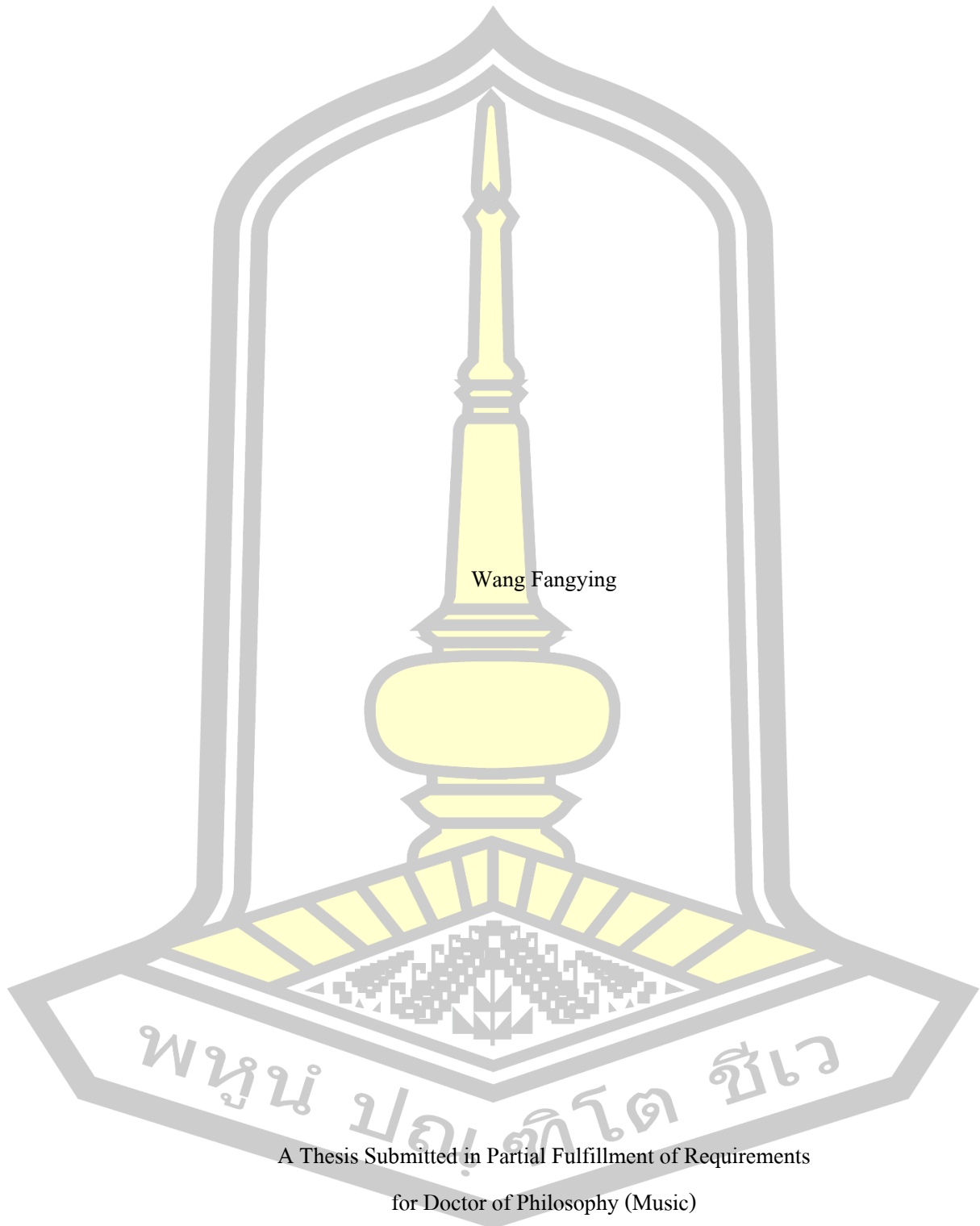


เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร
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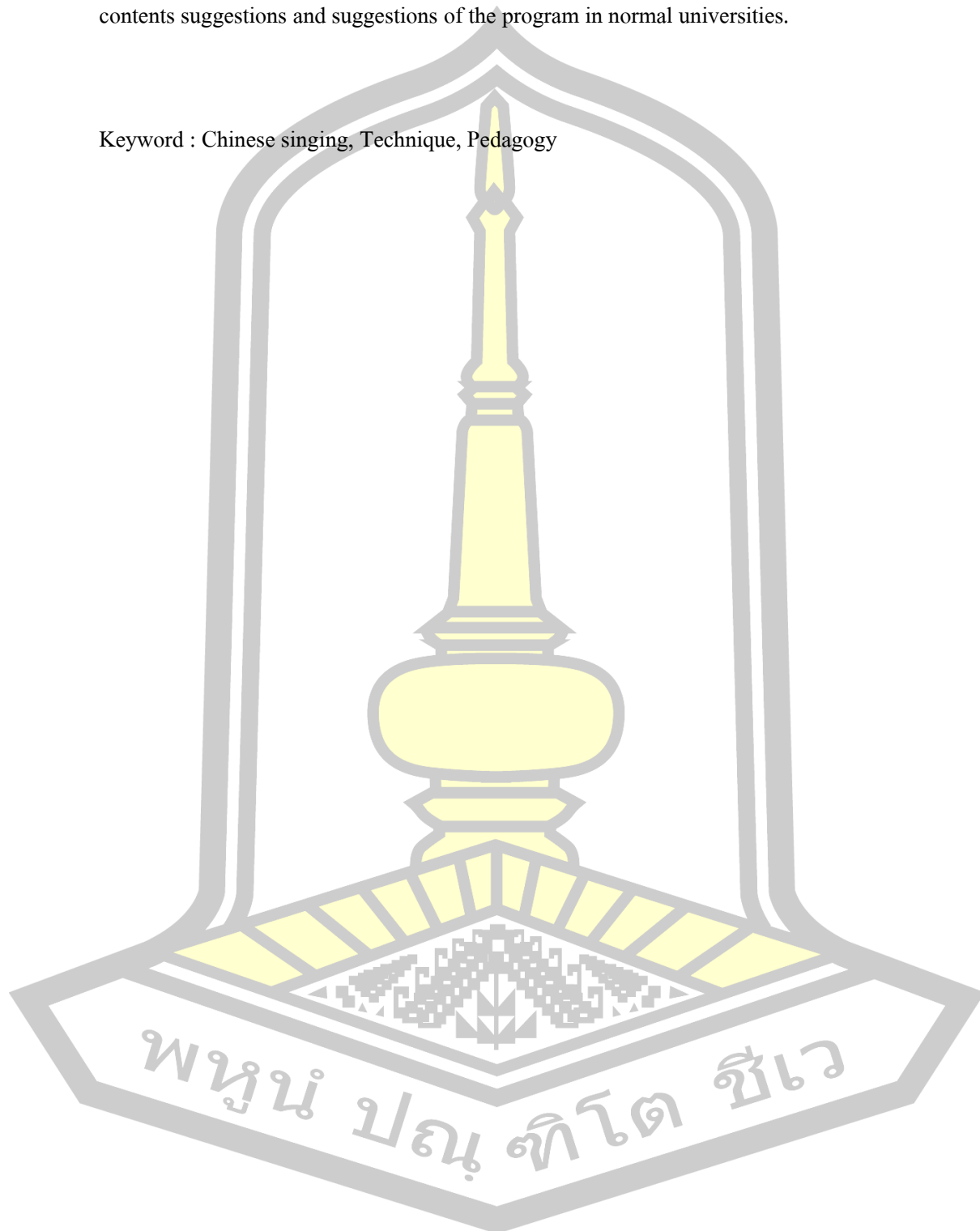
ABSTRACT

The Chinese singing style pedagogy is the basic part of the music professional, and has a positive effect on the improvement of the students' vocal music technique and the cultivation of the students' traditional cultural quality. I plan to do qualitative research in my dissertation. Qualitative research is one of the important research directions of The Chinese singing style pedagogy research in China. To examine the vocal pedagogy for the undergraduate and master degree programs at the college of music, Capital Normal University in Beijing, China. To describe the teaching process in these vocal programs. To give example of methods of teaching and provide recommendations. I plan the questionnaire survey method, also known as the questionnaire survey method, is a kind of survey method, in which the investigators use the uniformly designed questionnaire to find out the situation or seek the opinions from the selected interviewees. The questions that the researchers will study will be organized into questions and answered by email through face-to-face or follow-up interviews with university teachers and scholars to understand the subjects' views and opinions on a phenomenon or question, so it is also known as the question table method. The key to using the questionnaire method is to prepare the questionnaire, select the topic and analyze the results.

I choose a teacher more teaching experience in China, engaged in music education for more than 30 years as my interview object, They have rich teaching experience and basic stage practice, Final, I'll get three results: The first part about the origin and developments of Chinese singing style primary techniques. The second part the singing pedagogy for the undergraduate and master degree programs the teaching process in these vocal programs at the college of music,

Capital Normal University in Beijing,China.The third part selected songs about the curriculum contents suggestions and suggestions of the program in normal universities.

Keyword : Chinese singing, Technique, Pedagogy



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First of all, thank Mahasarakham University for giving me the opportunity to study in Thailand, so that I have the chance to khomkrich karin with my mentor. I am honored to be the student of khomkrich karin Dean, the leader of music education in Thailand. He has written in international forums in Thailand and Southeast Asia. Thanks to my tutor khomkrich karin for the comprehensive and careful guidance of my dissertation, and to Professor Jarernchai Chonpairot for his dissertation. The cultivation of writing class, thanks to Professor Arsenio Nicolas for the popularization of our knowledge of musicology in Southeast Asia, thanks to Professor Joe Peters for giving me the theoretical concept of modern music pedagogy, thanks to Sayam Chuangprakhon music score writing, Thanks to all the teachers during my study in Thailand.

Three years of Thai life, so that I learned a lot of music teaching theory and practice. Thirdly, thanks to teacher Cai Meng of Capital normal University, teacher Zhan Lijuan and Professor Wang Luping for their guidance on vocal music singing, and my vocal music enlightenment teacher Wang Hu Hong. Thank my parents for their support and training, my senior brother Chang Yanxi for my help, Tsinghua University Zhao Gang postdoctoral help, thank Professor Wu Bo for my dissertation help, and finally thank the students together.

พหุบัณฑิต ชีเว Wang Fangying

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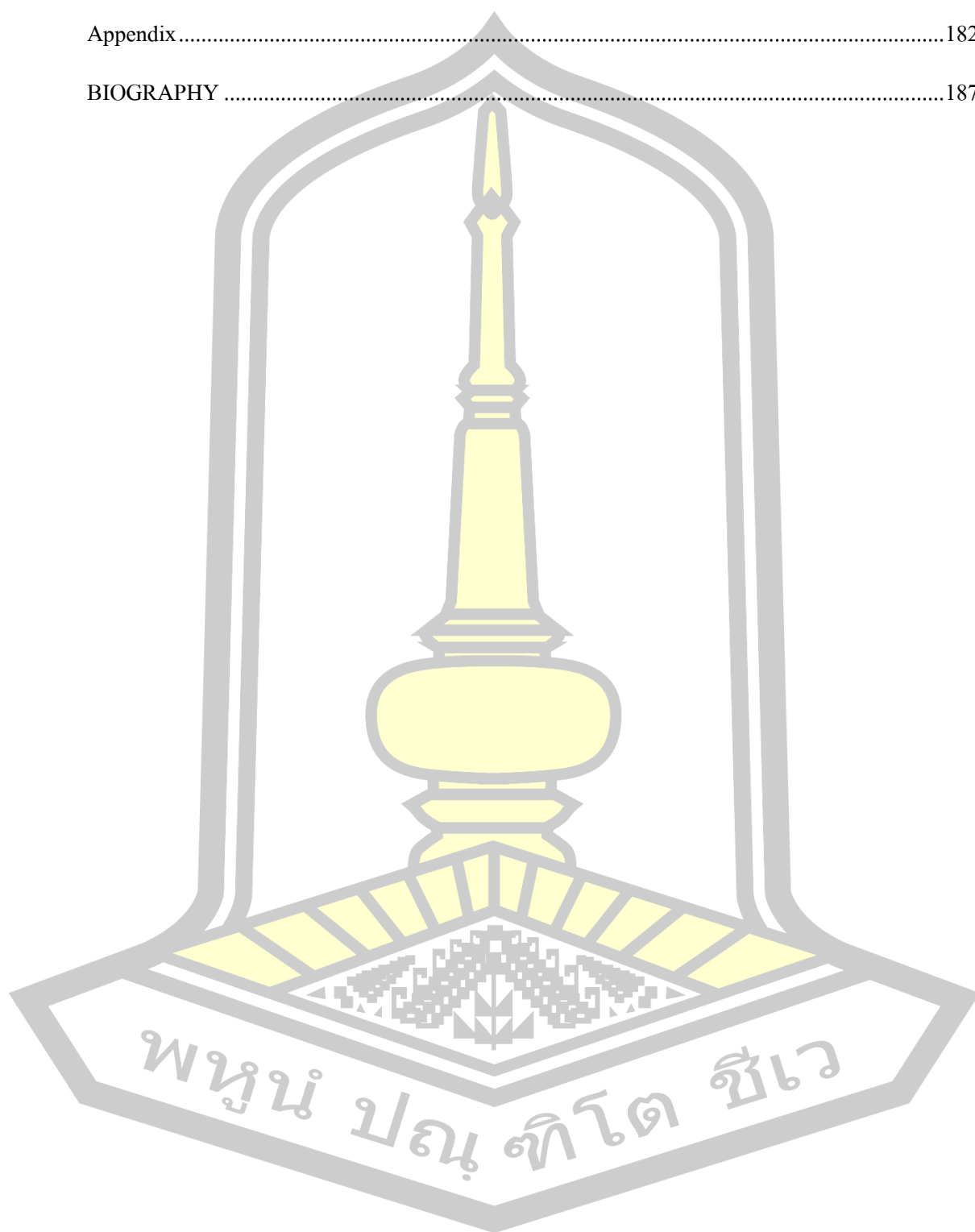
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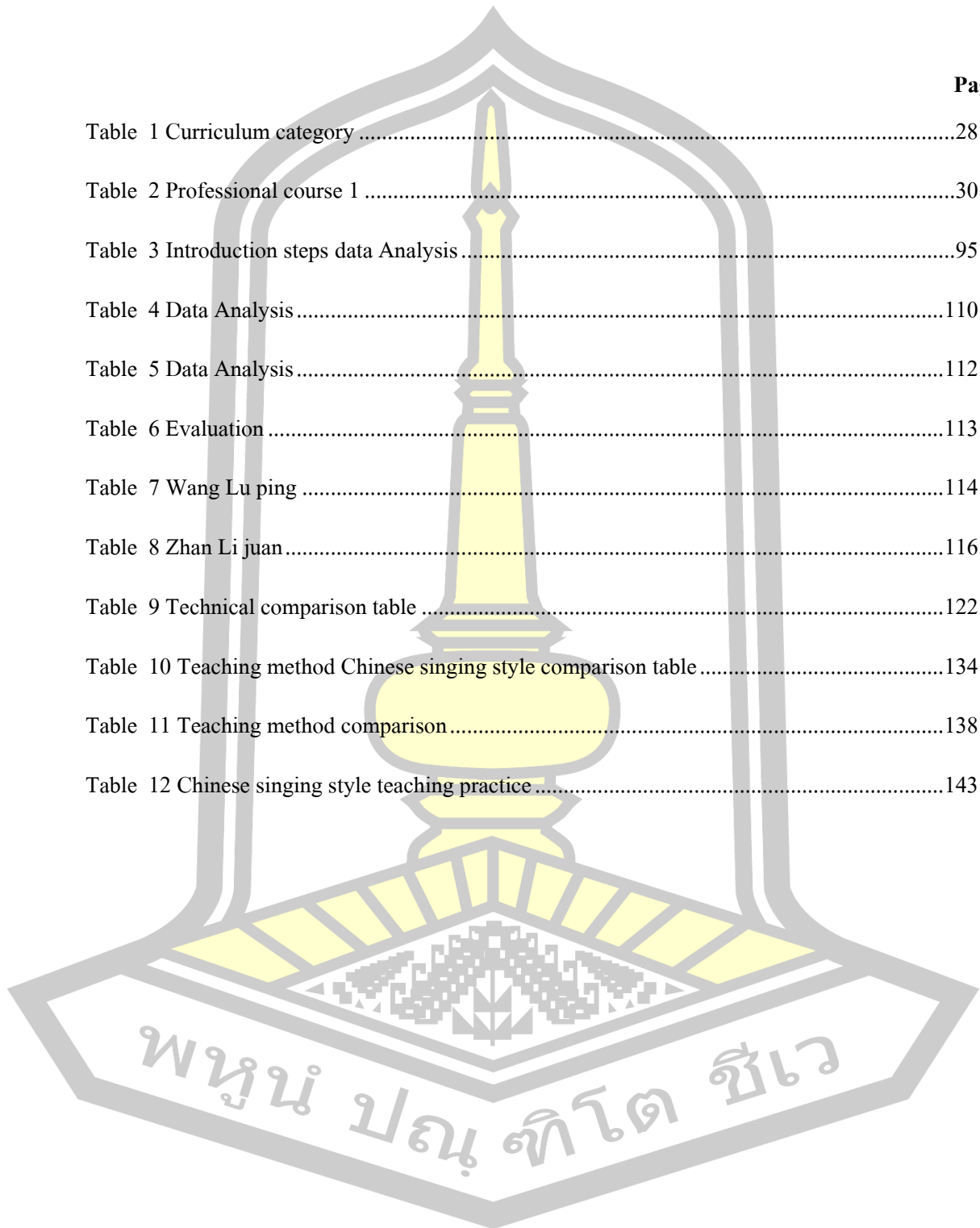
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CHAPTER I

INTRODUCTION

1.1 Statement of the Problem

Xiao Weidong (2001) Said the Chinese singing style is an important inheritance of Chinese singing style civilization and culture for thousands years, and it is the concrete expression of Chinese singing style music culture. In the new era, the inheritance and development of the traditional culture has become an important task of pedagogy, and the Chinese singing style pedagogy is an important part of it. The Chinese singing style pedagogy is the basic part of the music professional, and has a positive effect on the improvement of the students' Chinese singing style technique and the cultivation of the students' traditional cultural quality. However, there are some problems and shortcomings in the teaching of this aspect, which seriously affects the full control of the students' Chinese singing style technique and the transmission and development of the traditional culture, and it is necessary to pass the teaching Reform to improve the situation. Due to the influence of western culture, the instruction of our country is the teaching of national Chinese singing style. Quantitative teaching system and western voice gradually replaced. The culture has been gradually stripped off, so it is difficult for our music to be managed by the masses. Understanding and feeling. In this kind of situation, It should be meaningful because there are some problems in the teaching of Chinese singing style in colleges and universities in our country. (Xiao Weidong, 2001, P24)

Yu Li (2003) said Chinese singing style is the performing art formed by the fusion of opera and folk songs, and the folk performance forms and folk songs in various places interact with each other. At present, I was teaching Chinese singing style at the universities. Attention is too much paid to the transmission of knowledge and technology, but there is a deliberate imitation of the situation. Due to the fact that the teachers have a better arrangement of large classroom, adopt the teaching method that the teacher sings the student listens to imitate. The strict restriction of this teaching method on students' thinking will also make students lose their understanding of

music emotion and gradually forget the assimilation role of western national music culture in the teaching of national Chinese singing style.(Yu Li, 2003, P39)

Liu Sheng (2004) said the course of Chinese singing style in colleges and universities depends on the western music pedagogy paradigm, so the original national music has been restored, the history and culture have been gradually stripped off, the sense of history has been lost, and the regional characteristics have also lost their diversity. Because Chinese singing style no longer belongs to the nation,Therefore, the music system and theoretical construction on this basis lack the essence of music.Because of the influence of examination-oriented pedagogy in our country, Chinese singing style pedagogy in our country has also adopted the music teaching mode of examination-oriented for a long time, and there has been the situation of emphasizing knowledge, neglecting feeling, emphasizing skill, neglecting accomplishment. In the specific pedagogy practice, Chinese singing style pedagogy often only pays attention to the teaching of students' performance techniques, but neglects the cultivation of students' music quality and aesthetic ability of music analysis. In reality, students often master the singing method of one or two pieces of music only by rote, and also increase the improper burden on the students, thus deviating from the purpose of quality pedagogy. At the same time, the deepening of the reform of the social music pedagogy is also hindered.

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 "a thousand people". For the Chinese singing style teacher, the change "a thousand people" is the primary task of the "the noise of a thousand people". 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 of Chinese singing in college, as well as the Chinese singing style teaching model based on Capital normal University, how they will teach Chinese singing style performance courses and dance performances.(LiuSheng, 2004, P59)

1.2 Objectives Research

1.2.1 To examine the vocal pedagogy of Chinese singing style at Capital Normal University in Beijing,China .

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

1.2.3 To guidance of vocal teaching plan of Chinese singing style .

1.3 Research Questions

1.3.1 What is the vocal pedagogy for at the college of music,Capital Normal University in Beijing,China?

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

1.3.3 What is guidance of vocal teaching plan of Chinese singing style?

1.4 Importance of Research

1.4.1 we will know the vocal pedagogy of Chinese singing style at the college of music, Capital Normal University in Beijing,China.

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

1.4.3 we will have guidance of vocal teaching plan of Chinese singing style.

1.5 Definition of Terms

1.5.1 Pedagogy meaning the process of teacher to give knowledge to student have 3 step

1) Preparation Step 2) Teaching Step 3) Evaluation step

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

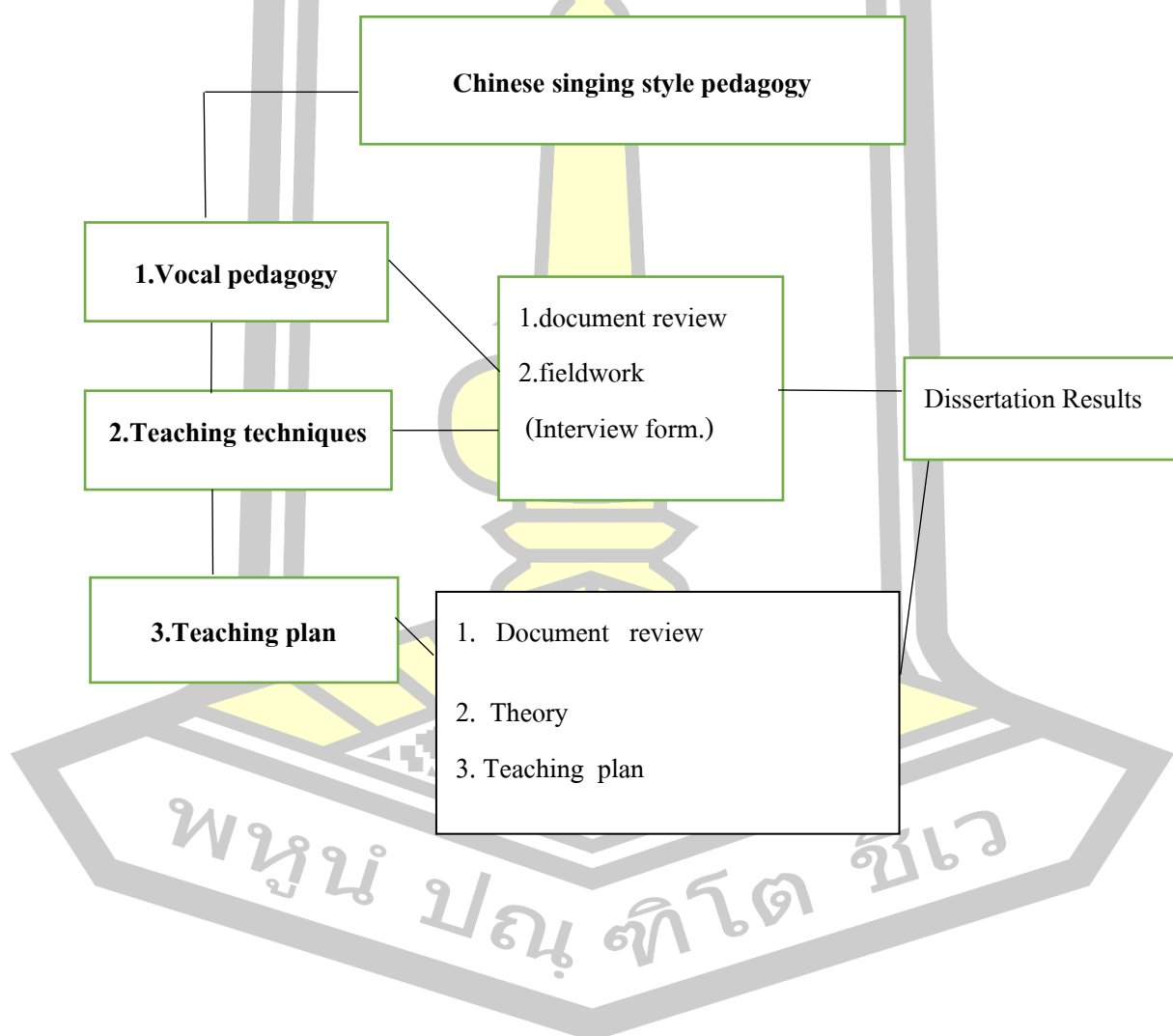
1) Introduction techniques 2) Teaching techniques 3) Conclusion techniques

1.5.3 Teaching plan meaning the planing of the teacher used to teach the student in the classroom include 4 parts

1) Introduction part 2) Teaching Part 3) Conclusion Part 4) Evaluation Part

1.5.4 Capital Normal University is the university in BeiJing city, which is in North China. (<https://www.cnu.edu.cn/>)

1.6 Conceptual Framework



CHAPTER II

Literature Reviews

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

- 2.1 Introduction of Chinese singing style
- 2.2 Vocal pedagogy
- 2.3 Teaching techniques
- 2.4 The history of Capital Normal University
- 2.5 Music theory
- 2.6 How to create teaching plan
- 2.7 Evaluation of Education
- 2.7 The related research

2.1 Introduction of Chinese singing style

Zhou Xiaoyan (1990) said in the Chinese singing style system, there are a wide variety of vocal singing methods and performance methods. China is a multi-ethnic country. There are great differences in national culture, different living regions and different lifestyles in each ethnic group. Therefore, there must be great differences in the music culture of each ethnic group. In a broad sense, Chinese singing style includes folk songs, minor notes, operas, rap, folk songs and other Chinese singing style singing forms and singing methods in various ethnic areas of our country. These different areas, different nationalities, different forms of traditional singing repertoire should belong to Chinese singing style. In a narrow sense, Chinese singing style refers only to the fact that after the founding of our country, a group of Chinese singing style performing artists and Chinese singing style teacher in our country, on the basis of inheriting the essence of traditional Chinese singing style, and gradually formed a set of Chinese singing style teaching system for Chinese singing style folk song singing, which we are also used to call "Chinese singing". Chinese singing inherits and carries forward the singing essence of opera, Quyi and folk

songs in traditional Chinese singing style. Rooted in Chinese singing style soil, it is completely created and developed by all ethnic groups. It embodies the artistic characteristics, aesthetic requirements and appreciation habits of the Chinese singing style nation. With the change of time, the national singing method has formed its own singing style and Singing characteristics. This is a more scientific, systematic and authoritative Chinese singing style system. The following Chinese singing style mainly refers to Chinese singing. (Zhou Xiaoyan,1990,P79)

Xu Xiaoyi (1996) said China is an ancient civilization with five thousand years of splendid culture. The history of Chinese singing style is long. The initial art of Chinese singing style was produced in people's social life and productive labor. In the existing historical ancient books, there are many records of Chinese singing style, for example, in the Eastern Han Dynasty, there are "men and women resentful and singing." The hungry sing their food, and the laborer sing about it. " As in the Book of Music, there are such records: "poetry; saying its ambition; singing; singing its voice; dancing; moving its appearance" has been peaceful and prosperous since ancient times. It can be seen that Chinese singing style has played an important role from ancient times to the present. With. The Chinese singing style of our country has a history of development for thousands of years, and the research on Chinese singing style has not been interrupted. A large number of rap art, such as Tang poetry, Song ci, Yuan qu and so on, are the cornerstone of the development of Chinese singing style. Chinese singing style has been continuously inherited and developed from these folk songs, and a variety of singing forms have been derived. Han Dynasty was the peak period of the development of Chinese singing style. Yue fu, a music organization set up by Emperor Wu of Han Dynasty, was a music organization responsible for collecting, sorting out, adapting and creating folk music and folk songs at that time. Due to the availability of official specialized agencies to organize and plan folk songs and folk music This provides the precondition and opportunity for the rapid development of the later Chinese singing style. The art of Chinese singing style is becoming more and more prosperous, and the Chinese singing style has since entered the professional process. (Xu Xiaoyi,1996,P58.)

2.2.1 Origin of Chinese singing style history

Xu Xiaoyi (1996) said the Chinese singing style of the first period often uses the Gu Qin as the accompaniment instrument. From Qin songs in Han Dynasty to Beijing Opera in Ming and

Qing dynasties, the development and changes of Chinese singing style are recorded. There are clouds in the ancient saying, "Sound vibrates Lin Yue, noise suppresses the clouds", which is the approval and affirmation of Chinese singing style singing, and also reflects the appreciation taste and singing level of Chinese singing style performance by the ancients. There are many innovations in the singing form in Song Dynasty, such as the palace tune, which is adapted from the development of Da Qu in Tang Dynasty, which tends to be more complete in the plot of the story and more detailed and concrete in the division of labor of the characters in the performance. The high combination of song and dance art in Song Za Ju was also a relatively novel way of performance at that time. Later, the emergence of Yuan qu marked the development of Chinese singing style in China into a new height. Yuan qu comes from life, but also the microcosm and feedback of life, so it is easy to understand, the form of performance is cordial and vivid, and it was loved by the people at that time. By the Ming and Qing dynasties, the singing skills of Chinese singing style were becoming more and more mature and innovative. There are more detailed divisions in singing timbre, singing method and performance mode, which also indicates that Chinese singing style is gradually maturing.(Xu Xiaoyi.1996.P58.)

Zhou xiaoyan (1990) said after the founding of the people's Republic of China, the development of Chinese style singing art entered a new historical period. Under the guidance of the leading literary and artistic thought of "letting a hundred flowers bloom and using the foreign as the best", the vast number of literary and artistic workers, while deeply excavating the essence of traditional Chinese singing style, began to draw extensive lessons from the scientific vocal methods of Western Bel Canto. During this period, a number of Chinese singing style artists represented by Wu Yan ze emerged.The artistic achievements of the combination of Chinese style singing and Western have emerged. The rapid development of national singing should begin in the late 1970s and early 1980s. With the end of the Cultural Revolution, the stifled Chinese style singing has been reborn, and the cultural exchanges between China and the West have been carried out in an all-round way, and the exchange of music and culture has become more prominent. During this period, both Chinese singing style and Bel Canto were sent at high speed. (zhou xiaoyan.1990.P46)

Qu Jing (2016) said since 1990s, with the intensification of music and cultural exchanges, the combination of Chinese style singing and Western national singing has been fully

developed and displayed. In this period, Chinese style singing in singing methods, the difficulty of works, art processing have leapfrog development, a number of senior Chinese singing style teacher have also summed up a relatively complete theory of Chinese style singing style singing, and has been confirmed in artistic practice.the initial influence of the introduction of Bel Canto on Chinese style singing style singing.with the rapid development of society in the new era, people's quality of life and quality of life are constantly improving, and ethnic singing has appeared in the early days of our country.Moreover, national singing has a special voice, and it has a special way of artistic expression, which has won the universal love of people in the new era. For national singing, folk songs and opera and other artistic forms can be highlighted in different places, so in order to get the best singing effect, the singing characteristics and training skills of national singing need to be applied in order to fundamentally improve the level of national singing. That is to say, in the process of inheritance and development, ethnic singing can make people understand the long cultural connotation of China. In the process of the development of the times, through the practice and research of national singing, we can make it possible for people to understand the long cultural connotation of China. National singing has the ability of artistic expression. (QuJing,2016,P78)

Chinese singing style pedagogy

Zhang Wan (2004) said although Chinese singing style pedagogy in colleges and universities has made great progress, it is still facing some bad pedagogy situation that needs to be solved urgently, mainly reflected in: first, Chinese singing style teaching thought is backward, unable to form the correct guidance to Chinese singing style theory and practice teaching. The single backward Chinese singing style teaching thought leads to the traditional pedagogy mode, which can not be used in Chinese singing style teaching. Comprehensive consideration of students' learning needs and personnel training needs, affecting the innovation and development of Chinese singing style pedagogy.Chinese singing style teaching system is not perfect, need to reconstruct the curriculum system. In the arrangement of Chinese singing style theory and practice curriculum, the disconnection between theory and practice and the inappropriate proportion arrangement are very obvious, which not only affects the perfection of teaching system, but also affects the establishment of students' knowledge system.

The innovation of Chinese singing style teaching is insufficient, which affects the quality of students' Chinese singing style learning. The development of students' innovative ability is neglected in practical teaching, which affects the vitality of talent training and the quality of students' learning. Second, the reform method of Chinese singing style teaching in colleges and universities to reform the Chinese singing style teaching thought and scientifically guide the Chinese singing style teaching reform through analyzing the present situation of Chinese singing style pedagogy in colleges and universities, only by setting up innovative Chinese singing style pedagogy thought and innovating and adjusting the past pedagogical methods, can students have a positive and acceptable learning attitude in Chinese singing style learning, and can they really provide necessary help and support for students' life learning. Perfecting the Chinese singing style teaching system and scientifically setting the proportion of theory and practice through the past Chinese singing style teaching system. Through the integrated analysis, it is found that there is a very one-sided situation in the theory and practice of Chinese singing style. The classroom teaching is mainly based on teachers' theoretical indoctrination, and teachers occupy an absolute dominant position in the classroom, neglecting students' opinions and suggestions, which also affects the development of students' practical ability.

Such a teaching situation has seriously restricted the reform and development of Chinese singing style pedagogy in colleges and universities. It is necessary to reconstruct the Chinese singing style teaching system, reasonably adjust the proportion of theoretical and practical courses, and increase the proportion of practical courses. In the theoretical pedagogy, we can not blindly emphasize the teachers' theoretical explanation, but encourage the students to find the relevant materials and information independently, and strengthen the students' theoretical mastery level through the way of independent research. In the pedagogy and teaching of practical courses, teachers should pay attention to organizing rich and colorful Chinese singing style practice activities, at the same time encourage students to share their own methods and unique views in practical learning, so that students can interact with each other. Improve learning program and learning quality in dynamic communication. strengthening the innovation of Chinese singing style teaching and ensuring the quality innovation of Chinese singing style personnel training is the fundamental driving force of Chinese singing style teaching in colleges and universities, and it is also the fundamental guide of teaching innovation. Only innovation can make the reform full of

vitality and vitality, and create a more vivid and comprehensive quality development environment for students. Therefore, teachers should pay more attention to improving students' innovative ability, grasp the goal and direction of Chinese singing style teaching reform, in addition to guiding students to actively study and draw lessons from the existing Chinese singing style works, but also pay attention to the exhibition of students' innovative skills, so that students can create and perform Chinese singing style. In the aspect of optimization and improvement, the first spirit of the students is mobilized, and the students' innovation ability is supported by the power. In the face of the students' creative creation of the Chinese singing style, the teacher should give positive encouragement and important support, and make the students' learning achievement positive, and also let the students put into the Chinese singing style learning activity in a more positive and optimistic state. Even in the day-to-day classroom teaching, the teacher also needs to expand the space of the students to make a second-degree creation of the music works, so that the students keep strong enthusiasm in the aspect of Chinese singing style innovation. To create a practical platform for Chinese singing style and enrich the pedagogy and pedagogy in the new era of social and cultural activities. Learning, we must pay attention to the cultivation and improvement of students' practical ability. In the process of Chinese singing style teaching, we should also pay attention to the comprehensive quality module of students, and effectively enhance the realization of students' social value. Outside the Chinese singing style classroom, students can be organized to enter the society from the classroom through expanding the practical space, to show themselves in the socialized music culture activities, to test themselves, to improve themselves, and to lay the foundation for the social integration after graduation. For example, we can contact the elderly home, community, dance theater and so on near the campus, arrange and perform Chinese singing style programs, and strengthen the Chinese singing style performance literacy in practice. (Zhang Wan, 2004, P79)

Chinese singing style talents

Zhou Guang (2003) said the importance of the training of Chinese singing style talents under the new situation, the cultivation of Chinese singing style talents under the new situation is the inheritance and development of our traditional Chinese singing style culture, and it is an important way to carry forward the national culture of our country. In the long history of our country, the descendants of Yan Huang have carried forward the art of Chinese style singing

from generation to generation in the process of cultural inheritance from generation to generation, and have formed their own unique artistic characteristics. The Chinese singing style art of our country involves many kinds of singing art, such as opera, folk song and so on, and with the continuous absorption of many music elements at home and abroad by the Chinese singing style artists in our country, it has been constantly innovating and developing.

Nevertheless, the University is still The old is the main place to help the Chinese style singing art to inherit and develop. In the process of cultivating Chinese singing style talents, the University constantly perfects its own pedagogy system, improves the teaching method, and finally forms a relatively perfect training system of Chinese singing style talents. Compared with the way of folk inheritance, this specialized training method can greatly improve the efficiency and quality of the training of Chinese singing style talents, and can effectively expand the team of Chinese singing style learning and researchers. Therefore, it plays a very important role in the development of Chinese singing style art in our country. Second, under the new situation, there are problems in the cultivation of Chinese singing style talents. The art of Chinese singing style is our national. An important part of ethnic music art, it is a very popular music art through a variety of singing methods with national characteristics, so that the audience can experience the cultural customs of all ethnic groups in music. Under the new situation, many art colleges and universities in our country have some problems in the process of cultivating Chinese singing style talents. (Zhou Guang, 2003, P89)

Selection of materials for songs

Jin Tielin (2008) said the inappropriate selection of teaching materials is the basic tool for students to study all kinds of knowledge, and Chinese style singing learning is no exception. The art of Chinese singing style is constantly developing and making progress, in this process, the content of Chinese singing style teaching materials should also be updated in due course, but when There is a problem that the content of the teaching materials of the former Chinese singing style major in our country is not updated in time, and the Chinese singing style knowledge learned by the students has a certain backwardness, which can not adapt to the current development of the Chinese singing style art. In addition, in the choice of Chinese singing style teaching materials, the right of choice is mainly in the hands of University and teachers, and students have no opportunity to participate in the choice of teaching materials. Moreover, when

teachers choose teaching materials, they mostly choose according to their own professional point of view, rarely considering the differences in students' level and the interest of the selected teaching materials, which leads to the selection of teaching materials is difficult to stimulate students' interest in learning, or the difficulty of teaching materials is too high for students to learn. In addition, the teaching materials are too difficult to arouse students' enthusiasm for learning, so they can not get a better teaching effect. (JinTielin, 2008)

Music Innovation

Tang Ling (2004) said with the continuous development of the art of Chinese singing style, the pedagogy of traditional opera and music of various nationalities in our country has not paid enough attention to, the Chinese singing style of our country has a relatively solid theoretical foundation, at the same time, it has also made a lot of achievements in practice. Since modern times, there have been many famous Chinese singing style performing artists, and they all have their own unique understanding of the performing art of Chinese singing style. And formed their own national vocal performance style, by the majority of the audience recognized and loved. However, with the advent of the information age, various types of Chinese singing style culture began to pour into our country. In the face of these numerous and complex Chinese singing style types, many Chinese singing style learners began to lose themselves in the complicated Chinese singing style culture, unable to form their own unique performance style, but blindly imitate the singing methods of others, which leads to our Chinese singing style art can not obtain effective innovation. It affects the development and progress of Chinese singing style art in our country. The art of Chinese singing style in our country is developed on the basis of traditional opera and national music of all nationalities. At present, some University include the teaching of Chinese style singing style singing. There is a lot of foreign Chinese singing style knowledge, which reduces the explanation of Chinese singing style traditional opera and music knowledge of various nationalities, and makes the Chinese style singing art gradually lose its tradition and nationality, so it is not conducive to the inheritance and development of Chinese singing style art.

under the new situation, there is a problem that the teachers are not strong in the process of cultivating Chinese singing style talents, which is also an important factor affecting the quality improvement of the training of Chinese singing style talents in our country.

At present, some art University in our country lack high level of Chinese singing style teachers, and many teachers lack the experience of Chinese singing style performance, which leads to their inability to give students more professional guidance in Chinese singing style teaching, so the teaching effect can not be effectively guaranteed. In addition, Chinese singing style performance teachers do not have sufficient opportunities to communicate with some external Chinese singing style performing artists and related researchers, and teachers can not pay timely attention to the development of Chinese singing style art, which limits the improvement of Chinese singing style teachers' own level, but also affects the people. The improvement of the teaching level of ethnic Chinese singing style. In addition, some Chinese singing style teachers have the problem of backward teaching concept, which leads to the traditional teaching methods and methods, which can not effectively stimulate the learning enthusiasm of students in the classroom, so it affects the improvement of the teaching level of Chinese singing style. There are also some Chinese singing style teachers who take part in the work directly after graduation, lack of working experience in Chinese singing style teaching, and can not find an effective way to improve their own teaching level, so the teaching effect of Chinese style singing is naturally not good.

Nowadays, with the continuous development of the times, China's reform and opening up, absorption of excellent singing methods at home and abroad, learn a lot of Chinese singing style teaching methods. In this era, as a Chinese singing style educator, I think we should pay attention to the inheritance and development of our own Chinese singing style. How to better carry out the teaching of Chinese singing style is worth discussing and studying. The singing of Chinese singing style, like melodious opera, is not only a skill, but also more performance, innovation and the basic literacy of the singers themselves. Only by comprehensively cultivating students' singing and performing ability can we better deduce the different works of each era and reflect the different styles of different times. In order to pass on the Chinese singing style from generation to generation. There are many ethnic minorities in our country, each nation has its own culture, its own music, these different styles of singing have become the voice of our China, we hope that in the era of rapid flow of information, we can still take the voice of our own country to the world. It is hoped that this sound will not be "cut off". (Tang Ling, 2004, P80)

Reform of Chinese singing style

The Chinese singing style is an important inheritance of Chinese singing style civilization and culture for thousands of years, and it is the concrete expression of Chinese singing style folk music culture. In the new era, the inheritance and development of the traditional culture has become an important task of pedagogy, and the Chinese singing style pedagogy is an important part of it. The Chinese singing style pedagogy is the basic part of the music professional, and has a positive effect on the improvement of the students' Chinese singing style technique and the cultivation of the students' traditional cultural quality. However, there are some problems and shortcomings in the teaching of this aspect, which seriously affects the full control of the students' Chinese singing style technique and the inheritance and development of the traditional culture, and it is necessary to pass the teaching Reform to improve the situation.

Overview of Music pedagogy

Wang Yao hua(2003) said an overview of the teaching of Chinese singing style pedagogy (1) the significance of Chinese singing style pedagogy is of positive significance to the development of students. On the one hand, Chinese singing style pedagogy contains a large number of professional knowledge and skills, which plays an irreplaceable role in promoting the improvement of students' professional level. On the other hand, Chinese singing style pedagogy is based on the traditional culture of the Chinese style singing nation and in the form of Chinese singing style art teaching, which is very important to guide students to establish correct national cultural concepts and improve the aesthetic appreciation of students' national culture. (2) the Teaching Theory of Chinese singing style pedagogy basic Chinese singing style pedagogy and Teaching The activities mainly revolve around the teaching objectives, contents, methods and so on, especially the related parts of national culture, national art and so on, which need to be attached great importance to in the teaching process. Generally speaking, its teaching should fully adhere to the principle of diversification. From the point of view of teaching objectives, its diversification should be reflected in the cultivation of students and the inheritance of traditional culture. (Wang Yaohua,2003,P37)

present situation

Shi Weizheng (1999) said the present situation of ethnic Chinese singing style Teaching in Colleges and Universities Chinese singing style teaching plays an important role that other art

pedagogy can not replace, but the present situation of ethnic Chinese singing style teaching is not smooth sailing. Due to various reasons, there are some drawbacks in the teaching of ethnic Chinese singing style, mainly in the following aspects:

Although teachers have not kept pace with the times to renew their ideas, although colleges and universities in China have further promoted the reform of pedagogy and teaching in recent years, some teachers have not correctly understood the importance of Chinese singing style teaching. In the process of Chinese singing style teaching, teachers still adopt the traditional theoretical teaching method, which makes the Chinese singing style teaching move towards the theory of technical supremacy, which leads to the students' music learning skills. Although the skills are gradually rising, the singing style is increasingly the same. Under this kind of pedagogy mode, students lack characteristics, it is difficult to improve students' learning ability and employment level, and it is impossible to effectively innovate the teaching content of Chinese singing style. The connotation of national music culture has not been effectively inherited and Chinese singing style is an important part of the excellent national culture of our country. According to the current situation of development, the development of Chinese singing style teaching is gradually declining compared with other pop music. The main reason is that most students like pop music and rock music, and the teaching of Chinese singing style has not been fully valued by teachers and students. Therefore, the development of national music culture has been severely challenged. (Shi Weizheng, 2002, P96)

Xiu Li (2006) said in the new era, Chinese singing style and Bel Canto draw lessons from each other and merge with each other. Both of them are unique in teaching methods and singing. Through the study of Chinese style singing and melodious music, they can promote the innovative development of the two to a certain extent and deepen their understanding and understanding. At the beginning of this dissertation, the characteristics and similarities and differences of Chinese singing style and western Chinese singing style are briefly introduced and analyzed. This dissertation introduces the teaching and singing methods of folk Chinese singing style and melodious Chinese singing style respectively, then analyzes the similarities and differences from these two aspects, and finally briefly probes into the reference and fusion of the two in teaching and singing methods.

In recent years, with the high-speed development of economy, there is an unstoppable trend among various cultures, one of which is the culture of Chinese singing style. The Chinese style singing with Chinese style singing national characteristics has been gradually influenced by the western aesthetic Chinese singing style, both of which are used for reference and mutual fusion. In the present teaching of Chinese singing style in our country, there is some degree of fusion and reference in both the technology and the theory. In some ideas and methods, the introduction of the sound-singing method not only makes the Chinese singing style of our country be used for reference in the concept and method, but also has a strong influence on the Chinese singing style in our country promote its development and innovation. Artistic style has gradually become colorful and colorful from a more single form, more advanced with the times. (XiuLi, 2006, P50)

Three main differences

In teaching, there are three main differences in the teaching of Chinese style singing in our country. One is to use the essence of Chinese singing style as the teaching subject and to draw lessons from the teaching of Bel Canto, so as to carry forward the unique Chinese singing style of our country. Second, by using the singing method of Bel Canto for reference, the original rugged and bold performance of folk songs is gentle with Bel Canto. Express and deduce in a sweet way. Third, the combination of Chinese singing style and Western singing methods, the collision of the two cultures, each with its own strengths to sing. It can be seen that in the specific teaching In the process, it is a very common phenomenon to integrate Bel Canto into the teaching of Chinese singing style. The characteristics and similarities and differences of Chinese singing style and Bright Chinese singing style Chinese singing style and Bright Chinese singing style are only two forms of Chinese singing style literature and art. The Chinese singing style culture between them is not unrelated. On the contrary, there are many similarities and differences between them. They are related to each other, draw lessons from and integrate with each other, and they show their different deductive colors in different ways of expression.

Vocal unique characteristics

Luo Yiqi (2005) said the characteristics of Chinese singing style have its own unique characteristics, which shows that Chinese singing style is a rich and colorful form of Chinese singing style culture and art, which is developed by 56 nationalities in our country with different

national backgrounds, cultures, habits and languages. Chinese singing style originated from the broad masses of the people, not only inherited the fine tradition of Chinese singing style of various nationalities, but also varied and colorful in singing forms, so that the interpretation of Chinese singing style has strong local characteristics. Because it comes from the masses of the people, it has long been deeply rooted in the masses. For the people's indispensable spiritual food and entertainment. Its characteristic is that the range is wide, the sound sounds very bold, bites the word to pronounce clearly, the tone is how high. National singing embodies the artistic conception and connotation of singing works by means of emotion, emotion and emotion. The singing method of Chinese singing style nationality and the singing method of Bel Canto not only have their commonality, but also have their great cultural particularity. National singing is characterized by carelessness, original ecology, nature and exuberance. Biting words is usually front, and the sound is very unique. Draw lessons from the ways and means in opera on the use of breath; make use of oropharynx cavity and head cavity in singing resonance. The resonance of the body, through a certain skill to concentrate the sound forward. For so many years, Chinese singing style is developing healthily, and now our Chinese style singing is far from satisfied with the pure and single range of singing folk songs. Chinese style singing has drawn lessons from a large number of aesthetic acoustic characteristics and scientific pronunciation research theory on the essence of national culture, and gradually formed a representative Chinese singing style art form with national characteristics. (LuoYiqi, 2005, P70)

The Characteristics of Medial Chinese singing style

The origin of Chinese singing style is in Italy, originally mainly used in the singing of hymns. Because of its beautiful timbre, rich in change, smooth and uniform connection, large volume plasticity and so on, it became popular in Europe soon after its birth and was widely used in opera singing. The language of its Chinese singing style culture is basically Italian. Because of the influence of its cultural background, Bel Canto has many unique vocal methods and forms. Through the continuous development of opera and the renewal and progress of natural science. Great changes have taken place in style and skill, and gradually integrated into a set of relatively complete theories from the original piecemeal theory. A good scientific system that conforms to the laws of human voice. Among them, the unified range, with penetration and so on is its primary characteristics. It can also be more free to control the volume effectively, in addition to

the more round and resonance method is also a characteristic of the aspect. The types of expression of Bel Canto Chinese singing style are rich and colorful, and each has its own style of expression. Among them, tunes, chanting and other classical songs are the embodiment of their representative style. In recent years, the world singers have a strong interest in Bel Canto Chinese singing style and become an elegant singing method.

Bel Canto

ShenXiang (1990) said the definition of Bel Canto came into being only in the 19th century. The original meaning of Bel Sound refers to the wonderful singing. Bel Canto refers to this wonderful singing method. Bel Canto pays special attention to the perfect texture of singing sound, pays attention to the scientific and reasonable application of singing skills in singing, and pays special attention to the combination of theory and practice in the process of its development, so Bel Canto has a lot of scientific theoretical support, including the theoretical research of medicine. The scientific nature of these theories has also been tested and confirmed in the actual singing. The theory of Bel Canto supports science and meticulous. We take the sound area as an example. In Bel Canto, we first put the male voice in the male voice. The soprano is divided into three parts: treble, treble and bass according to the best range of singing. The singing range of each species is also divided into chest area (refers to bass area), mixed area (refers to middle area) and cephalic area (refers to high voice area) in the singing range, which is also divided into chest area (refers to low sound area), mixed sound area (refers to middle sound area) and head sound area (refers to high voice area). The transition area between the sound area and the sound interval is called the sound exchange area. Bel Canto is also theoretically summarized and summarized from the aspects of physiology, phonology and physics. From the length of vocal cord (note: singing is caused by the vibration of air flow through vocal cord), medical analysis is carried out, usually by professional doctors through special laryngo scope. Some singers are observed and the scientific and credible theoretical research results are summarized. Therefore, there is no doubt about the scientific and systematic nature of Bel Canto. Bel Canto was born in Italy in the 17th century. According to the relevant literature, it first entered China during the Qianlong period of the Qing Dynasty. However, this can only be seen as accidental entry, can not be called transmission. The spread of Bel Canto began with the invasion of China by the Western powers in the Opium War. In 1840, the Western powers opened the door of ancient China with strong ships

and guns, and at the same time sounded a wake-up call for the decadent feudal rulers of the Qing Dynasty. If there is any positive effect of this war of aggression on China, it is to make a group of people of insight realize that they can only lag behind and be beaten, and at the same time promote the birth of modern pedagogy in China. In the Westernization Movement, our country mainly studies the western industrial technology, art, music and other art categories relatively secondary, but also involves, including the study of canto. Generally speaking, there are two main ways to spread Bel Canto in our country: sending scriptures and taking sutra. First of all, "Sutra", that is, by foreign missionaries to bring Bel Canto into our country. Religious chanting is one of the main forms of Christian activities. In the process of singing hymns, Chinese style singing people naturally come into contact with Bel Canto. In addition, some University run by the Christian Church offer "piano" (music) courses, which is why So that the Bel Canto has been spread to a certain extent in our country. In addition, "learn from scriptures", that is, by our country to send foreign students to study foreign music art. According to the existing literature, the first group of foreign students in China were sent to Japan by the Qing government, among which Li Shu tong, Shen Xin gong and other representatives studied music. After returning home, the artists spread Bel Canto in China in the form of setting up music groups and organizing performances. (ShenXiang, 1990, P59)

As an imported art, Bel Canto has experienced more than 100 years of dissemination and development in our country, and has realized localization to a certain extent. According to their different styles, Bel Canto can be divided into two University: Italian Bel Canto and Russian Bel Canto. Like other categories of art (such as art), the study of canto in China has gone through the process of learning Europe, transferring to Russia (Soviet Union), and then learning Europe. Therefore, at present, Italian canto is the main method taught by professional music colleges in our country, but this does not mean that Russian canto has been abandoned or eliminated. First of all, because The reason of politics and history is that while the music colleges in our country are mainly based on the teaching of Italian beauty, the choice of teaching materials and teaching methods can not be completely separated from the Russian beauty and singing method. Second, from the point of view of the art, the Russian beauty and sound method also has its unique charm, needs to study, study and reference. In addition, from the point of view of the singer, the singer will naturally choose the learning object according to its own characteristics and preferences.

These are all about the great influence of the Russian-American sound-singing method on the development of the American sound-singing method. To this day, this effect still exists.

LiXiao (2006) The similarities and differences between Chinese style singing and American Chinese singing style both use scientific vocal skills, which is the biggest similarity between the two. It is mainly manifested in deep breathing, and there is no essential difference between the two in this method, both in order to make a better sound. The reason why it makes a good and smooth sound is achieved by expanding the range. In order to achieve high position sound, it is usually based on the appropriate resonance cavity and deep breath. Finally, in terms of psychological quality, they all deduce the connotation of the works with positive and optimistic mentality and full enthusiasm. Although the two are consistent in their vocal methods. However, there are differences in the form of expression, language, breath, the use of symphonic cavity and biting and spitting. In the aspect of breath, in order to pursue the richness and exuberance of sound, Chinese style singing in our country has formed a natural casual expression style in the continuous development of history. In the throat opening mode, the throat is required to be upward and the degree of opening is small. The difference between Bel Canto Chinese singing style and Chinese style singing is that Bel Canto requires nasal cavity and throat cavity to form a resonance cavity, which makes the sound have strong penetration. In terms of articulation, although both of them have the requirement to pronounce clearly, one requires the pronunciation to be forward and the other requires the pronunciation to be backward, which becomes The difference between the two.

The Chinese singing style method integrates the singing technology of western beautiful canto into it, and uses the stable singing breath, the open singing state and the complete singing resonance to effectively control the sound of high, middle and low three sound areas in the highly unified singing state, so that the singing sound is stable, round and reasonable, especially in the treble area. In the past, the sharp, flat and white sound texture was completely changed and replaced by open and bright. singing has also made a new breakthrough in treble singing technology. The traditional national singing treble technology is not mature enough, and has always been perplexed by the treble singing technology. Although there is also the use of true and false sound, the unity of sound is poor. I'm using it. After the scientific vocalization method of bel canto, the singing range of the national singing method obviously broadens a lot, whether it is the

high-pitched area or the low-pitched area, the stability of singing has obviously enhanced, especially when singing the high-pitched area, the high-pitched technique of the beautiful singing method is revealed. Chinese singing is also making rapid progress towards more scientific aspects. (LiXiao.2006)

Singing techniques

Sun Pengju (2008) said after years of condensed development, national singing has been quite mature today. National singing is based on the languages of all ethnic groups in our country, characterized by sweet, high and bright voices. The voice expression techniques of each ethnic group are different, and their charm is also unique. National singing integrates sound, emotion, cavity and rhyme, inherits and carries forward the essence of Chinese singing style traditional Chinese singing style, and further sublimates the original singing techniques. The original national singing sound texture is too straightforward and simple, lack of change space when singing and depicting Chinese singing style works, the sound color is relatively single, the plasticity is small. Nowadays, the main characteristics of the new national singing are the breath. Flexible, sweet timbre, high, bright, but also as soft and smooth as flowing water. The sound is rigid and soft, and the combination of true and false sound has also achieved perfect unity.

In singing techniques, the singing state and breath of oral cavity, chest cavity and head cavity are mainly coordinated and coordinated, and the intervention ratio of chest cavity to head cavity is slightly less than that of oral cavity. In the actual singing, the thrust of the mouth and pharynx cavity is more obvious, and the conversion of the high false sound is more flexible, which is mainly in order to have better oral resonance and the effective intervention of the head cavity resonance. When you spit and bite, the change of mouth shape is obviously exaggerated, but the inner state of singing is slow, pay attention to the buffer connection between words, and really achieve continuity, euphemism and fluency. The proportion of horizontal and vertical direction of sound is moderate, and the middle and low sound area is horizontal. A little more to the state, the horizontal state will actively change to the vertical state in the treble area, and how to use it will be treated separately according to the work to be sung. Chinese singing style sound mobility, emotional sound, sound to promote emotion, sound and emotion, highlight the national character in singing. The Chinese singing style method pays attention to the absolute perfect combination of "word" and "sound", bite the word clearly and pronounce the word clearly, pay

attention to the positive cavity circle, which involves how to correctly use breath, sound and resonance state, rational use of breath, proper allocation and many other necessary singing skills. Chinese singing style also attaches great importance to the combination of "sound" and "emotion". The voices we often mention in singing are full of emotion. It is the product of the combination of "sound" and "emotion". The Chinese singing style works expressed by national singing pay special attention to the treatment of the works, that is, the emotional portrayal and characterization of the works, how to shape the joy, anger and sadness of the characters, the inner feelings, the emotional changes and so on. All these require an effective combination of sound and emotion. The sound of national singing is bright and colorful, the national flavor is full of national flavor in singing, and the expression techniques are various, accompanied by appropriate limb language.

As the auxiliary of performance, the characteristics of Chinese singing style are distinct, the national and contemporary characteristics are obvious, the singing techniques are famous, the singing styles and performance forms are also various, and the national singing is also standing in the people of the world by virtue of these many characteristics the forest of ethnic art.

Sun Pengju (2008) said this chapter is devoted to a review of the literature related to music pedagogy and musical performance as a career. The information was derived mainly from books by music professors, musicologists, music critics, performers, and men and women in closely related fields. Based on inheriting elixir and characteristic of traditional singing art, learning and assimilating the singing theory and virtue from European bel canto, our Chinese singing style becomes to a singing art which possess distinct characteristic. The Chinese singing style is one of singing art which contain remarkable national culture and deep national characteristic. It is fraught with hope and challenge in the 21st century. With the advancement of society and development of this era, China need to learn and assimilate virtue of bel canto singing style from the West, in premise of staying our own art character. Lead it to be scarification and systematization. Hence, it could get the upper hand over the extraordinary splendor worldwide Chinese singing style field. Through grasping clue of Chinese singing style development and combining with different influence towards it which comes from music composition during these 30 years, I analyze the characteristic of music composition; do a comparative study of the figure's singing method. Then make the conclusion of influence on music composition towards

Chinese singing style in these recent thirty years. Raise on some ideas on the Chinese singing style development, which is hoped to do some valuable consultation on it. (Sun Pengju, 2008, P58)

Wuri na (2019) said with the progress of society and the continuous improvement of living standards, people have a higher pursuit of cultural life. In order to adapt to the pace of social development, colleges and universities have been working hard on the rectification and reform of teaching content and teaching mode. In order to promote quality pedagogy to realize the all-round development of students' moral, intellectual, physical and aesthetic work, Chinese singing style pedagogy in colleges and universities all over the country has been constantly improved and innovated, and the original ecological folk singing method began to be combined with the classroom. In the following, we will explain the original ecological folk singing comprehensively and systematically, and explain the relationship between the original ecological folk singing and Chinese singing style pedagogy in colleges and universities.(Wurina,2019,P48)

Modernization and internationalization

Hou Jiejie (1998) said With the deepening of the globalization of the economy, the world culture also has a different scene. China's Chinese singing style development faces new difficulties and challenges in the tide of the times. For the teaching of Chinese style singing in colleges and universities, it is urgent to draw the advanced international music pedagogy idea, and to develop the Chinese singing style art with distinct national characteristics and international mind. This dissertation, based on this, tries to study the current situation and prospect of the development of the Chinese singing style from the view of the multi- culture, in order to promote the modernization and internationalization of the Chinese singing style in China.

Chen Aijun (1986) said the new curriculum reform has made clear requirements to the quality pedagogy, and the Chinese singing style teaching is the key subject of the cultivation and promotion of the comprehensive quality and the art cultivation of the students. The traditional Chinese singing style teaching mode can not meet the needs of the pedagogy development and the students' development, which not only hinders the development of the Chinese singing style teaching in colleges and universities, but also is not conducive to the development of the quality pedagogy of the students. Therefore, the dissertation analyzes the common problems in the teaching of Chinese singing style in colleges and universities in the field of innovation pedagogy,

and puts forward the effective teaching and innovation countermeasure, in order to ensure the smooth progress of the teaching of Chinese singing style teaching in colleges and universities, and to effectively improve the professional skills of the students. And the overall development of the students is promoted. (Chen Aijun, 1986, P79)

Hou Jiejie (1998) said with the deepening of economic globalization, the world culture is also colorful. The development of Chinese singing style in China is facing new difficulties and challenges in the tide of the times. As far as the teaching of Chinese style singing in colleges and universities is concerned, it is urgent to draw on the advanced concept of international music pedagogy and open up the Chinese singing style art with distinctive national characteristics and international mind at the same time. Based on this, this dissertation attempts to explore the present situation and prospect of the development of Chinese singing style from the perspective of multiculturalism, in order to better promote the modernization and internationalization of Chinese singing style Chinese singing style art. (Hou Jiejie, 1998, P58)

Xiu Na (2019) said with the development of the diversity of the music culture, the traditional art performance has been difficult to meet the demand of people in the form of art. Although the national singing method has achieved some achievements through many years of exploration and reform, it is based on the western beauty and sound singing method, so it has the phenomenon of localization and the insufficiency of the national flavor. It is a bold attempt to introduce the new power to the Chinese singing style method, which is a bold attempt of the Chinese singing style method to get out of the development predicament and realize the innovation breakthrough development. The dissertation, on the basis of the necessity of the Chinese styles singing method for the Beijing Opera performing arts, analyzes and discusses the reference of the Chinese singing style method to the Peking Opera performing arts. The purpose of this dissertation is to provide reference for the innovation and development of Chinese styles singing in China.

From September 16 to 18,2018, the first Chinese singing style traditional and national folk singing method seminar, co-sponsored by the "Asia-Europe Music Research Center" of Shanghai Conservatory of Music and the Music and Dance Academy of Yunnan Normal University, was held in Yunnan. In addition to the opening and closing ceremonies, the Conference also includes the singing method demonstration and exchange workshop (the

Mongolian long-tone and hula workshop and the Fu jian Workshop),²³ experts and scholars, one Chinese singing style traditional and national folk singing method exhibition and one round table summary. a well-known singer, a musician, a relevant scholar in the relevant field of the country, and Teachers and students from colleges and universities all over the country listened to and participated in the academic seminar. National folk art is the foundation of Chinese style singing culture, soil and mother. We want to learn from the tradition, learn from the folk, the author will discuss from the following two aspects. (XiuNa,2019,P44)

Hei Long jiang (2001) said discussion on the training skills and singing points of ethnic singing (Wang Xinxin1988)the artistic aesthetic characteristics of Chinese style vocal singing are mainly manifested in language beauty, melodic beauty, vocal cavity beauty, charm taste beauty, color beauty and moisturizing cavity beauty. To become an indispensable spiritual food for people. (HeiLong jiang, 2001, P34)

Good singing resonance can make the singing sound round and loud, with penetration and rich color changes. Such as the trumpet played by the band, if we take off the trumpet mouth and blow it alone, the sound will be very weak and not far away, but the trumpet mouth will be played on the trumpet tube, and the sound will be bright, crisp, plump and moving, and it can also be transmitted far and wide. This is because the sound resonates in the horn.

Jin Tao (2019) said Chinese singing style traditional art is an important part of national music culture and has a long history. It is said that the oldest folk songs in China have been produced in the Yellow Emperor's period, and singing has become an important part of life. After thousands of years of development, there have been a lot of singer(such as Han E, Qin Qing, Xu He zi, etc.)and special books on singing art(such as singing theory Tan word source”). Therefore, after the development of poetry, Chu Fu, Yue fu, Tang Poems, Song Ci, Yuan Qu and Ming and Qing Dynasty, the Chinese style singing national voice music accumulated rich experiences in singing and skills. Inspection. In particular, the importance of the breath in the singing is discussed in many of the singing theory works. In a large number of historical records, there is a description of the breath, such as Chen Yan heng, which is described as” Tan” recording: "The air-gas, the good-looking of the sound. The air is thick, the sound is weak, the sound is thin, the air is turbid, and the air is exhausted.", emphasizing the influence of different breath states on music. " The "The good singer, the first to adjust its air, to go out of the umbilicus, to the throat is

the word." of the Tang 'an Festival in the Tang Dynasty is full of the influence of the breath on the singing. In addition, in the Song Dynasty, Zhang Yan, "the word source", is "busy "to take the breath without disorder, stop the sound On the other hand, it is the motive force of the singing, which is based on the sense of the singing and the rational understanding, and the importance of the breath. The art of singing is the art of breathing. "In the course of Chinese singing style learning, it is not only necessary to set up the correct breathing consciousness, but also to master the skill and the method of the various kinds of breath to make it Singing is more handy and easy to stretch. In the teaching practice of more than ten years, the author has a deep understanding of the use of breath in singing. In view of the influence of breath on singing, the author discusses the relationship between breath and body, emotion and sound in singing from different angles.(Jin Tao, 2019,P90)

Gui Zhou (2016) said in recent years, under the influence of multiculturalism, the pedagogy of higher vocational colleges in our country has been optimized and innovated on the basis of the original teaching. In order to meet the needs of multiculturalism, the teaching of Chinese singing style focuses on practice. Because of this, the teaching problem is becoming more and more obvious, which needs to be solved urgently by the pedagogy department. Based on this, based on the multi- dimensional thinking caused by the teaching of Chinese singing style from the perspective of multiculturalism, this dissertation probes into it in detail, combined with the specific teaching drawbacks, practical functions, and specific methods to put forward personal ideas. If there are shortcomings, but also look forward to more guidance.(GuiZhou, 2016, P59)

Li Min (2003) said Chinese singing style in our country has a long history. Under the immersion of a long history, Chinese singing style contains people's rich wisdom and culture, and has become a valuable spiritual wealth of our country. Based on this, this dissertation first studies the pluralistic performance of Chinese singing style, then studies the necessity of its pluralistic development, and finally puts forward the path of pluralistic development.(Li Min,2003,P58)

2.2 Vocal pedagogy

2.1.1 Course setting

Li Hong (2001) said the main employment position of music education major (primary University direction) graduates is primary University music teacher. According to the typical

work task of the post, the necessary knowledge of primary University music teacher includes basic knowledge of music theory, professional skill knowledge, education and psychological science knowledge, teaching practice knowledge, philosophy and thinking science knowledge and language and culture knowledge and so on. The necessary abilities are playing (piano playing), singing (vocal singing), dancing (dance performance), teaching ability, research ability, organization and management ability, etc. (Li Hong, 2001, P58)

Master the music theory necessary for this major (basic music theory, Chinese and foreign music history, art introduction, primary University music teaching theory, children's song creation, etc.); professional basic skills (Chinese singing style, keyboard, dance, self-singing) and other professional basic knowledge; master primary University psychology, primary University pedagogy, primary University mental health education, primary University class management, primary University curriculum and teaching theory and other professional basic knowledge, such as primary University psychology, primary University pedagogy, primary University mental health education, primary University class management, primary University curriculum and teaching theory, etc. The University has also expanded to offer public elective courses and professional elective courses.



Table 1 Curriculum category

Curriculum category		gate count	Course name
public core curriculum	Ideological and political curriculum	3	Mao Zedong thought, Deng Xiaoping Theory, introduction to the important thought of "three represents" and Scientific concept of Development, ideological and moral cultivation and legal basis, situation and Policy
	Cultural basic course	4	College Chinese, College English, computer Culture Foundation, physical Education
	Humanities and vocational quality courses	4	College students' Mental Health Education, military Theory, admission Education and military training, Employment guidance and Entrepreneurship Education
	Vocational core competence course	3	College language, college English, the foundation of computer culture.
Total vocational core		3	
specialty curriculum	Vocational basic course	12	Basic Music Theory, Harmony Acoustics, Music form and work Analysis, composition, * Music appreciation, introduction to Art, National Folk Music, brief History of Chinese and Foreign Music, * Primary University Music Teaching Theory, Primary University Psychology, introduction to Primary University Pedagogy, introduction to Primary University Class

Curriculum category		gate count	Course name	
			teacher work	
	Vocational and technical courses	6	Song accompaniment, chorus and conductor, solfeggio,* dance,* vocal,* piano.	
	Vocational training course	2	Centralized training courses in	Professional presentation performance, graduation report
		3	Post practice course	Internship, internship.
	Professional core competencies course	7	Among them, 5 professional core courses	
continuation curriculum	Public elective courses	2	Chinese traditional culture (or other)	
	Professional elective course	4	Dance, Chinese singing style, piano and accompaniment, instrumental music	
	Total professional competency development courses	4		

Introduction to professional core courses

1. Professional course 1

Table 2 Professional course 1

Curriculum coding		Course name	Chinese singing style	Curriculum category	Vocational and technical course
Course credit	10	to open a term	1-5	Plan class hours	180
program objective	knowledge objective	This course requires students to master the basic theory knowledge and skills of Chinese singing style, and to be able to analyze and deal with general Chinese singing style works. ;			
	Capability target	Have certain fan singing ability, can more accurately understand and sing different types of songs with general Chinese singing style teaching ability.			
	Quality goal	Chinese singing style emphasizes the emotional experience of music works, through the understanding of Chinese singing style works to guide students to perceive the rich emotional connotation of music works and experience the beauty of music.			
content of courses	<p>First, theoretical knowledge: (1) the distinction between resonance cavity, resonance and sound region, mixed resonance; (2) the nature and classification of sound.</p> <p>Second, vocal exercise (above 8 degrees): the acquisition of head cavity resonance in 8-degree jump practice; the combination of jumping and sound practice.</p> <p>III. Singing repertoire (4 x 6):</p> <p>Part of China, "the Moon, the late Wind", "the Great Wall will always be in my Heart", "me and my Motherland", "A touch of sunset";</p> <p>Foreign part "Northern Star ", "If you love me ", "Nina ", "Trout ".</p>				

Teaching suggestion	In Chinese singing style teaching, students should be the main body, teachers and students should interact with each other, put students' perception of Chinese singing style works in an important position, and fully provide students with the possibility and space for individual singing.
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Wuri na (2019) the Chinese singing style art has a very long history, and it is developing with the development of the Chinese singing style national culture. Under the new situation, in order to continuously promote the development of the Chinese singing style art of our country, our art University should continuously improve the quality of the Chinese style singing talent training. This dissertation expounds the importance of the Chinese style singing training in the new situation, analyzes the problems existing in the process of the Chinese singing style training, and finally explores the way of the Chinese singing style training in the new situation, and hopes to help the improvement of the Chinese singing style teaching level in our country. Chinese singing style pedagogy in colleges and universities has been constantly improved and innovated, and the original ecological folk singing began to be combined with the classroom. In the following section, we will give a comprehensive and systematic explanation of the original ecology. Folk singing, in addition, the relationship between the original ecological folk singing and Chinese singing style pedagogy in colleges and universities is expounded. (Wurina, 2019, P59)

Xu Deng guang (2019) said the Chinese singing style has developed to a certain stage, in which the origin of the national opera has shown very important status and value. This is a very unique art form the state of the opera has brought great influence to the development of the opera in our country. At the same time, the development of Chinese singing style opera has experienced the corresponding period, and the unique aesthetic consciousness emerged. The sound of China. Music teaching is constantly developing, which is also following the pace of opera creation. It covers script literature, song singing and opera performance. These are the contents. It is a driving role for Chinese singing style teaching in China. At present, colleges and universities ignore the teaching of national opera, in which the corresponding problems have emerged. Therefore, this article Based on the characteristics of national opera, this dissertation analyzes the important role of national opera in the teaching of Chinese style singing in colleges and universities.

The Chinese singing style of our country has the distinct artistic characteristic color, its special artistic performance form is deeply loved by the people. With the continuous development of the whole sphere and network, people's aesthetic pursuit has undergone a fundamental change, and the field of artistic creation and performance has also changed, which has seriously affected the aesthetic expression of Chinese singing style art in creation, singing and communication in our country. Chinese singing style is not only beneficial to the inheritance of Chinese singing style traditional culture, but also an effective carrier to promote the development of Chinese singing style culture in the new era. Therefore, the construction of creation, singing and dissemination of three-dimensional joint Chinese singing style development model, to the Chinese singing style art of our country. Prosperity and development is of great theoretical value and practical significance. (Xu Deng guang,2019,P57)

Zhang Xinchun (2016) said among the traditional music of our country, one of the most important parts is the Chinese singing style is the art treasure in the music of our country. Need to be effectively inherited and carried forward. At the same time, stage practice is the main way for students to carry out performance ability, combining the teaching of Chinese style singing with stage practice. It can promote the continuous development of music teaching. This dissertation mainly studies the teaching reform of the combination of Chinese singing style teaching and stage practice, in order to promote the reform and progress of Chinese style singing teaching. (Ban Li mei,2018,P70)

Zheng Qiufang (2017) The development of Chinese singing style teaching is the foundation of popularizing Chinese singing style and cultivating Chinese singing style talents. This dissertation takes the teaching system of Chinese singing style in colleges and universities as the object of analysis, finds out the problems existing in the teaching of Chinese singing style in colleges and universities in China, and puts forward some strategies for optimizing the teaching system in accordance with the current situation. It is hoped that it can contribute to the development of Chinese singing style teaching in colleges and universities in China. (Zheng Qiu fang,2017,P80)

Zhang Xinchun (2016) Nowadays, with the rapid development of social economy and science and technology, people's aesthetic ability is constantly changing and improving. China is an ancient civilization, with a long history, people pay more attention to the history and cultural

inheritance of their own nation. How to adapt to the development of today's society, in line with the aesthetic taste of most people to music, arouse the attention and love of the masses, Chinese singing style on the original basis to accept many new ideas, so that Chinese singing style has embarked on the road of diversified development of inheritance, inheritance, innovation and development.(Zhang Xin chun,2016,P60)

Wu Li said with the progress and development of the society, higher requirements are also put forward for the personnel training of each University. in particular that implementation of quality-oriented pedagogy.In the background, art pedagogy is becoming more and more important in the University. The Chinese singing style is a concrete form of the art pedagogy, it is the traditional culture of our country An important component of the present invention. However, in the present teaching process, although it is repeatedly emphasized that the students' learning enthusiasm is promoted, it is subject to popular sound .The impact of the music and other aspects has made the Chinese singing style fail to mobilize the students' initiative thinking, the teaching effect is not satisfactory, and the Chinese singing style pedagogy is hindered the development of the cause of study. Based on this, this dissertation mainly discusses the cultivation of students' initiative in Chinese style singing teaching. (Wu Li, 1997)

Zhang Xiaojun(2017) said in colleges and universities, the teaching of Chinese singing style is a very important part, is the main content of art pedagogy, and in the new pedagogy situation. Secondly, it also puts forward new requirements for this teaching system. How to optimize the teaching system has become a hot topic that teachers pay close attention to in teaching. therefore,As a college teacher in the teaching of Chinese singing style, we should also pay attention to this point, so that the effectiveness of teaching can be guaranteed. (Zhang Xiaojun,2017,P38)

The profound cultural accomplishment can make the Chinese singing style workers fully understand the cultural connotation contained in the works, which is beneficial to the increase of the cultural connotation.Strong performance of the expressive force, the perfect interpretation of the work to express the content. Therefore, the culture of students should be promoted in the process of teaching Chinese singing style.

Literacy is of great significance. This dissertation expounds the cultural connotation of Chinese singing style, and analyzes the influence of cultural literacy on students' Chinese singing

style learning. Finally, how to improve the students' cultural quality in the course of Chinese singing style teaching is discussed.

It is well known that the Chinese singing style is formed by taking the nationality as the basic, on the basis of the traditional culture, the opera, and the like, and absorbing the excellent western singing method. In this way, Chinese singing style is rich in content, diverse in form and pluralistic as a whole. This dissertation is divided into two parts in detail.

Li Xiaoliang (2003) said this dissertation analyzes on the present situation and existing problems of the teaching of Chinese singing style in our country, in order to put forward the countermeasures and suggestions for the diversified development, and then guide the concrete pedagogy and teaching.

With the pluralistic development of social culture, Chinese singing style is also insisting on the development of nativism and nationality, which is in line with other artistic forms. Mutual integration, blending, thus showing a diversified development situation. In view of the diversified development trend of Chinese singing style, in the teaching of Chinese singing style in colleges and universities, it is also necessary to It is necessary to actively break the traditional single teaching mode, establish the pluralistic teaching idea and carry out diversified teaching activities, so as to meet the development needs of students. (Li Xiao liang, 2003, P60)

Yao Xiaolan (2018) said the Chinese singing style of the Chinese singing style is colorful and very diverse. Chinese singing style traditional has folk songs, operas, rap and so on from the perspective of categories, and there are many different singing forms in each category. These diversified Chinese singing style arts in China can make Chinese singing style people proud of it, but because the Chinese singing style art of our country does not form a high degree of theoretical generalization as it is in the West. There is a lack of a complete discourse system, and after the introduction of scientific singing, we belittle our long Chinese singing style cultural value. Some people think that the traditional folk song singing is the natural outpouring of the sound, there is nothing to learn from the big voice, and there is nothing to learn about the opera singing. Chapter, has nothing to do with singing; Qu yi is singing is close to talking, too simple, and so on. These statements are not for the traditional people.

The lack of understanding of ethnic singing is the lack of confidence in traditional ethnic singing. In fact, Chinese singing style traditional ethnic singing is extensive and profound, which

is worthy of our study. At present, with regard to the development direction of Chinese singing style, many media are commenting and criticizing the "one side of thousands of people, one cavity of ten thousand people" in the field of Chinese singing style.

Lack of personality in singing style, especially showing a trend of convergence in sound, almost in the same voice, the same style, compared with the older generation of singers, in singing style, sound color performance is relatively weak and so on. However, today, with the progress and development of society, people's ideas, thinking and life rhythm are changing, the pursuit of beauty and appreciation habits are also changing, the aesthetic appreciation of Chinese singing style art has also changed from unitary to pluralistic, Chinese singing style has also put forward new requirements, from the creation of Chinese singing style works and singing must have a distinct sense of the times, in order to have a clear sense of the times. Only by adapting to the development and needs of the times can we constantly meet the aesthetic needs of the audience and singers themselves. More and more new Chinese singing style.

With the development of the times, the changes of society have begun to bloom their charming luster. The original ecological Chinese singing style attracts people's attention is a powerful proof. This dissertation puts forward the necessity of diversification of Chinese singing style from the development of China's colorful Chinese singing style to the present situation of Chinese singing style, and then puts forward the inevitable trend of global economic integration and cultural diversification by singing methods such as Min mei Min tong and original ecological singing which appear on the stage of Chinese singing style in China. Finally, the ways to realize diversification are discussed systematically. The 21st century is a century of global multiculturalism. On the basis of our own Chinese singing style tradition, we should think about the innovation of many different levels, different forms, different tastes and different singing methods from the perspective of openness, openness and pluralism, so as to enrich the connotation of our own Chinese singing style art. The Chinese singing style of our country, precisely because of the efforts of Chinese singing style, makes the scientific and singing style of various art forms coexist, it is not only loved by the general public, but also moving step by step to the world.(Yao Xiao lan,2018,P59)

2.1.1 Pedagogy of Chinese singing style pedagogy in China,Western,Thailand

1. Historical development.

1) Chinese ancient Chinese singing style pedagogy. The folk songs in ancient times did not form a complete form of Chinese singing style, but the combination of music, poetry and dance. Through the development of long time, the singing art gradually develops from the most simple form to a wide variety of styles, with different styles and unique folk songs. The history of a folk song is a national history, which is a record of the long history of the Chinese nation's five-year civilization and its profound and profound. The folk songs and the people's life have direct people, with the characteristics of mass and impromptu, which are simple, simple and easy to understand, and are popular with the people.

From the beginning of singing, the ancient times of our country also had the primitive Chinese singing style art pedagogy. Chinese singing style art and dance, instrumental music is integrated, is closely linked. The development of culture can not be separated from a certain economic base and political system, and they restrict each other and complement each other. However, on the other hand, the spread and inheritance of culture is relatively independent and has the most essential objective law of culture itself, which can not be controlled by economy and politics. Therefore, the spread, integration, enrichment and development of Chinese singing style art will not be completely changed by the changes of the dynasty. Chinese singing style pedagogy is still changing with the development of language, and the general trend of Chinese singing style pedagogy is from me. In terms of potential, its speed is very slow.

2) China's modern Chinese singing style pedagogy. In 1840, the Opium War, Western capitalism opened the door of the closing of the Qing Dynasty, and our country became a semi-colonial and semi-feudal society. Under the influence of the western music culture, the music pedagogy system of our country has to carry out the change and the reform, so the Chinese singing style pedagogy cause of our country also raises the wave of learning the west. The most important is the church-style University, which brought the music (piano) class to the missionaries, followed by the gradual rise and spread of the music (piano) course, followed by the establishment of the Chinese singing style course of the professional music conservatory and the comprehensive normal University, and the Chinese singing style pedagogy in China. Only step by step into the world Chinese singing style development platform.

3) Chinese singing style pedagogy after the founding of the people's Republic. After the founding of New China, the Party and the government attached great importance to the construction of socialist music culture, and many professional performing institutions were established in all provinces, cities and regions, and various music colleges and places specialized in the study of Chinese singing style art were restored and established in all provinces and cities. In the 60 years since the founding of the people's Republic of China, with the development of the whole pedagogical cause of Peng Bo, the cause of Chinese singing style pedagogy in our country has also been well developed. At the same time, as an important content of music pedagogy, Chinese singing style pedagogy has also been highly improved and changed. During the decade of turmoil that began in the 1960 s, the development of Chinese singing style pedagogy also received me. the influence of the extreme left tendency of the country.

Since 1950, the Chinese singing style teacher of the Soviet Union have given lectures in China one after another. in Chinese singing style teaching and cultural exchange, the music pedagogy model of our country has begun to learn from the former Soviet Union. With the increasing frequency of Chinese singing style exchanges with foreign countries, a pluralistic development framework with music colleges and universities and normal colleges as the main body has been formed. the integration and exchange of Chinese singing style art is expanding, the exchange of Chinese and foreign cultures is deepening day by day, and many famous foreign singers and Chinese singing style teacher come to our country more frequently to exchange performances and set up master classes.

2.3 Teaching method

I. Teaching-based teaching method

Meng Zhuo (2015) said teaching method is the general name of the ways and means used by teachers and students in the teaching process in order to achieve the common teaching objectives and complete the common teaching tasks. It includes teachers' teaching methods, students' learning methods, teaching and learning methods. Teaching method is the means of teachers' thought transmission, and the auxiliary tool of students' learning knowledge is particularly important in the teaching process of normal universities. It is not only the means of imparting teaching content, but also the cultivation of the teaching ability of primary and

secondary University teachers in the future. At present, Chinese singing style pedagogy in normal universities is limited to one-on-one small class teaching mode. Although it can quickly improve students' Chinese singing style skills, it can not be improved. The comprehensive quality of the students. After a few years of teaching experience, the author has summarized the following teaching methods of Chinese singing style course to look forward to the improvement of the whole system of Chinese singing style teaching in normal college.

The teaching method is the communication and transfer of knowledge through the language, it can draw the connotation of the work, explain the inspiration of the art, and exchange the emotion of the work. The advantage of this approach is to enable students to obtain a large amount of information over a short period of time. For example, the lecture of the class experts is mainly applied to the training of the students in the normal college and the training of the professional concept module. The experts and the famous teachers who have done well in the Chinese singing style pedagogy are invited to organize the lectures on the practical teaching of the University, to deepen the theoretical knowledge of the students and to accumulate good music learning experience. Improve the student's Chinese singing style theory. The famous teacher's famous family demonstration class is the main form of the famous teacher's workshop, and all the participating students will be based on the inquiry. The topic carries on the field teaching appraisal and the exchange, carries on the comment and the instruction according to the student's advantages and disadvantages.

III. Inquiry-based teaching method

The inquiry teaching method mainly lies in developing students' ability to explore problems, learning and communicating with problems, and finally finding out the methods to solve practical problems. For example, the teaching method of independent research is mainly embodied in independent teaching, activity design, impromptu creation, on the basis of students' existing knowledge and experience, combined with teaching harvest to generate new knowledge experience and emotional experience, which is an important method and means to cultivate students' innovative ability. The task-driven method, taking the exploration of Chinese singing style teaching method itself as a practical proposition, sets up the course task in the teaching process, finds out the best teaching method of a certain problem teaching, and takes the task as the driving back stepping. Students' learning ability allows students to evaluate their own teaching

research results and random results in teaching. The method of problem research enables students to set up problem consciousness in teaching, and the process of situation participation, class evaluation and participation is a process of mutual discussion. Combined with specific cases, the problem is led by the problem to form an open result. Teachers should follow up and feedback on their own teaching results, set up independent research topics and mutual learning contents regularly, and strengthen the organization and management of students' after-class learning through regular submission of homework, correction and feedback.

IV. Interactive teaching method

The interactive teaching method is a new teaching method. It pays attention to the cooperative power of the team, pays attention to the collective wisdom, forms the ability of self-inquiry in the collective wisdom, and seeks the individuality in the general. For example, the establishment of the chorus team mainly focuses on the cultivation of the comprehensive quality of the students, the professional advantages of the students, the integration of the collective wisdom forces in the participation and performance of the teaching activities, and the formation of independent creative and independent cooperation results and the full display. In the present situation of high-speed development of the network, we can communicate through the network and screen out the excellent Chinese singing style works. Singing, by means of experts online, establishing forum communication mechanism, setting up time period to exchange hot issues and other ways, attracting students to join in interactive communication and discussion, carrying out thinking collision, forming a good cooperative learning atmosphere, and arousing students' interest and desire for long-term and even lifelong learning.(Meng Zhuo,2015,P56)

2.3.1 First, Chinese singing style cultural literacy teaching

The training of singing skills, breathing, vocal and other skills, and the singing methods and skills of different kinds of songs. The teaching of basic knowledge is the content of Chinese singing style teaching. The understanding of song emotion and artistic conception is the content that needs special attention in Chinese singing style teaching. No matter what kind of teaching, the most essential content and the core teaching goal are to let the students express the emotional content of the song vividly through their own singing mode, their own voice and the understanding of the song through the singing of Chinese singing style works, so as to gradually improve the singing skills of Chinese singing style. The cross-coordination of mixed sound is a

point that should be paid attention to in traditional sound practice. The sound in the low voice area is true, the false sound is slightly less, at the same time, at the same time, the chest cavity resonance is the main, the other resonance is auxiliary, if the chest cavity resonates. If you don't have a sound, you'll look thin. False sound, less true sound, head cavity resonance, other resonance is the main characteristics of the treble area, such a singing way makes the voice concentrated and bright. It is suggested that students should practice constantly under the correct guidance, find suitable for their own vocal feeling, coordinate the movement of each vocal organ, so as to improve their singing skills.

2. Sound of psychological quality.

It is the most precious beauty given to life by God, and singing with sound as a tool is the best form of awakening and sublimation of human spirit. The cadence in the voice fully embodies the self-creation and self-pursuit of human emotion. Emotion is the artistic life of songs. How to activate the emotional psychology of singing learning process and let singers interpret songs perfectly with their own life experience, cultural accomplishment and imagination are all the souls of Chinese singing style teaching. A good singer can deeply process the content of the song on the basis of understanding the content and emotion of the song, and use deep feelings, passionate pronouncing, resonance, courage, the use of skills, and the content of the song. Express it deeply. Whether from the visual or auditory feeling of music, express feelings, actively participate in singing and singing.

3. Cultural accomplishment

Ji De (2016) said Chinese singing style singing is a process of twice showing the works of art by holding and displaying the works of Chinese singing style again in the form of singing. However, because of the individual differences of the singer, the understanding and cognition of the art, its own culture, the amount of pedagogy. In actual life, people with outstanding sound conditions are not uncommon, but not everyone can express the connotation of songs, that is, not every person who loves voice music can become a singer. Many artists are keen on the cultivation of singing skills, but they are not good at their own culture and art. They cannot dig deep into the works, resulting in a rough performance, Lack of depth and connotation, lost the creative and personalized charm of singing. (Ji De, 2016)

Chinese singing style pedagogy, the general understanding is easy to be simplified to the pedagogy of the Chinese singing style as the main or only the content of the Chinese singing style, if so, it will be the pedagogy of the Chinese singing style for the Chinese singing style, the Chinese singing style will be its content, the means and the ultimate purpose, Whether the teaching or the subject of the Chinese singing style will not see its starting point and end point in the "grotesque" of the Chinese singing style preparation. In this kind of Chinese singing style pedagogy, whether it is to the Chinese singing style teacher or the Chinese singing style receiver, it is the so-called art life machine to the long river of the Chinese singing style pedagogy, there is no qualitative improvement and leap, only the amount of extension, more creative, can It is not difficult to find the final result of the Chinese singing style pedagogy idea and the Chinese singing style competition under the guidance. The other Chinese singing style pedagogy corresponding to this is an art pedagogy which takes the Chinese singing style as the path. Chinese singing style is the means and important content of the stage goal of the teacher and the subject to achieve the art pedagogy, but the Chinese singing style itself and the art pedagogy are in no way the ultimate goal of our pursuit, and if the content of any pedagogy and the expected generation "the target of practicality" is its goal, It will be a deviation from the true nature of the pedagogy. The true and ultimate goal of pedagogy lies in the human's health, comprehensive and harmonious development.

"Liji · University" The Cloud: "Big The way to learn, in Ming de, in close to the people, in the end in the best, things and then know to know, after the meaning of sincere, sincere and then heart, heart and then body repair, body repair and then home Qi, home Qi after the national governance, national governance and the day after tomorrow under the flat. "For" being close to the people ", Zhu Xi interprets "being close to the people" as "new ", that is, "new people ", and "new people " must have the essential meaning of "clear virtue " and "supreme good ". In a "people-oriented" society, pedagogy is only a means for the existence of "people" in development, and the gradual perfection and significance of "people" is the ultimate goal of pedagogy. Chinese singing style pedagogy is the forerunner of Chinese singing style competition. We walk out of the strange circle of some non-benign Chinese singing style competitions and realize our pursuit and perfection of pedagogy in the sense of "man" . " Music is the language of the mind and a means of expressing the acts and experiences that occur in the secret depths of the soul."

Wang Ju (2006) said vocal pedagogy is in the way of the "The teacher is a student" of one-way "The teacher is a student" to the interactive "dominant" 's two-way path, from the understanding of the music to the teacher and the student to understand and explore the travel mode of the continuous trend of a musical piece or knowledge, The "monopolistic" status is shifted to the "forerunner" of a music teaching and learning process and the "forerunner" to the "latecomer" to the music, that is, the first step, the learning and the understanding. The music of the language and the language is the indispensable two aspects and important features in the Chinese singing style pedagogy, and the harmonious blend of the two Chinese singing style pedagogy can be pushed to a higher quality level. Teachers should guide students more with the language of music, while students should use language music to understand the true nature of music and reap happiness and happiness on this basis. As a result, teachers and students get "confluence" in classroom teaching activities. This kind of "confluence" sets an excellent path and lays a solid foundation for extending the classroom to the stage of competition in the future, because for the contestants who go to the stage, the knowledge and understanding of exchange, exchange and discussion is, after all, much deeper than that of simply accepting learning, so it is more reflected on the stage. It is the combination of oneself and the work and the creative play and the sublimation on the basis of blending, only so, as a music competition participant's role orientation, not so much as a performer of a music, as the creator of a music, Because of its better completion as a "historical act" of the music to be undertaken at the moment.

Both the Chinese singing style pedagogy and the Chinese singing style competition are the indispensable two-wheels of the exhibition and the individual's emotional drive. The success of the Chinese singing style pedagogy and the Chinese singing style competition depends on the main body of the Chinese singing style pedagogy and the Chinese singing style competition. The point of the end of the thought is the starting point of the music flying, and it is also the place where the Chinese singing style pedagogy and the Chinese singing style competition function. Chinese singing style pedagogy plays a key role in the Chinese singing style competition, and is also an essential factor in the art of the art of Chinese singing style. However, due to the influence of the test pedagogy and the limitations of the conditions of the teacher themselves, the Chinese singing style pedagogy is often limited to the teaching of Chinese singing style skills, and the pursuit of the popular factors and styles and content of Chinese

singing style, often intentionally or inadvertently results in a serious lack of cognition of the conditions and interests of the students of Chinese singing style, the serious lack of attention to the context of the works themselves, the serious lack of the perception and insight into the culture transmitted by the music works, the serious lack of the historical responsibility of the "people-oriented" voice music carried by the voice music itself, and the music teaching for music, that is, the music teaching for the purpose of the purpose of the benefit. Thus, to some extent, the correct voice-music pedagogy is the correct "full" voice game content. This artistic sailboat sails to the correct other side of the "ballast stone" and "compass".

The stage effect in music competition is not only limited to musicality, but also the impact and shock of vision, hearing, thought and concept caused by many factors, such as musicality, artistry and culture, on the audience of music and even on the performers of music. The stage of the performer should be a stage that integrates the literature and the elements of music. The stage is not the purpose, but the way and way to the true music. The stage has a time limit and will come to an end with the end of the music competition. However, the music culture and art influence reflected and reacted on the stage is never over and ends, and the opposite to music pedagogy. Thinking will also be long-term. Chinese singing style pedagogy is not simply an art pedagogy based on language, but an organic integration of language, music and performance. This means that teacher adopt inconsistent pedagogical processes according to the specific pedagogical context, that is, the artistic elements of teaching content, the recipients and the methods of teaching. In these processes, some language pedagogy has a larger proportion. Others focus on music pedagogy or performance content, not the same. However, in Chinese singing style competition, the situation is different from Chinese singing style pedagogy, with more emphasis on the transmission of music creators by singing language and rhythm, melody, instrumental music sound and so on. The interpretation of the music is to be understood to the audience, and the performance (where only the simple expression and the performance on the body) is often returned to the secondary position, but this does not mean that it is not important or ignored. It is not easy to see that the elements of language, music and performance play a key role in the successful implementation of Chinese singing style pedagogy and Chinese singing style competition. However, because of the difference between the Chinese singing style competition and the Chinese singing style pedagogy, the skill and the degree of the application of the factors

such as language, music, performance and the like are different, and different methods are adopted for the performer of the Chinese singing style, the trainee and the performer of the Chinese singing style competition for different works. Of course, this is bound to be a long and arduous journey of exploration.(Wang Ju,2006,P79)

I. many factors that affect the teaching quality of Chinese singing style in colleges and universities

1. Main factors of teaching

The student's artistic accomplishment determines his attainments. The teacher should continuously strengthen the cultivation of the students' aesthetic ability, make our teaching more relaxed, and promote the improvement of the teaching quality. Earlier, the teaching of Chinese singing style in our country has always followed one-to-one teaching methods, and the development of economy in recent years has led to the emergence of new teaching models, such as the continuous enrollment of colleges and universities, the group class and so on. The teacher has no more experience in the teaching of the group, and can only move forward in the exploration. This requires the teacher to analyze the existing form, give full play to the team's cooperative consciousness, carefully communicate, and make every teaching and research activity. to improve the teaching method of our own, And the teaching efficiency is improved. The teacher's teaching attitude will also affect the teaching quality. The standard of teaching attitude is mostly from the self-discipline of the teachers. Some college Chinese singing style teachers may have unreasonable demands and mentality. For example, the students in their own name are preferably students with good voice conditions, high understanding and no effort in class. No serious consideration is given to the student's work, but the song is simply arranged. Do not carefully analyze the teaching materials and so on. These few, non-mainstream teaching attitudes are in sharp contrast to most of our dedicated, diligent and unselfish teacher images.

2. Factors of teaching objects

Students are the object of University teaching. The quality of the students pouring into colleges and universities is uneven. Some students are unable to enter undergraduate colleges and universities to study Chinese singing style because of poor cultural grades. Among these students, there are often five-tone insufficiency, not serious study, mixed diploma and other

learning attitude is not correct. These students bring great difficulties to improve the quality of Chinese singing style teaching.

Second, strategies to improve teaching quality

1. Scientific and standardized Management to improve Teaching quality

The different colleges and universities determine the teaching goal based on their own level and the advantages of the subject. The teaching goal of higher-level, ordinary and high-level academic research (graduate) is graded, and then, according to the students' level, the University level and the teacher's professional research direction, each university can develop the teaching goal suitable for the development of the University. The target of Chinese singing style teaching can be established to guide the singing direction of young children or children and the primary pedagogy of Chinese singing style. The students learn the theoretical knowledge of the basic Chinese singing style under the target, have a certain singing ability, and can use the interesting language of the learned knowledge to the younger children. Teaching is carried out in the year. This kind of institution should pay more attention to the relevance of the art subject, combine the multi-discipline such as singing and dance, and cultivate the students with a variety of abilities, not only to teach the child to sing, but also to adapt the children's songs according to the singing content, to arrange the children's dance, And the students have more competitive advantages in the social work. The goal of the teaching of Chinese singing style in the comprehensive university can also be made more practical, that is, to train the students with the ability of middle-class singing and to better serve the people's cultural service. In general, the establishment of the teaching goal must be considered in combination with the characteristics of the University. Imitating, avoid uniformity. Only in accordance with the actual teaching objectives can teachers better complete the teaching tasks. In addition, the imperfection and reasonableness of Chinese singing style teaching evaluation system will seriously affect the enthusiasm of teachers. In order to eliminate this kind of problems, managers should seriously investigate, combine the opinions of students and teachers, optimize the evaluation system and improve the enthusiasm of teachers. Chinese singing style teaching in colleges and universities also needs to be improved in curriculum. The curriculum should follow the principle of adapting to the development of students and improving teaching efficiency. To get rid of all unreasonable arrangements, for example, Chinese singing style teaching should provide students with more

stage practice opportunities in addition to classroom teaching, so as to provide students with more stage practice opportunities. Practice promotes development. In the aspect of curriculum design and cohesion, the overall layout, theoretical knowledge, singing skills and art appreciation courses permeate and link with each other to promote better teaching effect. In the aspect of one-to-one, group class and group class teaching mode, University should adopt more flexible methods to urge students to study hard and make rational use of teachers to improve teaching efficiency. It is also very important to develop the University-based curriculum of Chinese singing style specialty. The University-based curriculum highlights the professional characteristics, and the managers of the University should pay more attention to it.

2. Teachers attach importance to Teaching Research

Teaching research is an important way to improve the teaching ability of teachers. Each of the Chinese singing style teachers should reflect on their own teaching, find out the problems existing in the teaching and try to solve them. For example, is the teacher's study of the teaching material in-depth? The training of singing skills is to practice the works of the music and the song as the basic teaching material. The practice and the song teaching materials given by the teacher are both the means of changing the quantity to the qualitative change, and the sign and the result of the qualitative change. Therefore, when the teacher selects the teaching material for the students, it is necessary to give full consideration to the specific situation of the students, and strictly follow the principles of light-to-depth and step-by-step, so as to effectively and selectively select the Chinese singing style teaching materials. In addition, Teachers also take into account the diversity and extensiveness of the teaching materials used in the content, material, style and type. Through the study of the teacher's potential, the students' ability to choose the teaching materials and the singing ability of each stage can be used to maximize the students' potential. The teaching form and method have a direct effect on the teaching effect, and only a reasonable way can be used to improve the teaching level. The teacher is faced with the new form of group class in the teaching of Chinese singing style in colleges and universities, and the teaching method of the group is different. In the course of teaching, the teachers should focus on the basic knowledge of the theory of Chinese singing style and the ability of the Chinese singing style. and the team The class is more suitable for the sound training of the students, and the teachers divide the same degree of students into a number of groups, and concentrate on the sound-sounding

skills. The students can quickly understand the sound-making skills through discussion and mutual authentication. In the course of the implementation, the teacher must pay attention to the effectiveness of this method, and it is particularly important to combine the students' targeted and differentiated groups. The teaching and research activity is an important channel to improve the teaching ability of the teachers, mainly in the form of public class, demonstration class, teaching seminar, teaching observation and learning and special lectures, expert lectures and so on. In the course of teaching and research, the teachers can master the modern college Chinese singing style teaching idea and the development situation in a more timely manner And effectively guide the teaching of oneself. At the same time, the communication between the teachers is also promoted, the cooperative consciousness of the teaching team is cultivated, and the overall teaching level of the University Chinese singing style is improved. In a word, the problems in any teaching process will affect the teaching quality, and only the teachers seriously think, be good at learning to improve their teaching ability, and cultivate good teacher's moral character, can the Tao Li be full of the world, and win the respect of the students.

3. The continuous improvement of the quality of students

Any university wants to have good quality of the students, but the improvement of the quality of the students is not the one that can be realized. With the reform and deepening of the enrollment system, as long as the university is constantly striving to improve the comprehensive strength, the students that have been trained are welcomed by the social and commercial unit, and the quality of the students can be improved. To sum up, the improvement of the teaching quality of Chinese singing style in colleges and universities is a process that needs to be improved for a long time, regardless of management, teachers or students. The Chinese singing style pedagogy must adhere to the people-oriented, because of the material teaching, let the students feel the happiness of the study in the relaxed and strong artistic atmosphere, the success of the students also means the quality of the teaching An increase in the amount.

I. Specific implementation methods

1. Define the goal of Chinese singing style teaching. This paper distinguishes the pedagogy goal of Chinese singing style teaching from music performance, starts with cultivating students' correct singing methods, explains the relationship between singing and language, learns to analyze artistic works independently and meticulous processing, and truly has the singing

ability to control different styles of works. In addition, emphasis is placed on cultivating students to master the correct Chinese singing style teaching methods, to understand the voice changes and correct practice methods in each stage of youth development, and to train the students' ear sensitivity and problem-solving ability, so that good teaching results can be obtained in teaching. More attention should be paid to Local traditional Music in the Choice of songs The inheritance and development of the students, through the practice of pedagogy and teaching, make the students understand deeply, to sing the national song, to play the national music and to the long national spirit, to train the music talents with their own characteristics as the important task of the Chinese singing style teaching, And the excellent national songs with special characteristics are transmitted to the next generation, the connection and the integration of the basic music pedagogy concept can be realized smoothly, and a solid foundation is laid for the later stage of the music platform.

2. The combination of the theory-oriented summary and the practice. In the past teaching of Chinese singing style, the combination of theory and practice is that the students learn the singing and processing of the songs under the guidance of the teachers, and then apply to the stage practice, which is the practice of the music performance in the direction of the music performance, and can not reflect the characteristics of the music pedagogy. Therefore, in addition to providing the students with the stage performance opportunity, we pay more attention to the combination of the theory of Chinese singing style and the theory of Chinese singing style teaching and the teaching practice. The specific methods are as follows: In the Chinese singing style class, the teacher asks the students to take notes according to the actual situation of the students, which is not only convenient for students to know The mastery of recognition is beneficial to the cultivation of students' creative thinking ability. At the end of each unit, the students review and summarize the unit by themselves, and write into the preliminary learning experience, and put forward the related difficult questions. At the beginning of the next unit, the teacher sums up the students' learning experience, comments on it, answers the difficult questions, and truly realizes the theorization and scientization of Chinese singing style teaching. Before the end of each semester, the teacher check, the students match the roles of teachers and students to carry out class exercises, and the students' teaching practice ability is included in the usual results after the teacher comments.

3. Strive to be more practical and comprehensive in the teaching of vocal singing and the selection of teaching materials. In the past Chinese singing style teaching, once the students' voice characteristics were determined, they were divided into "Bel Canto" and "National" singing. In the four years of university study, the singing method of each student was fixed, and the type of song chosen to sing remained the same. However, from the point of view of the pedagogy policy of the new pilot project, this approach is one-sided, affects the all-round development of students, and is also the continuation of the evolution of Chinese singing style teaching and training major. For this reason, we have made the following attempts: in the first year, according to the characteristics of the students' voice, we determined their vocal parts and singing methods, and inspired the students in the teaching of making full use of their strengths and avoiding their weaknesses. Learn to use your voice advantages to sing scientifically. In the second year, under the original singing level of the students, we should actively inculcate and guide the students to understand and study the different sound parts, and make the students enrich the singing teaching theory and master the teaching essentials of other sound parts in time through the group classes of different sound parts. In the third year, on the basis of strengthening the students' own singing style, the students should be guided to understand the singing laws of other singing methods, and the Bel Canto singing should also understand the singing skills of the national singing. At the same time, the Bel Canto and the national singing should also learn the Chinese singing style aesthetics and training methods of popular singing. In the fourth year, based on the singing methods they are good at, boldly carry out the other two kinds of singing. The attempt and training of singing are included in the total score as the usual score. Through a series of learning and summing up of different vocal parts and different singing methods, students can be promoted to explore the specific laws of Chinese singing style singing in the complex Chinese singing style representation, and can master special laws in concrete practice, so that Chinese singing style learning can achieve all-round development and foreign use for Chinese use, which is both of the times and practical.

4. Chinese singing style teaching reform.

In order to improve the teaching efficiency of Chinese singing style courses in music pedagogy specialty, and to train the future music teachers in primary and secondary University, on the basis of the original "one-to-one" teaching, this paper introduces the teaching

mode of coexisting group classes, and trains the ability of "students actively participate in the learning process, discover problems each other, think about problems and finally solve problems". For example, the exploration of group class, a new form of Chinese singing style teaching in normal universities.

1) The group with similar degree. In the early stage of the group's teaching, the teacher can make the teaching of the students with similar characteristics of the singing, because it is the initial stage of the Chinese singing style system, many students can not accurately and clearly feel their voice when singing, and can't see where their sound problem is, Moreover, the sound effect (the sound of the inner ear of the inner ear) heard by the singer and the sound effect (the external ear transmitted to the sound) heard by other people is a certain gap, so the students can not accurately understand the teacher's intention to correct the singing problem while the teacher proposed the problem solving scheme. if that level, timbre, tone, Students with similar domains and faults can not only make them understand the teaching intention put forward by teachers by finding the same or similar problems that appear in others, but also improve the teaching efficiency and save time.

2) a group class that is co-producing and singing alone. In the Chinese singing style group class, the students simultaneously perform the sound-sounding training, the teacher needs to know which student's voice state has the problem, and then the students with the problem are separately made a sounding practice, and the problem is pointed out, during which the other students will group a group discussion on the problem, The proposal is put forward to help solve the problem. Through such a learning form, the student can gradually reach the standard as a qualified vocal teacher.

(3) Group observation classes (different degrees or singing). The students with high level of singing make teaching demonstration, other students with relatively low level of singing observe and learn, so as to establish a visual sound aesthetic at close range, to the high level of students to play a role in praise, to the low level of students to play a role in encouraging.

Comments and suggestions

Ling Xue said from a large number of practical teaching cases, the author summarizes the following three experiences:

1. The practice of group classes is not only "one-to-many", but should be based on "theoretical teaching of group lectures", "group classes of the same degree", "group classes of different parts", "group classes of different singing methods", "one-to-many model classes of senior and junior students" and so on.

2. Introduce the part of the music pedagogy in the primary and secondary University into the teaching of Chinese singing style. In addition, the Chinese singing style course should be linked with other courses, such as the singing class, which requires the students to play both the smooth and the sound of the sound, but also to be matched with the singing style of the song in the accompaniment sense, which requires the Chinese singing style teachers and the piano teachers to cooperate with each other and the common issues, Form the teaching mode of the system.

3. The selection of Chinese singing style teaching should keep pace with the times. Chinese singing style teaching is a universal scientific law, but in guiding the specific singing practice, it should also reflect the sense of the times and the modern sense. As national music, both songs and songs have its regional and historical nature, which can stimulate the innovative spirit of students, new singing of old songs, new plays of old songs, such as "Black Duck combination", "Women is Twelve Square", "Nine Moon Miracle" and so on. This reflects the integration of national music and the times. Zhu Jia ner, a famous musician in China, said: "people should have four kinds of ears: one is to listen to classical music, the other is to listen to national music, and the third is to listen to pop music." The ears of music; the fourth is to listen to modern ears. "As students, in addition to singing necessary melodies and national songs, it is their nature and proof of youth to love popular songs. However, at present, the introduction of excellent and representative popular songs into the teaching materials of normal universities is very limited. It is useful to introduce some excellent classical musical singing sections to enrich the teaching repertoire of popular singing, which can not only provide students with broad learning space, broaden students' artistic horizons, improve students' comprehensive aesthetic concept of Chinese singing style, make Chinese singing style teaching in normal universities in line with international standards, but also conform to the trend of the times to stimulate students' interest in learning. Lay a good foundation for students to accumulate a variety of music materials

The foundation (Ling Xue, 2005)

I. The Dilemma and the Misunderstanding of the Chinese Chinese singing style

"one Thousand people" is a popular evaluation of the current young "academic" national singers in singing, style, dress, increasingly convergent. People are referring not only to timbre and technology, but also to singers' similar colorful costumes, thousands of human expressions, and seemingly dignified mechanized gestures. This kind of "academician" national singer lacks a bright personal color in front of people. Many experts and scholars attribute this phenomenon to the following reasons: academic Chinese singing style pedagogy emphasizes technology rather than style, and in order to pursue scientific voice in teaching, it measures the pluralistic national singing with a single aesthetic standard of westernization. this One phenomenon leads to the similar voice, consistent style and lack of personality of national vocal singers. More seriously, they lose the diversity of national music culture. As mentioned earlier, modern music pedagogy in China rose with the introduction of western music at the beginning of the 20th century, and was established under the influence of the May 4th New Culture and the advocacy of musicians who went to Europe and the United States. Most Chinese singing style teachers are foreign teachers or teachers with background of studying abroad. The singing methods taught are basically Western Bel Canto, and Chinese folk songs only occupy a very small space in the teaching materials. After the reform and opening up, the process of industrialization is accelerated, and industrial civilization drives production. In such an environment, music teacher have prejudiced against western music and national music, and the traditional Chinese singing style has gradually lost its foundation. If China accepts the monastic values of western industrial civilization as the basis of its own philosophy of music pedagogy in the 20th century, then multicultural music pedagogy has become the general trend and direction of the development of music pedagogy in the world. The diversification of the concept of music pedagogy is closely related to the multi-polarization of world politics and the pace of economic globalization, as well as to the development trend of culture. Music pedagogy in the 21 century has tended to be multicultural. A new ecological civilization in harmony. In fact, the problems existing in the pedagogy of Chinese singing style are only a small microcosm. For the large family of the Chinese nation, which brings together 56 nationalities, the Chinese singing style of each ethnic group, which is inherent in its own colorful style, is bound to have a sharp

contradiction with the single unified aesthetic vision, which will inevitably have a negative impact on the diversified Chinese singing style pedagogy.

Two, the New Sound and the Enlightenment the View of the Multi- element Culture and the pedagogy of the Chinese singing style

(I) Setting up a New View of the Multiculturalism .The contemporary society is a society which is composed of a multi-cultural and Multiculturalism, and the long-standing and common prosperity of the peoples in all parts of the world is an objective fact. in spite of the remarkable differences in the geography, history, language and custom among the various peoples, the peoples of various countries have formed their own unique cultural identity, and constitute their own unique culture, from a global perspective, The world of multiculturalism has also been formed. In 1924, the American scholar, Horacie Kaleen, first put forward the "Multiculturalism theory", and emphasized the coexistence and the blending of the cultures of all the peoples in the world and the national identity and national identity of the people to the self-culture. Respect and understanding of different cultures. Soon after Karan theory was put forward, it attracted the attention of all walks of life and became a widely spread social trend of thought. With the passage of time, multiculturalism has been recognized and accepted by more and more people. In the new century with multiculturalism as the background, maintaining the spiritual connotation of their own national culture and respecting the unique personality of other foreign cultures is an important prerequisite for artistic innovation and development. As an important subject of music pedagogy, Chinese singing style pedagogy has been achieved in the past, while the Chinese singing style pedagogy, which is mainly from the perspective of the West, has entered the platform and stagnated for a long time. In addition, from one To a certain extent, the Chinese singing style pedagogy, which is dominated by the western monistic perspective, also leads to the simplification of the style of Chinese singing style performance. Therefore, we urgently need to call for a multicultural perspective and a new and pluralistic Chinese singing style pedagogy system. In fact, the pluralistic cultural perspective is to combine multiculturalism organically. The purpose of the organic combination of culture is to make students have a sense of their existence and the world in which they live, while protecting their identity with their own

nation and their own culture, and at the same time deepening their understanding and understanding of other civilizations and other cultures, so that they can finally gain confidence and opportunities to participate fully in social life. In the new century, pluralistic writing The view of pedagogy from the perspective of culture continues to promote the diversity of pedagogy and music pedagogy. Multicultural pedagogy has become an inevitable trend in the reform of music pedagogy in the world. Therefore, the future of Chinese singing style pedagogy should be based on a multicultural perspective, re-establish the concept of national music, with an open mind, open vision to meet different voices and music, only in this way, In order to make the Chinese singing style pedagogy progress day by day in the process of inheriting traditional culture and absorbing foreign culture.

(2) strictly abide by their own unique national characteristics

From the perspective of multiculturalism, we should strictly observe the unique national character of our own nation. Only by maintaining and developing our own distinctive characteristics, can the Chinese singing style of the Chinese nation be proud to stand in the forest of world music. Because of this, Chinese singing style pedagogy should cover our own pluralistic traditional national music culture. The splendid culture of the Chinese nation for five thousand years has given birth to a unique vocal civilization. Specifically, our country has a very rich treasure of folk songs, from the Zhou Dynasty to the Han, Wei and six dynasties Yuefu, and then to the Northern and Southern dynasties folk songs, Tang and Song songs, Ming and Qing songs, Xiaoqu and so on. To this day, 56 people The folk songs of the family, such as the smoke and sea, have also formed a representative track and singing method, for example: the Mongolian long-tone and the short-tone, the Kazak people's "maiella my flower" and so on. The Han nationality is the most populous nation in our country, and the folk songs of the Han nationality in different regions have their own characteristics: the <flower in Ning xia, the visit in northern Shan xi, the Hakka folk song of Gan nan, and so on. However, the modern civilization has gradually changed the living environment of the traditional folk song, the singing style and the method of the Chinese singing style so changed, and the " popular singing method" , the " the singing of the people and the United States", the " University- University singing method" and other concepts came into being, which also made a great challenge for the Chinese singing style pedagogy , but

also for the future development of Chinese singing style pedagogy to guide the direction, Chinese singing style from the mountain village field, to tall buildings. This is precisely the reality of the diversity of Chinese singing style culture, as the national music culture as the mission of Chinese singing style pedagogy, more attention should be paid to the cultivation of students' sense of national music culture and understanding. Only by understanding, feeling the cultural connotation of Chinese singing style and constructing correct multi- music cultural values can we really master the works of different styles. The art of Chinese singing style in China is common to 56 nationalities and pluralistic. Chinese singing style is wonderful. Therefore, Chinese singing style pedagogy should be rooted in the traditional national singing art, which is also the common understanding of modern Chinese singing style pedagogy and teaching workers.

Diversion and Integration-Chinese singing style pedagogy of Nationalities in the Multicultural Perspective.

(I) Setting up the Aesthetic of the Chinese singing style from the Perspective of the Multi- cultural View;

The aesthetic is a transcendental existence of human consciousness, and it is a prerequisite for the art to produce before the art is produced. However, from the opposite side, the act of aesthetic is only present in the art to play its own role. The foundation of the Chinese singing style art is also the aesthetic, it comes from the inherent concept of the human, the aesthetic experience reflected by the thinking, and also reflects the people's pursuit of the "beauty". From the present day to the 21st century, how to let the people of the people appreciate the Chinese singing startle of the multi- cultural perspective in close range is the historical mission to the Chinese singing style teacher in the new century. How to send on the basis of succession Yang, on the basis of protection to support Chinese singing style pedagogy, is also the important task of every Chinese singing style educator. The aesthetic value concept of contemporary Chinese Chinese singing style art must be based on the premise of critically inheriting Chinese traditional aesthetic consciousness, further combining with the background of Chinese socialism at present, and synthesizing the spirit and aesthetic purport of the times in the new period of socialism. Specifically, as a Chinese singing style educator, we should not only carefully inherit from the internal heritage all the factors that still have vitality in the traditional Chinese singing style art in contemporary China, but also dare to use an aesthetic attitude to

essence and understand life, and at the same time stand in the same time. At the forefront of the times, we should boldly study, absorb and transform the theories of Chinese singing style art and Chinese singing style pedagogy in western civilization, and then construct the theoretical system of aesthetic value of Chinese singing style belonging to our country and contemporary. Therefore, the diversification of Chinese singing style pedagogy should be retained and carried forward, in Chinese singing style teaching, work creation, artistic performance, song appreciation and other aspects of the planned and orderly reach the realm of diversification, in order to meet the aesthetic needs of the people in the new century. The development of Chinese singing style pedagogy needs to go through a mixture, blend, draw lessons from, and then reach a new world of art in which a hundred flowers bloom and a hundred University of thought contend, and finally make our nation Chinese singing style pedagogy is going to the world with its strong aesthetic character.

(2) to realize the techniques of Chinese singing style performance from the perspective of multiculturalism.

With regard to the formation of the Chinese Chinese singing style University, the academic conclusions are different, but the vast majority of experts and scholars believe that the contemporary Chinese singing style University, on the one hand, absorbs and draws lessons from the breath and resonance of the Bel Canto, on the other hand, focuses on learning and drawing lessons from the traditional ethnic local operas, the local folk songs, and so on. Generally speaking, the Chinese Chinese singing style University is a big concept, under this concept, it should first include a variety of different Chinese singing style singing methods and performance methods. As an excellent Chinese singing style performer, we should master some singing techniques of the main national Chinese singing style, and at the same time, we should also master some of the main Chinese singing style singing techniques of our own. It is not only the requirement of the performer's personal quality, but also the only way for the Chinese singing style performers to make greater progress by trying their best to master other styles of performance as much as possible. It is not easy to realize this. Combined with personal experience and teaching experience, the author thinks that it is necessary to realize it from the following aspects: first, it is necessary to correct the thinking concept of Chinese singing style performers, break their original mono cultural view, and establish a comprehensive and pluralistic

aesthetic value system. Second, as the front line of pedagogy and teaching, Chinese singing style teachers themselves should have a very rich creative experience. At present, in the national voice In music teaching, Chinese singing style teachers often pay too much attention to performance skills, but do not understand the essence of art deeply. In the creation of Chinese singing style art works, most of them follow the old rules and follow the steps of their own learning. This kind of "static" teaching concept is never desirable. However, it is not easy to change this, requiring musicians to have an in-depth understanding of all kinds of singing, but also to have a strong command. Third, in promoting the application of pluralistic perspective in the singing method of national Chinese singing style, we must go deep into life, go deep into reality, go into the real life of compatriots of all ethnic groups, and try our best to make ourselves The performance fits the customs of all parts of the world. Through practice, enrich and develop the singing methods of all ethnic groups and regions, and sing different works with unique life personality.

(III) The style of Chinese singing style works under the multi- cultural perspective

After the establishment of the new China, with the joint efforts of national voice music workers at all levels, the artistic creation of national voice music in our country is becoming more and more and more diverse, creating a large number of excellent works with novel and lively style and popular for the masses of people. In addition, a large number of excellent works of Chinese singing style opera such as "White Hair", Liu San si are also emerging. The performances of these national vocal works not only attract a large number of fans who love the national voice music, but also create a large group of Chinese singing style performing artists, such as Guo Lanying, Guo Song and Wu Yanze, with distinctive personality and varied artistic styles. If there is no national voice. It is impossible to attract a large number of audiences and to achieve a large number of famous Chinese singing style artists. It can be seen that the importance of Chinese singing style works. Only with a large number of outstanding works, the singing of the Chinese singing style has its own development platform. If not, the Chinese singing style artist Guo Song may tend to be ordinary, it is "Usururi's song" achievement of him, relative, he also perfectly interprets the "Usururi's song". "In the creation," the famous Chinese film and music composer, Lei Zhen bang, said: When the film "visitors on the iceberg" music, I chose a Tajik song: this dance song is full of Tajik national characteristics, and suitable for deep, simple feelings. "Why are the flowers so red" in the film is an episode that slows down the pace of the

waltz and makes proper processing according to the needs of the lyrics and syntax. "Therefore, to construct the multicultural perspective of Chinese singing style pedagogy, we Chinese singing style teacher need to go further in their creative methods. We should not only study the differences in artistic style and aesthetic style between different regions and different nationalities, but also use scientific creative theory and rigorous creative theory. Under the guidance of creative attitude, only in this way, the types and styles of Chinese singing style works will become more and more diversified, and the artistic atmosphere of Chinese singing style from the perspective of multiculturalism will naturally become better and better, and its healthy growth will be a matter of course.

(4) Constructing the Chinese singing style pedagogy System in the Perspective of the Multi-cultural View;

In order to establish a Chinese singing style pedagogy system based on multicultural perspective, Chinese singing style pedagogy should play not only the teaching function, but also its resource protection function. At present, most of the learners of Chinese singing style lack the scientific research on Chinese traditional national Chinese singing style, which restricts the development of Chinese singing style to a great extent. Professional colleges and universities should formulate feasible and in line with the Chinese singing style pedagogy and teaching program. In the classroom, we should improve the curriculum system. Most of the Chinese singing style departments of major music colleges and universities in China have three specialties: Bel Canto, National singing and popular singing. However, in curriculum design, three specialties Although the coverage of these courses is very wide, it involves many aspects, such as political theory, cultural foundation, national music theory, western music theory and so on, which reflects the great importance that professional music University attach to the cultivation of students' comprehensive quality. However, we should also see that the existing curriculum for students majoring in national Chinese singing style, has not yet shown its professional characteristics. It is an urgent task for us to strengthen the study of the theory of Chinese singing style of our own nation and to study the theory of Chinese singing style of all ethnic groups in the world. In addition, go deep into reality The field investigation is also lacking in the pedagogy of Chinese singing style in our country at present. The way of field investigation was originally the method used in anthropology, but it is also an indispensable form of learning

for national Chinese singing style. It is of great help to select teachers and students to go to the people, to study, sort out the local folk music and learn the local unique singing methods, which will be of great help to the better grasp of the works in the future and to the inheritance of Chinese traditional art skills. All in all, any skill is just a means, not to show off how skillful you are, but to better express a song through it. In the actual teaching activities, we should no longer be rigid people, but should establish a new teaching view from the perspective of multiculturalism, and push the Chinese singing style pedagogy to a new height, which is our realistic task and a great mission on our shoulders.

Carry out the training system of Chinese singing style talents from the perspective of multi - culture.

It is pointed out above that a serious problem existing in the field of Chinese singing style pedagogy is "one thousand people ". For Chinese singing style teacher, changing from "one thousand people " to " one thousand people " is their primary task. The success of the famous national singer Dan Zhuo ma actually stems from teaching students according to their aptitude during their study. At that time, only Dan Zhuo ma first came to Shanghai Conservatory of Music to study, under Professor Wang Pin su. Prof. Wang Pin su combines the characteristics of Cai dan Zhuo ma, while teaching her scientific singing techniques, he also preserves her unique gods as far as possible. Rhyme. Tenor singer Mr. Shen Xiang said: " As a teacher, you teach several students at the same time, although the teaching principle is the same, but specific to everyone, the phenomenon is different, sometimes even very different. Teachers must not use one of their own experience, a certain phenomenon to replace the students of a different state, that is, you teach a student, you cannot use this experience intact on the other student, this should never happen. However, individualized learning is precisely the lack of Chinese singing style pedagogy in China. Raising students, such a practice not only violates the starting point of Chinese singing style pedagogy, but also obliterates the original personality of students. In order to recover this situation, the multicultural perspective needs to be established urgently. Through the pluralistic cultural perspective, different students have a training plan that conforms to their own characteristics, and can develop their vocal ability according to their individual voice conditions, aesthetic purport and aesthetic purport. In this mode, the role of teachers of Chinese singing style

is very important. And thirdly, the students are guided to know their own characteristics, develop their own characteristics, and finally form the unique Chinese singing style performers.

2.4 The history of Capital Normal University

1) Capital Normal University site in Bei Jing city

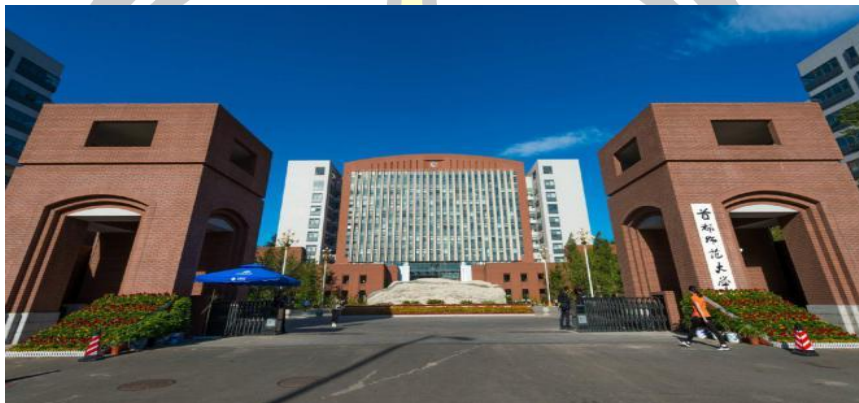


Figure 1 Capital Normal University

2.1.1 Capital Normal University history

Capital normal University was founded in 1954, the history of running a University can be traced back to Tong zhou normal University, which was founded in 1905. It is a national "double first-class" construction university. Beijing and the Ministry of Education jointly built a university. The existing disciplines of the University include literature, science, work, management, law, education, foreign languages, art and so on. In the past 60 years, more than 200,000 senior professionals have been trained, which is an important base for talent training in Beijing.

At present, there are 17 doctoral degree authorized first-tier disciplines, 100 doctoral programs, 15 postdoctoral mobile stations, 26 master's degree authorized first-tier disciplines, 142 master's degree programs and 17 professional degree categories. There are 4 national key disciplines, 1 national key training discipline, 8 Beijing first-level key disciplines, 12 Beijing second-class key disciplines, 2 Beijing first-level key construction disciplines, 13 Beijing second-class key construction disciplines, 4 Beijing first-level key training disciplines, and 2 interdisciplinary Beijing key disciplines. One provincial department has jointly established a national key laboratory training base, and two key laboratories of the Ministry of Education, One

key research base for humanities and social sciences in colleges and universities under the Ministry of Education, one engineering research center of the Ministry of Education, one key laboratory of the Ministry of Civil Affairs, one national experimental teaching demonstration center, one national virtual simulation experiment teaching demonstration center, one national virtual simulation teaching center, one national virtual simulation teaching center, one national international scientific and technological cooperation base, one national language committee scientific research base, 1 Ministry of Education Science and Technology Achievement Transformation Base, 1 Beijing University Advanced Innovation Center, 1 Beijing Laboratory, 11 Beijing key Laboratories, 1 Beijing Science and Technology Achievement Transformation platform, 2 Beijing higher Studies University engineering research center, 1 Beijing engineering technology research center, 1 Beijing engineering laboratory, 1 Beijing social science and natural science collaborative innovation research base, 4 municipal talent training bases outside Beijing colleges and universities, 7 Beijing experimental teaching demonstration centers, 13 provinces, ministerial research (institutes, centers), laboratories.

The University consists of the College of Arts, the College of History, the University of political Science and Law, the Institute of Education, the Institute of teacher Education, the Capital Institute of basic Education Development, the Institute of Psychology, the Institute of Foreign languages, the College of Marxism, the University of Management, the Conservatory of Music, the Academy of Fine Arts, the University of Mathematics, the Department of Physics, the Department of Chemistry, the College of Life Sciences, the College of Resources, Environment and Tourism, the University of Information Engineering, the College of Primary Education, the College of University Education, International demonstration College of Geospatial Information Science and Technology, Department of basic Studies, Liang xiang Campus, Institute of continuing Education, Jing jiang College, International University of Culture, Chinese calligraphy and Culture Research Institute, Yan du College, China Institute of Chinese Studies and Education , aesthetic education research center, cultural research institute, cross science research institute and other 31 departments (centers), as well as college English teaching and research department, physical education teaching and research department. There are 1 specialist major and 58 undergraduate major. The total number of students in all categories is 28557. Among them, 95 full-time through training students, 222 junior college students, 11523

undergraduate students, 7016 master's degree students, 958 doctoral students, 6761 adult education students, 1,982 foreign students, have formed from junior college students to undergraduate students, master students, doctoral students and postdoctoral students, from full-time to adult education. Bit, multi-level University-running pattern and education system.

There are 2510 teaching staff in the University. Of the 1657 full-time teachers, there are 380 full-time teachers, 669 vice-high professional titles, 1049 doctorates and 488 master's degree teachers, accounting for 93% of the total number of full-time teachers. At present, the University has a group of experts and scholars who have certain influence at home and abroad. 7 academicians of the Chinese Academy of Sciences, 1 academician of the Russian Academy of Engineering, 1 academician of the Russian Academy of Natural Sciences, 4 members of the discipline Evaluation Group of the degree Committee of the State Council, 11 members of the discipline Teaching steering Committee of the Ministry of Education There are 9 leading talents, 2 top-notch young people in the "Ten thousand talents Program", 12 funded by the National Outstanding Youth Fund, 5 talents in the national cultural experts and "four groups", 12 cultural experts and "four groups" talents in Beijing, 12 talents at the national level, 6 in the Beijing Scholars Program, 2 in the capital science and technology leading personnel training project, and 30 in the Beijing special professor support program. Selected to Beijing high-level talent introduction subsidy program 16, Beijing innovation team construction plan 20, Beijing science and technology nova 39, selected 109 young top talent training program, selected as the top talent training program, selected as the top talent training program, Beijing innovation team building program 20, Beijing science and technology star 39, selected 109 young talent training program The city scholar training plan 18 people, the Ministry of Education innovation team 3. Another 64 teachers were awarded Zeng Xian zi teacher Award, Huo Ying dong Young teacher Teaching Award and Scientific Research Award.

In 2003, the University accepted the evaluation of the undergraduate teaching level of the Ministry of Education, and was appraised as the excellent University of undergraduate teaching work. Up to now, the University has 7 national characteristic specialties, 10 Beijing municipal characteristic majors, 6 national teaching teams, 8 Beijing municipal teaching teams, 3 national talent training mode innovation experimental areas, 1 municipal talent training model innovation experimental area, and 1 municipal talent training model innovation experimental area, and there

are 6 national teaching teams, 8 Beijing municipal teaching teams, 3 national talent training mode innovation experimental areas, and 1 municipal talent training model innovation experimental area. 1 national college students' out-of- University practice education base, 2 Beijing university demonstration innovation practice bases, 12 national excellent courses, 29 Beijing municipal excellent courses, 1 national bilingual teaching demonstration course The Ministry of Education has 20 teaching materials for the Eleventh five-year Plan, 5 for national quality textbooks, 1 for Beijing higher education classics, 57 for Beijing higher education, 16 for undergraduate national planning materials for general higher education during the 12th five-year Plan, 1 for national excellent video courses, 6 for national excellent resources sharing courses, 2 for national excellent online open courses, and 8 for teacher education. At present, the University has 2 national teaching masters awards and 25 Beijing municipal teaching experts awards. In 2008, our University became the "National College students innovative Experimental Plan" University; in the selection of excellent teaching results, the University won the Won 3 national excellent teaching achievements first prize, 13 second prize (including cooperative projects), 117 Beijing excellent teaching achievement award. Students have won a number of awards in Challenge Cup, Mathematical Modeling and computer Application Competition, Electronic Competition, English speech and other national and Beijing municipal competitions. The training effect of high-level talents is remarkable, which has won 2 national excellent doctoral dissertation awards, 8 national excellent doctoral thesis nomination awards and 9 outstanding doctoral dissertation awards in Beijing.

The University has 105 research institutes (centers) and Beijing University Science Park. Since the 12th five-year Plan, 1473 scientific research projects at or above the provincial and ministerial level have been approved. Among them, there are 486 projects of the National Natural Science Foundation of China, 35 projects and sub-projects of the national key R & D plan, 11 projects of the " Science and Technology support Plan" , 9 projects and sub-projects of the " 863" program, 17 projects of the " 973" program, 1 innovation research group of the National Natural Science Foundation of China, 225 projects of the National Social Science Foundation and 26 major projects of the National Social Science Foundation. Won the second prize of the national science and technology award natural science award 1 Won the first prize of the National Science and Technology Progress Award (second unit) , 13 Beijing Science and Technology

Awards, 96 awards at or above the provincial and ministerial level. The total funding for scientific research projects in the academic year 2018-2019 is more than 12641 million yuan. It is edited and published in Journal of Capital normal University (Social Science Edition and Natural Science Edition), Chinese Guide, Chinese Teaching in Middle University, etc.

The University covers an area of about 880000 square meters and a total construction area of about 757000 square meters. University teaching, scientific research conditions are excellent, teaching and scientific research instruments and equipment total assets of more than 153327 yuan. The University library collects more than 1350 copies (pieces) of all kinds of books and documents, which has a strong collection foundation and is one of the backbone libraries of literature materials in China. The University has a digital campus construction center, stable, perfect, efficient campus network has been fully opened. In addition, there are national standard plastic sports ground, gymnasium, badminton hall, swimming pool and other sports venues.

The University is one of the colleges approved by the Ministry of Education to accept foreign students, and it is also an alliance University of Beijing and Hong Kong University. The University is the only demonstration base awarded by the Ministry of Education to study in China, is the Ministry of Education Chinese government scholarship undergraduate students to China preparatory education base, is also selected into Beijing's first "Beijing Chinese language education base" one of the four universities. Our University set up the Western European Research Center, at the same time selected Beijing "Belt and Road Initiative" national talent training base.

The University actively carries out international cultural exchange activities. At present, inter-University exchanges and cooperation have been established with 251 universities in 43 countries and Hong Kong, Macao and Taiwan, and five Confucius Institutes and two independent Confucius classrooms have been established, namely, the Confucius Institute of St. Petersburg State University in Russia, the Confucius Institute of Venice University in Italy, the Confucius Institute of Piura University of Peru, the Confucius Institute of Buffalo University in New York, the Confucius Institute of Bremen in Germany and the independent Confucius classroom of Hungarian and Hungarian bilingual University. 605 masters of education were jointly trained with Flinders University in Australia.

The affiliated middle University of Capital normal University and the New University of Education affiliated to Capital normal University are the experimental bases of University education and teaching reform. The affiliated Middle University of Capital normal University is the first batch of municipal key middle school and demonstration high school in Beijing.

The University has always attached importance to party building and ideological and political work. In recent years, it has been appraised by the Organization Department of the CPC Central Committee, the propaganda Department of the Central Committee of the Communist Party of China, the Ministry of Education and the Beijing Municipal Committee, and the municipal government as "advanced institutions of higher learning for party building and ideological and political work" throughout the country and Beijing, and has won many honorary titles such as "Advanced Units for spiritual Civilization Construction in the Capital," and "Advanced Collective for ideological and political work in Beijing.

In the future, Capital normal University will be determined to innovate, forge ahead, and strive to build the University into a world-class normal university with Chinese characteristics. (<http://www.cnu.edu.cn/xxgk/index.htm>)

Capital normal University refer to World-class discipline construction colleges and universities, the Ministry of Education of the people's Republic of China and the Beijing Municipal people's Government jointly built colleges and universities, the Ministry of Education undergraduate teaching level evaluation excellent University, Beijing is a key university, members of the Beijing-Hong Kong University Alliance; Selected into the national construction of high-level university public graduate program, national characteristics key disciplines project, the Ministry of Education to study in China demonstration base, the Ministry of Education outstanding teacher training program, the national college students innovative experiment plan, the Chinese government scholarship foreign student receiving colleges and universities, the rural teacher support program, the first batch university science and technology achievement transformation and the technology transfer base, the Beijing double culture and the external training program, the Beijing Chinese language education The base; the subject professional covers the text, the theory, the work, the pipe, the law, the education, the foreign language, the art and so on. The Capital Normal University was founded in 1954. The original name of the Beijing Normal University and the history of running the University can be traced back to the Tong zhou

Normal University established in 1905. After 1960, the People's University of North China, the Beijing Industrial and Agriculture Teachers College, the Beijing Art Normal University and the Beijing Normal College have been merged successively. In 1992, Beijing Normal University is merged and renamed to Capital Normal University in the same year.

Since its establishment in 1993, the Department of Music of the Conservatory of Music of Capital Normal University has been very important to the teaching of Chinese singing style. See, and always take Chinese singing style teaching as the key course of the department, with the joint efforts and cooperation of all Chinese singing style teachers, adhere to educating people as the basis, aim at the needs of the market, vigorously implement quality education, constantly deepen the reform of Chinese singing style teaching, and strive to cultivate the students who are suitable for the basic music education in the new period.

Present situation of Chinese singing style teaching The Chinese singing style teaching course of the music department always carries on the Chinese singing style singing training based on the principle of combining theory and practice. Over the years, from their own point of view, actively learn from other brother colleges and universities, in order to enrich the music department's own overall Chinese singing style teaching level, innovation, constantly absorb advanced Chinese singing style teaching ideas and teaching ideas, so as to better promote the development of music department Chinese singing style teaching work.

2.5 Music theory

2.5.1 Rhythm

"Music Records, Shu"(DC806-711) said that "rhythm, or do or stop, do then play, stop the festival ", this is the ancient Chinese word "rhythm" the original meaning. At present, we say "rhythm" refers to the combination of different sounds in music organized according to certain rules, or the combination of sound and rest. In Chinese traditional music, the length of sound and rest is measured by "beat ", and "beat " is divided into "board " and "eye " in Chinese traditional music ". In music, rhythm and beat are two different concepts, rhythm exists in the beat, and rhythm can not be separated from rhythm. Sometimes people can easily confuse the two, in fact, as long as the focus of the two can easily see their differences. The understanding of rhythm, rhythm and rhythm can be divided into broad sense and chivalrous. Broad rhythm can include

music layout, paragraph, speed, length and other factors. People even often use rhythm once in life, such as the rhythm of life, the rhythm of speech, the rhythm of movement, etc. This situation is to expand the concept of rhythm and expand its extension, which includes time, space, social factors, is to borrow the concept of rhythm to other fields other than music. Narrow rhythm is the basic concept we often use in music theory. It refers specifically to the relationship between sound and sound. Strictly speaking, rhythm is the relationship between the length of sound organized by strength and weakness. This shows that rhythm not only has a long-term relationship, but also has a certain strong and weak relationship. But the concept of rhythm is based on the relationship between length and length, although the relationship between strength and weakness is an indispensable key factor (because by definition, there is no strong or weak can not organize the length of sound, it is with strength to show rhythm). Simple rhythm does not consider pitch. Rhythm is the same time segment with strong and weak in music, repeated in a certain order. (Music Records Shu, DC806-711, P69)

In the beat, the relationship between strength and weakness is also an indispensable factor, but unlike the rhythm, the beat is the same, cyclic repetition of the time segment. Such as a strong and weak cycle repetition (two beats), a strong and two cycle repetition (three beats) and so on. It can be seen that the main security function in this cycle repetition is the order of strength and weakness. In the beat, this same time segment is called "unit beat, which is what we usually say, one beat ". Unit beat in strong relationship is strong beat, unit beat in weak relationship is weak beat. Rhythm and beat always exist at the same time and are inseparable organic components. Rhythm must exist in a certain kind, and rhythm must also contain a certain rhythm.

Rhythm refers to the rhythm with typical meaning in music. That is to say, not any rhythm can be called a sense of rhythm, only those rhythmic combinations that can express a certain musical meaning are called rhythmic types. Rhythm has different musical meanings to express the meaning of music.

2.5.2 Section 2 Various beat

A beat is a fixed note to represent the unit of a beat, and to indicate the cycle of the beat, which is a pattern of repeated stress at a certain time according to the beat number. In other words, it is a fixed sequence of strong and weak sound cycles. Each beat consists of units with

fixed time values, which are called beats. The time value of a beat can be a quarter note, a second note, or an octave. The beat is usually marked by fractions, the molecule represents the number of unit beats in each bar, and the denominator represents the note time value of the beat, for example $2/4$, which means "four minutes as a beat, with two beats per bar". "The part of a piece of music between one beat and the next is a bar. The two sections are separated from each other by vertical lines, which are called "nodal lines". The function of the section line is to mark the strong beat. That is to say, at the back of the bar line must be a strong beat. A small section line is usually a solid line, and in some cases it can also be a dashed line (for example, for a loose beat, a mixed beat section line, also known as a double longitudinal line or paragraph line, indicating a segment in the music. A thin, thick two vertical lines are called termination lines, representing the end of the piece.

2.5.3 Common beat

A $2/4$ beat is a four-point note with two beats in a bar. That is, a strong beat and a weak beat appear in a section, each section repeated, the first beat is a strong beat, the second beat is a weak beat. This $2/4$ rhythm is suitable for queue travel, so most marches take the form of $2/4$ beats. A $3/4$ beat is a quarter note, with 3 beats per bar. That is, one strong beat and two weak beats appear in a section, each section repeats, the first row is the strong beat, the second, the third beat is the weak beat, this is $3/4$ beat. This rhythm is perfect for rotation, so it is often used in waltzes or to show ups and downs. A $4/4$ beat is a four-minute beat with four beats per bar. In $4/4$, the first beat is strong, the second is weak, the third is second, and the fourth is weak. The $6/8$ beat is different from the $2/4, 3/4$ beat: it takes the octave as one beat, each bar has six beats, so that the first beat is strong, the second, the third is weak, the fourth is second strong, and the fifth and sixth are two weak, so that each bar six beats, repeated.

There is only one beat in each section, that is, in the rhythm of a beat, each section is only strong, is a sharp beat, such as Beijing Opera stack board, He bei coconut Allegro, water board, mostly use this rhythm, in order to highlight the strength of the music language, and have a sense of urgency (such as the modern Beijing Opera "take Wei hu Mountain" Yang Zi rong singing paragraph).

Scattered beat is also generally used in folk opera, music is usually used called "scattered board". This beat has no board and no eyes, and the actors are free to master the speed

and sound value according to the content and emotional needs of the music. Scattered beats often use dashed lines instead of knots, which means they can be flexible and free, and often use a symbol " , " which is also the label of the scattered board. Mark the notes, expressions, and marks freely by the actor or performer.

Variable beat refers to the appearance of two or more kinds of beat in a piece of music or music. Because of the need of the work, it can not be a rhythm, a speed from beginning to end. At this is necessary to change the beat (often because of the need of emotion or lyrics) . When changing the beat, be sure to mark the beat number, otherwise, the back beat is not consistent with the front beat number .

Weaknesses

In general, the beginning of the music begins with the first section, which is called the "strong beat section " , that is, from the first section of the strong beat, but there is another kind of starting not from the first section of the first beat, but from the first section of the second half or the first section, or other beat, in short, not the first section, called " weak start section " . In general, the beginning of the music begins with the first beat of the first section, such as the International Song .

There are two kinds of ending of weak section: one is the end of complete section (complete section), the other is the end of incomplete section (also called incomplete section). One is the end of incomplete section. Incomplete section is the combination of the last section and the first section. When calculating the number of sections, the calculation should begin with the full section .

A single beat is a beat with only one strong beat within a bar, followed by a fixed weak beat, two weak beats or several weak beats, but from beginning to end is very regular, repeated beats per section. A single beat is characterized by only strong and weak beats, such as two or three beats per bar, all called single beats. For example ,2/4, this symbol is called 2/4 beat. A quarter note is a beat, a bar has two beats, that is, the quarter note is regarded as a beat. There are several problems to note: if in a small section, only strong beat, and no weak beat, this is not called single beat, but called " one beat " . A compound beat is a beat that includes two or more strong beats in a small section (that is, two or two identical single beats combined). But this kind of strong beat is different in strength, in this kind of compound beat, the second strong beat is

called the second strong beat, so it is different from the first beat and weaker than the first strong beat. Let's take an example to show that $3/4$ is a remake. it is composed of two $2/4$ beats.

Mixed beat, as the name implies, is not a single beat, but a combination of different types of beat. The so-called different classes refer to the same denominator and different molecules of the beat in the same section, this glaze station is each section by the strong and weak equal number alternately and strong and weak unequal number alternately, that is, the same unit beat, Two beats and three beats are added together to form a beat. Like $2/4 + 3/4 = 5/4$ is a mixed beat.

The fifth consecutive note

Continuous notes are common, especially in the passage between music, often appear continuous notes. A continuous note is a set of notes marked with numbers above or below the tail. There are many kinds of continuous notes, which are called several conjunctions according to the number. For example, "3" is "triplet", "5" is "five consecutive", "6" is "six consecutive", and so on. This kind of continuous note appears more than the specified note in the position where there is a certain note, but the time value does not change, and this growth is not multiplied, which produces the continuous note. For example, a quarter note, there should be two octaves, if five sixteen notes are squeezed into the space of this quarter note, there are five consecutive notes, if there are three octaves in the space of a quarter note, there is a "triple note", and seven sixteen notes in the space of a quarter note form a "seven consecutive note" (see figure 4-15).

In general, the method of marking the number of continuous notes is only to write the number at the end of the symbol. If there is a stop, it is necessary to draw a line on both sides of the number to show the relationship between the stop and the note. But step together. Section 6: syncopation

The syncopation is the melody in progress, because of the music need, the note strong beat and the weak beat has changed, but appears the rhythm change. A sound starts at the weak beat, and continues to the back of the strong sound, breaking the normal law of strength and weakness, so that the original strong and weak relationship upside down, this sound is called "syncopation sound". Within a bar of syncopation, one note can be used to mark it, and if you cross the bar, you must write two notes and add a line of extension.

The Speed and Strength of Music

Music is the art of sound, the art of time, the art of performance, the art of abstraction. Every musical image with artistic vitality and appeal is composed of a variety of elements, such as melody, timbre, strength, speed, lyrics, harmony, music, orchestration, etc. Most of these are determined by the songwriter or the selected pronunciation (including musical instruments and voices) in the early stage of music creation, and in the second creation of music, that is, the performance of music, The use of strength and speed is the key to determining the image of music. Strength and speed are important means of music performance and an integral part of music image. However, in the daily teaching work, many students spend a lot of time and energy to sing and play a work, but the final work is still pale and empty, tangible and godless. In addition to the basic skills are not solid enough, mainly because they can not dig deeper into the ideological and artistic connotation of the works. The external manifestation of these shortcomings is the failure to use strength and speed accurately. We can feel the importance of strength and speed to music performance by comparing a set of works.()

2.5.2 Teaching Materials

Joseph. Kong (1954) is most famous for five vocal exercises (Voca Lizzi) and roll-call etudes (Solfeggi). Kong Kong pays more attention to the grasp of the whole training function of Chinese singing style practice, and pays more attention to the logical relationship between the works of concentrated Chinese singing style practice. The construction of systematic Chinese singing style training objectives and the overall requirements of singing teaching and the measures and steps of singing skills are often standardized. Kong Kong's etudes are the most recognized and recognized by the world. This textbook has unique value and great practicability.(J.Concone, 1954,P90)

According to the general trend, modern vocal practice is the first step in the basic training of Chinese singing style. But before learning more difficult, more complex, more decorative vocal practice, you must master simple tunes ."To this end, he "wrote 50 vocal exercises for moderate-high voices ." These simple and melodic vocalizations have the dual function of stabilizing the voice and cultivating a good singing style by getting learners used to correct clauses and breathing.

For their singing and singing requirements, Kong Kong put forward : "These vocals can be sung, Or a vowel, Depending on the learner's existing foundation. When you sing by name, The sound in the scale must be carefully pronounced, If fa, re, mi, do, A trailing rhyme is a, e, i, o must be pure and clear. When you sing with a vowel, Attention should be paid to making very pure A sounds. These vocabularies are for people who advocate a number of words and a variety of costumes, They can also meet their requirements ." This exercise set is divided into pitch volumes, Three medium and bass volumes. Let's take the treble as an example to make a detailed analysis of this. From the point of view of the applicable object, This exercise set, though at junior high, But overall skill and skill, It seems more reasonable to define it as intermediate. The overall pitch is roughly within the range of f^2 to g^2 pitch, Only article 9, Articles 29 and 44 appear a 2 ; and $b2^2$. In terms of space, Most vocal exercises are mainly controlled within 30 to 50 bars. At least 24 bars, Up to 93(50 comprehensive exercises). The complete set has no strict structure and space limit. Structurally, The front is mainly for concatenation, The training of points and strong and weak clauses, Tone, Melody, The rhythm is smooth, Later began to introduce a higher level of skill practice. For this etudes, Kong didn't specify the words, It's just that you can sing by name or by reason, But it doesn't specify whether to use a regular or a first - tone roll, There are no fixed phonetic scales to be used. Therefore, In Chinese singing style teaching, Teachers can make targeted choices according to the specific conditions of learners.

In general, Kong Kong's exercise set is quite musical, style, expression, but also take into account a variety of skills, skills training content, with obvious pertinence, quantitative and gradual characteristics.

(2) Sebel Sound Practice

Sibel's (1955) practice is very different from Kong Kong's etudes. It fully reflects the theme, genre, style, structure, space, skills, skills design and other aspects of different creative intentions and music, technical style. The phonetic training system is very simple and efficient. Moreover, this set of etudes is not only conducive to Chinese phonetic training, but also has a good auxiliary effect on Chinese phonetic pronunciation.

From the structural point of view, the etudes are divided into two structures, one is the square integral structure which is limited to 8 sections and 4 sentences, the other is the non-square integral structure which highlights the change of clauses. The musical syntax of various sentence

patterns and a large number of changes in strength, speed and intensity are one of the key points of this set of etudes.

Except for the sentence pattern, Structure, Space constraints, Sebel also specified the phonetic syllables of fixed lyrics. There are two lines of lyrics in this set of Etudes. The first line follows the natural order of vowels, And select the seven most basic consonants of great practice value, Avoid unnecessary repetition of consonants. The first line can be sung according to the characteristics of the track, Choose different syllables, Then without changing the order of the rest of the syllables, If ni, po, tu, la, be, da, me or tu, la, be, da, me, ni, po, etc. And the second line has four basic vowels and six different consonants except u vowels, Forming a unique vocal style, And played a close combination of household music and solfeggio training practice effect. In actual singing training, Each vocal practitioner can be trained, Choose to sing any of these lines, And can not decide to choose other lyrics. Overall, The sound of this exercise set is graceful, Stretch, Coherent, Round, With a clear tone, tonality and more variable sounds, Transfer, Out of tune. Most of the pitch is also controlled on the first few pitch in the treble area of each part, At the same time, it also takes into account the changes in the difficulty and degree of skills, It has high value for systematic vocal singing training. (Sibel's 1955)

(3)Spicker practice

Spicker(1833) Italian composer "Spicker Advanced Vocal Etudes"(1858-1912) is another kind of individual vocal practice learning material. It can be placed in "Kong Kong 50 Etudes ". However, although this set of etudes is called " Spicker advanced vocal etudes " , the etudes included are not his own, but according to the overall requirements of voice singing training, he classified and edited the level of Chinese singing style practice in the field of Chinese singing style art.

With regard to vocal practice, Spicker argues that " they make sound smooth and rhythmic, they teach how to divide sentences ", "they help in all aspects of walking ", "compared to simple exercises, it gives learners who originally expected to be very low more fun in learning and singing " , and" gives sound real roundness, teaches good control, prepares for continuous floral singing, and thus makes sound mechanisms suitable for various rhythmic and musical imaginations " . Therefore , " any singer must master the sound according to his own timbre and range complete practice ."We should pay attention to the following aspects :(1) learners "should

sing these exercises strictly in order, and the most important thing is not to omit any exercises ", because this set is formed by the combination of different vocal exercises and various voice training systems. Its structure is more rigorous, scientific, reasonable and complete . "Frequent interruptions will have adverse consequences ". If the teacher wants to change its continuity, unless it is "a vocal practice does not adapt to the personality of a sound at all ", then the teacher can"replace the vocal practice with a vocal work suitable for the vocal personality ". (2) These etudes can be trained alternately with solfeggio. This "can be accompanied by pure, wonderful vowels, but also with the consonant of syllables to cultivate clear pronunciation ". At the same time, Spicker hopes that through the combination of vocal practice and solfeggio, learners can achieve the following goals : " impeccable ears, cultured music, perfect, pure sound; absolutely accurate intonation; lasting breath, elastic sound, clear decorative sound, pure, uniform, smooth tremolo, perfectly controlled semitone, precise stanza, perfect phrase, exquisite taste and style, accurate pronunciation ".

In the score, although the etudes do not directly mark the lyrics, the instructions in the preface suggest that different exercises such as vowels, names, syllables and so on can be used in the same way as Kong Kong and Sticker.

At the training level, the set of exercises is defined as advanced level. The level of difficulty is mainly reflected in the design, arrangement and length of skills, skills training. From the point of view of the arrangement and design of skills and skills, the etudes combine some difficult singing and vocal skills, choose a variety of different singing skills, or emphasize a strong special singing skills training, Or highlight the interval ups and downs, speed, strength, rhythm, sentence length, tonality and other complex technical and artistic characteristics, so that the original less complex vocal practice has the corresponding difficulty. In terms of length, the repertoire of this etudes is generally longer and the requirements of music performance are relatively harsh, so it is more difficult than the first two sets of etudes. These difficulties require special teachers to guide the study of Spicker etudes, and take a certain level of singing as the basis of their singing training ability. However, although the Spicker etudes are defined as advanced etudes, their requirements are still lower than those actually used for concert singing. Therefore, in the concert etudes, the high difficulty Chinese singing style skill and the overall singing art expression ability level full display is almost indispensable or can not omit the

important aspect. For most musicians, vocal skill training and artistic expression ability training are the fundamental purposes (Spicker, 1833)

(4) Abbott's Etudes

Franz (1912) is good at creating Chinese singing style, especially for male and female chorus works. His "vocal Etudes (Works 474)", with its simple and novel tunes, has a popular style and is recognized as a classic textbook by the international Chinese singing style community.

Abbott's Etudes (Op. 474) is a practical teaching material for beginners of Chinese singing style. The book is divided into four parts. The first part is the practice of vocalization and interval, including the practice of singing long scale with equal hook strength, interval practice, pitch practice and gradual and weak practice. The second part is the practice of developing fluency, including division, arpeggios, decorative sounds, etc.

Although there are many existing Chinese singing style teaching materials, the most common are the above. But it can not be. The most important thing to use the teaching material is to highlight the skills and purposes of the practice according to the training requirements of the specific practice, and give full play to the function of the practice in the whole singing training (Franz, 1912)

(5) Morning sound 69 words combined with sound practice

Shi Weizheng (1999) Because the training of Chinese singing style was originally the product of the long-term practice of western Chinese singing style teaching and training system, most of the popular Chinese singing style practice songs in Europe are now used. However, due to the differences in nationality, language, culture, music, art, humanities and other complex factors related to Chinese singing style art, people in Chinese singing style art aesthetic standards, habits, interest, The difference in pursuit exists objectively. This determines that the traditional European vocal practice is not fully adapted to the training of vocal skills in China. Therefore, experts and scholars combined with the Chinese vocal art education and training system, compiled some unique Chinese characteristics of Chinese singing style practice. In these Chinese singing style, Professor Shi Wei zheng 1999" Chen Sheng 69 words combined with Chinese singing style" can be called classic. It is a landmark vocal etudes in the history of Chinese singing

style teaching in China, which fills a blank in the field of Chinese singing style teaching and training in China.

The biggest difference between Chen Sheng 69 and traditional vocal practice is that its phonetic training methods, steps and procedures are deeply studied in the Chinese and Western languages. With the help of the training carrier form of vocal practice, a complete set of vocal characters combined with singing phonetic rules is creatively summed up.

In addition, it not only has a thorough reasoning, but also has a strong pertinence and obvious training expected effect. It obviously highlights and emphasizes the functional role of function training and singing phonetic skill training, rather than shifting the focus of the work to the artistic expression of lyric language content and language emotion.

Although this collection has many advantages and ideas, but still has not achieved the perfect singing beauty, impeccable. Take the consonant training it designs and arranges, there are many shortcomings. For example, the collection selects some turbid consonants as the focus of consonant practice. Although it has the component of vocal cord vibration, it has the same nature as clear consonant, which hinders the pronunciation of air supply. Turbid consonant airflow is easy to cause improper vowel sound force, make voice singing tone change, or make sound.

However, for these problems, we believe that the author will constantly modify and perfect them in practice, make them mature and eventually become the classic Chinese Chinese singing style practice. (Shi Weizheng, 1999)

(6) other vocal etudes

The advantage of Italian language is that it becomes the most suitable language for singing art, and it is also a language knowledge that students must first master when learning vocal quotation. "Wa kai Practical Vocal Etudes" is the only one with all the Italian lyrics, so that students in the vocal training process can master the Italian pronunciation skills. Once students have mastered Italian pronunciation skills, singing vocal works in other countries becomes very simple and easy.

"The 30 songs of singing and pronunciation" are edited by Professor Song Seung-hsien. The combination of all the songs and lyrics has been carefully considered. This training song correctly analyzes the Chinese language structure according to the thirteen categories, and the training design of the pronunciation process of sound, abdomen and rhyme is very in place.

" Chinese singing style Practice" selected Italy, France and other 10 countries 25 composers of 27 works. This vocal practice has a strong singing and skill, which integrates Chinese singing style and skill. It is a vocal work without lyrics and an artistic song sung with vowels. There are many kinds of Chinese singing style practice in practice. The key of Chinese singing style training is to promote the improvement of Chinese singing style learners' singing ability and Chinese singing style art quality according to the training requirements of specific Chinese singing style training. Therefore, it is necessary to focus on the skills and purpose of practicing Chinese singing style, give full play to the function of practicing Chinese singing style in the whole singing training, and make the training of Chinese singing style really accept the teaching link of singing.

2.6 How to create teaching plan

Content Setting of Vocal Education Curriculum

Basic content setting, Chinese singing style basic theory course is one of the compulsory courses in Chinese singing style education and teaching. Chinese singing style basic theory course is students to understand the physiological structure and vocal function of human vocal organs. On the basis of singing practice, we can master the theoretical problems of vocal singing and lay a theoretical foundation for teaching in the future.

Teaching content, main points and class time arrangement: the mastery of correct singing posture: singing posture is not only related to the quality of singing typhoon, but also directly related to the right and wrong of vocal methods. The correct singing posture should pay attention to the following aspects : the correct posture should be full of energy, passion, natural standing posture, not stiff and not loose, whether chorus, solo, or group singing, The more stable posture is the width of the feet slightly apart from the fists or the steady posture. Prevent the neck from sticking hard or forward when singing high notes, concave chest when singing bass, squeeze throat, etc. Don't sing while doing some unconscious movements. A large number of Chinese singing style practices have proved that some of the same vocalizations are often caused by incorrect posture. Only by mastering the correct posture can the singing organs move normally and coordinate and unify, so as to obtain the correct sound.

The simple principle of vocalization: by understanding the sound source organs (production zones), Power organs (breathing), Reading organs (tongue, Jaws, teeth, Lip, pharynx), Resonance organs (head cavity, nasal cavity, pharyngeal cavity, thoracic cavity), Familiar with simple vocal principles, To master the movement of vocal organs. Simply put, The principle of singing sound is: by singing respiratory organs in the body breath sound movement, Use the expiratory flow from the respiratory organs, acting on the vocal organs (vocal cords that are closed and maintain a certain tension), To vibrate and sound, With the help of the resonance vibration support of each cavity resonance organ in the vocal process, Form the artistic voice that can be applied to the aesthetic creation of singing.

The characteristics of each part of Chinese singing style: in the art of singing, the voice is generally divided into male / female soprano, Median, There are three types of bass. The sound part is determined according to the range and sound quality of the singer's voice. In general, High notes, Bright, The range is roughly between c^1-g^2 or $a-f^2$ when untrained, Health $b-c^2$; achieved after training The middle tone is stronger, Full, A range is roughly $a-f^2$, when untrained $g-a^2$; achieved after training The bass is low, Be generous, The range is roughly d^2, g when untrained $e-e^2$. achieved after training From singing learning and singing training, Only according to the sound part and sound characteristics of the training, In order to continue to develop in singing learning, Perfect, Give play to the inherent characteristics of sound.

Mastering the principle of breathing: singing and breathing is the active expiratory movement of the inspiration muscle group, which forms a confrontation with the expiratory muscle group, produces a resultant force, greatly enhances the breath pressure in the glottis, and then ensures the normal expiratory movement. In expiratory exercise, the diaphragm, together with other inspiration muscles, actively participates in the movement of expiratory muscles. Therefore, in the beginning of expiratory period of time, the waist and abdomen are not contracting, but expanding outward. At the same time, the body torso is downward force, outward expansion. Only when most of the breath is consumed, gradually on the basis of keeping the waist around the outward force on the basis of slow abduction. This special form of coordinated movement between inspiratory and expiratory muscles is the basic state of voice singing and breathing. Class hours are arranged in freshman semester, weekly class hours, using the combination of group classes and group classes.

Teaching methods: this course should be based on the training objectives and teaching needs, according to different levels and theoretical level of the opening, reflect the system, integrity and practicality; pay attention to the combination of theory and practice, cultivate students' practical teaching ability.

Examination method: After the end of this course, complete a research paper on the basic theory of Chinese singing style. Test scores are calculated on a percentage basis.

2.7 Evaluation of Education

(i) Formative evaluation

In the process of Chinese singing style teaching, formative evaluation is the establishment of students' learning results in order to guide the reform of Chinese singing style teaching forward or make Chinese singing style teaching more perfect. This evaluation improves and consummates the teaching by testing the Chinese singing style teaching process. That is, the purpose is not to give students grade or study proof, but to improve the subjective and objective conditions necessary for students to complete Chinese singing style tasks. Mainly in a unit, curriculum or new ideas, new skills after the initial completion of teaching, in order to timely feedback, improve Chinese singing style teaching.

According to the guiding outline of Chinese singing style teaching curriculum, the measures and methods of formative evaluation in the following aspects are summarized and implemented in Chinese singing style teaching:

First, in learning the correct relationship between singing and language, we can use Putonghua and other necessary languages to sing, and use formative evaluation in the teaching objectives of the unit section, including the following points:

- 1) can use the knowledge learned to explain the psychological mechanism of the physiological mechanism of vocal language in vivid language (such as vocal organ, pronunciation organ, function and principle of resonance organ, vocal language and thinking, vocal language and action, Vocal language and tone, vocal language and loudness, vocal language and timbre).

- 2) can enable students to use their familiar language to describe the close relationship between sound and language in Chinese singing style singing, the artistic characteristics of vocal language (such as the accuracy of vocal language, the emotion of vocal language, the music of

vocal language, Fluidity of vocal language, singing of vocal language, aesthetic of vocal language).

3) understand the respiratory function of singing language, and point out the function and relationship of respiratory organs, speech organs, resonance organs and vocal cord vibration organs in vocalization (such as pronunciation and breathing).

4) speak the vocal characteristics of vowels and consonants in Chinese (such as Chinese consonants and vowels; Italian vowels, consonants, Italian accents and phonemes; German vowels, German consonants, German accents and tones; French vowels, French consonants, etc).

5) explain the correct meaning of Chinese initials, vowels, tones, thirteen strokes and four calls, Can give an example of its pronunciation rules (lips b, and p,m, f, lips and teeth z, on tip of tongue e,s, d, on tip of tongue t,n, zh, on l, tip ch, sh, j, r, tongue tone q,x, g, tongue root tone k,h and other consonants).

6) can mark the consonant, vowel, rhotic mouth classification and pronunciation method of the Chinese Chinese singing style works being sung. When reading the lyrics of a Chinese Chinese singing style work, we can use standard Putonghua pronunciation, clear pronunciation when singing, pure vowel and sincere feelings.

7) can point out the pronunciation rules of vowels and consonants, speak out the basic phonetic knowledge, and learn from Chinese pronunciation, and combine the sound technique to pronounce and sing correctly.

8) make correct written or oral evaluation of vocal language performance in Chinese singing style classroom teaching, extracurricular music activities tutoring, observing performances or videos, such as pronunciation, tone, intonation, language sense, etc.

Second, the formative evaluation is used in the study of "mastering the correct singing method and having certain singing ability" learning goal.

These include:

1) consulting a large number of relevant materials and books, combined with their own vocal singing experience and experience, this paper expounds the types of breathing methods of singing and their respective advantages and disadvantages, and can distinguish the sound effect produced by the correct breathing method and the wrong breathing method. The advantages and

disadvantages of clavicle breathing, chest breathing, chest and abdomen combined breathing, abdominal breathing, etc.)

2) It can correctly distinguish and recognize artistic vibrato from unstable or wrong vibrato and unstable or wrong vibrato, and correctly distinguish nasal, sheep, rocker, throat, bomb, sand, slip, Pharynx, etc. On this basis, this paper discusses what kind of sound is most expressive and infectious and the important role of breathing in good sound.

3) It can correctly evaluate the singer's singing technology according to the live performance and live video of the performance, audio and video recording, examination or performance inside and outside the school, point out the advantages and disadvantages, and analyze the specific reasons and improvement measures for good performance and poor performance.

4) It can use the expression of "smell flowers" or "surprise" to correctly understand the relaxed inspiration state of "hum", "suck" and "sigh", and continue to sing Chinese and foreign representative Chinese singing style works, art songs and local opera folk songs with good breath.

Third, the formative evaluation is used in the teaching goal of "correctly understanding the content and style of Chinese singing style works, learning to analyze and deal with songs, and having the ability to sing songs of different styles". Specific include the following points.

1) It can correctly understand the will of the song according to the music score of the Chinese singing style work itself, and the intention and explanation of all the authors of the work that can be found, extract the theme it wants to show, and find out the speed, expression terms and marks indicated on all the lines.

2) on the basis of accurately understanding the background of Chinese singing style works, we can read the lyrics emotionally, showing intonation ups and downs, sentence stress, sentence stress, air exchange position and so on.

3) it can analyze the paragraph level, structure and emotional tone of the music.

4) can use the technical skills to accurately grasp the clauses, breathing arrangements, speed and rhythm processing, tone intensity changes, the accuracy of notes stop, and can accurately grasp the style of the work. According to the different styles of Chinese singing style works, the 5) can breathe together, bite the lines, and the corresponding changes in the speed

of timbre (such as strong and weak changes, fast and slow processing, The use of cadence), the style and charm of Chinese singing style works have unique views and ideas. Fourth, when learning the teaching goal of "combining with piano teaching and having the ability to play and sing", the formative evaluation is used. Specific include the following points.

1) have a clear understanding of the background of vocal accompaniment (such as harmony background, rhythm background) and so on.

2) the role of vocal accompaniment such as polyphony (three or four parts of Chinese singing style are different from the singing melody, clearly maintain their independence in cooperation) and the main melody type (when the main expression of a paragraph or some paragraph of the work lies in a certain main melody, harmony and rhythm are inferior. Accompaniment in the same degree or different areas with one or two or three parts and singing at the same time, highlight the brilliant image of the theme of the music) have a clear understanding.

Teacher and student self-evaluation, mutual evaluation, his evaluation combined

(i) Self-assessment

Self-evaluation refers to the self-evaluation of both teachers and students in Chinese singing style teaching. Students will have a clear evaluation and pursuit of their Chinese singing style learning goals in Chinese singing style learning. Students can use audio, video and artistic practice in class to evaluate their actual singing level, and use a series of learning strategies and methods to achieve their goals. This kind of students' self-evaluation and self-reflection is based on enlightening students' own subjective consciousness, arousing and arousing students' enthusiasm and enthusiasm for learning Chinese singing style, making the evaluation become a kind of self-internal evaluation of students' self-growth and development. It is helpful to train and promote students' self-awareness, thinking ability and self-evaluation ability.

Teachers' self-evaluation means that each teacher should often check their own shortcomings in teaching, find problems through self-evaluation, find solutions to problems through reflection, sum up experience, and improve teaching. Constantly improve their own level of music education. Because after all, teachers play a leading role in teaching, teachers' sound concept, technical methods, teaching methods, teaching demonstration and imitation of the accuracy and norms, play a decisive role in teaching.

(ii) Mutual evaluation

Mutual evaluation includes between teachers and teachers. Mutual evaluation between students and students. Teachers' mutual evaluation is helpful to avoid the portal between teachers, to learn from each other in teaching ideas, teaching methods and teaching means, and to learn from each other, which is conducive to the growth of teachers' specialization and the improvement of teachers' teaching quality.

The mutual evaluation between students and students can be the mutual evaluation between different parts of music, different timbre, different gender and different Chinese singing style works, which can make students learn.(2008,P69)

2.8 The related literature

Western Chinese singing style pedagogy

Sun Pengju (2008) said with the advancement of society and development of this era, China need to learn and assimilate virtue of bel canto singing style from the West, in premise of staying our own art character. Lead it to be scarification and systematization. Hence, it could get the upper hand over the extraordinary splendor worldwide Chinese singing style field. Through grasping clueof Chinese singing style development and combining with different influence towards it which comes from music composition during these 30 years, I analyze the characteristic of music composition; do a comparative study of the figure's singing method. Then make the conclusion of influence on music composition towards Chinese singing style in these recent thirty years. Raise on some ideas on the Chinese singing style development, which is hoped to do some valuable consultation on it. (sun Peng ju, 2008,P101)

The castrated singers and some female singers in the 17th and 18th centuries only paid attention to the skillful expression of sound, beautiful voice, flexible sound, wide range, able to impromptu sing large sections of colorful music, and ignored the content of singing. It is contrary to the aesthetic principle of "the lyrics are the first, the rhythm is the second, and the sound is the last", which was put forward by the Florence Group, the founder of the Bel Canto University. People misunderstand the word "Bel Canto". The translation of "Bel Canto" should be "singing beautifully", not just a kind of "singing method of Bel Canto". The meaning of wonderful singing is very extensive and includes the meaning of "Bel Canto". A style and genre of singing. This is

the principle and theoretical basis of the creation and singing of the Bright Canto University. (Hei Long jiang, 2001)

Qiu Dele (2016) said Medieval Chinese singing style pedagogy. From the 5th and 14th centuries, in the long history of the 1000 years, the Christian rule influenced the development of the culture and art of the Middle Ages, and people were in a state of ignorance. All the activities of cultural and art are monopolized by the church, especially in the field of pedagogy, which restricts the creation and development of various pedagogical facilities and institutions. The main music pedagogy institutions in the Middle Ages were monasteries. Church Chinese singing style is the mainstream of medieval music, the content of church Chinese singing style is to sing hymns and recite the Bible. The monastery has become the center of music pedagogy. Medieval church Chinese singing style was not used to give people appreciation, but to create, rehearse and sing for religious etiquette. He was purely a practical singing for God. He did not appreciate the function, nor did he pay attention to the aesthetic feeling of vision and hearing, because it had no musical instrument accompaniment, no change and decorative sound.

Chinese singing style pedagogy in the early stage of Bel Canto singing. "Bel Voice singing" refers to an Italian singing style. Canto singing gradually improved with the development of Italian opera. It originated from the end of the sixteenth century to the beginning of the seventeenth century and prevailed in the seventeenth and eighteenth centuries. At the beginning of the period, Italian vocal singing techniques have basically had a general method of practice. During the popular period, opera art became popular in Europe with its unique charm. Castrated singers brought the opera to a new height with the method of Bel Canto. They were the earliest practitioners of Bel Canto. This period was almost an era when castrated singers monopolized the opera stage, music. Historians call it the Golden Age of singing.

Vocal pedagogy in the nineteenth century. In that nineteenth century to the early twentieth century, the human history was a century full of contradiction, struggle and creation. The industrial revolution promoted the rapid development of the capitalist society, and the economic prosperity ushered in the rapid progress of modern science and technology, which greatly expanded people's field of view, people's life, people's way of thinking, and the field of culture and art changed greatly with the change of the society. The artists began to be independent of the church, making the music performance and the space of artistic creation more extensive.

The prosperity of the opera art has played the development and improvement of the singing skill, and led to the research of the Chinese singing style theory and the Chinese singing style The development of pedagogy.

The diversity of the elements of Chinese singing style pedagogy in the 20th century. For the world music, the 20th century is a century of great change and reform. It is an era of talent. This time is also diversified in the history of the western Chinese singing style, not only has a lot of new styles and new University, but also a great number of singers, They pushed the sound of the United States to the new glory. Pop music is the product of industrialization. In the beginning of the 19th century, many industrialized cities appeared in Europe and the United States. Many rural farmers moved to such big cities, and the early workers came from them. (Qiu Dele,2016,P34)

Chinese singing style pedagogy in Thailand

(Dusadee Swangviboonpong (2000)) said this thesis deals with various aspects of Thai court singing, which is now widely found outside the court as well. Aspects include; genres; history; vocal techniques; performance contexts; influence of speech-tones on vocal melody; sources of vocal melody; degree of improvisation and variation; text setting; and teaching methods. Thai court vocal melodies that are created from JA with their .Just as each instrumental melody created in this way will have its own characteristics, so too will the vocal melody. Each composer will create a different vocal melody from the same khovg melody according to their stylistic University and their own individual aesthetic. Although vocal melodies are not improvised, they can still vary in performance with the style) of the singer. This thesis explores the degree to which individual variation is possible, and the nature of that variation. Tanese (1988) proposed melodic formulae for the way Thai court vocal melodies are affected by the speech-tones of the lyrics. This thesis not only examines and adds to Tanese's formulae, but also shows an application of these formulae in the examination of in songs. Word positioning has important implications for the use of wordless), which has its own particular functions within a song, for example, allowing ornamentation that is free from the constraints of speech-tones. Different metrical levels) of Thai court songs make use of different patterns of word positioning, and the patterns within each according to the number of rhythmic cycles in each). The influence

of the Poetical form is found to be fundamental. Oral transmission is still the mainstay of the teaching of Thai court singing. Recent attempts at government homogenization of teaching theory and practice are breather to variety of styles and approaches in contemporary singing. Future research will be needed to assess the effect of these measures as time elapses.(Dusadee Swangvi boonpong,2000,P46)

Panya Roongruang(1999)said that This dissertation focuses on how the transmission of Thai classical music moved from oral to written tradition starting in the early twentieth century. At this time Thais began the study of Western music, and much Thai music was transcribed by hand into written manuscripts using Western notation by the Thai Music Manuscript Committee from 1930/2473 to 1932/2475 and from 1936/2479 to 1942/2485.(Panya Roon gruang, 1999, P96)

Myers Moro (1988) said that This work is an investigation of the classical tradition of music in Thailand, based upon fieldwork conducted in Bangkok in 1985-6. In contrast to earlier works on Thai music, this study takes an anthropological perspective, approaching music as a phenomenon of social significance. Attention is paid to Thai conceptions of music its forms, structure, and elements; to musicians themselves; and to changing attitudes and ideas about music within Thai culture. (Myers Moro, 1988)

Chinese singing style pedagogy in America

Kearley (1998) This thesis explores the lives, careers, and pedagogical practices of six nineteenth- and early twentieth-century women: Lilli Lehmann, Mathilde Marchesi de Castrone, Blanche Marchesi Caccamisi, Luisa T etrazzini, Pauline Viardot-Garcia, and Jenny Lind. Each of these women offered significant contributions to the field of vocal pedagogy either through written commentaries on the subject, singing careers of documented excellence, or both.(Kearley, Kandie Karen, 1998, P70).

Adcock, Eva Jacqueline(1970) The purpose of the study was to determine the singability of song materials currently available for use in the middle School General music curriculum .(ADCOCK, Eva Jacqueline, 1970,P70)

Patrick James Richards (2012) An awareness of the harmonic series and its attributes is a crucial part of learning how to play the horn well, not to mention how the instrument works.

Numerous undergraduates enter their career as music majors without understanding this important concept. This implies that students are not learning the harmonic series earlier in their development. Horn method books that instruct the student to use one harmonic series at a time often do not explicitly define the harmonic series, or the exercises are too difficult for developing horn students. (Patrick James Richards, 2012,P45)

R. Tyler Brinson (2017) The purpose of this study was to discover Chinese singing style ministry expectations among Millennials within the corporate worship of Tennessee Southern Baptist churches. This research examined such expectations of participants toward the following four concentration areas, with the latter three focusing directly on church Chinese singing style ministry: general corporate worship expectations, spiritual purpose of Chinese singing style ministry, functional role of Chinese singing style ministry, and preference of musical style in corporate worship. (R. Tyler Brinson,2017, P45)

Rose and Andrea Margaret (1990) This study examined music in education in light of its sociocultural role as a reproducer and producer of culture. It stemmed from the researcher's view of music, education and society as being interdependent rather than isolated phenomena. Within the context of critical theory, and through an ethnographic interview approach, this research places music education within a wider context of societal, cultural and historical ideals and traditions. This study was designed to aid the development of a critical consciousness of music in education as a site for transformation from dominant modes of reproduction. Its intention was to serve as an initial and guiding step toward the development of a critical theory of music in education. Rose, Andrea Margaret, 1990, P115).

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CHAPTER III

RESEARCH METHODS

In the subject research “Chinese singing style pedagogy 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.

3.1 Research scope

3.1.1 Content scope

This research will conclude

- 1)To examine the vocal pedagogy for the undergraduate and master degree programs at the college of music,Capital Normal University in Beijing,China .
- 2)To investigate the teaching process in these vocal programs.
- 3)To guidance of vocal teaching plan.

3.1.2 Area Scope

My area is at the college of music,Capital Normal University in Beijing,China

I choose this university because there are 60 years history university, my populations are 90 normal universities in China, and my Sample is 1 universities (Capital Normal University)only chosen from 90 normal universities, There are eight music and Chinese singing style colleges and universities in Beijing area. Therefore, we can do the research only in top-rated universities.

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Figure 2 Research Scope research Site

Retrieved from <http://www.59edu.com/Article/ShowArticle.asp?ArticleID=3778>

3.1.3 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 and China Conservatory of music 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.

3.2 Research Process

3.2.1 Preparation

- 1) Records about 3 pieces of teacher collected in this field survey
- 2) Books. Books on Chinese singing styles
- 3) Video includes every field trip, interview, concert video,

4) Picture data: 50-100 field survey photos, including characters, venues, music scores, performance venues

5) Contact The University and make a criteria for choosing teacher follow as

1. I choose the teacher who have more experience than 10 year
2. I choose the teacher who have old over 45 year old
3. I choose the teacher who have teaching experience more than 20 year old

So I got 3 teacher were 1) Cai Meng 2)Wang Luping and 3)Zhan Lijuan

6) I make the Questionnaire for interview the my informant. I have steps to create were

1. Make the Questionnaire follow up my objectives
2. Send it to my adviser to checking
3. Revise from my adviser suggestion
4. Bring it to used in my fieldwork

3.2.2 Field work

In November 2019, I collected documents on the internet and in the library for 3 months, from 90 normal universities in China, and my Sample is 1 universities (Capital Normal University) only chosen from 90 normal universities. I contacted the school to find information about the teacher.

I have interview Cai Meng, Wang Lu ping, Zhan Li juan, three experienced teachers.

The Interviewer 1: Cai Meng is interviewed in June, 2019. A professor and music pedagogy doctoral adviser in College of Music in Capital Normal University. She has more than 30 years of teaching experience in Chinese singing style and has cultivated many excellent students. As a professional Chinese singing style teacher, she can analyze and teach the application of Chinese singing style songs and from multiple aspects.

Interviewer 2: Wang Lu ping ,is interviewed in July, 2019. A Famous Bel Canto singer College of Music in Capital Normal University. Engaged in Chinese singing style education this 40 years, trained many excellent musicians

Interviewer 3: Zhan Li juan. is interviewed in August, 2019. A Professor of soprano Chinese singing style in College of Music in Capital Normal University

From 2012 to 2016, it was rated as " excellent teacher" of college of Music in Capital Normal University. She have rich experience in singing works of art. I chose these three teachers because they have many years of Chinese singing style teaching experience. Compare three teachers of different genders. Have different understanding and view to teaching method. Learn more details about Chinese singing style. Understand and master vocal singing skills. To watch the concert and compare the differences Chinese singing style works .

1. Introduction process 2. Teach content 3. Conclusion 4. Evaluation, mainly in collect and organize through interview record, recording and questionnaire

3.2.2 Data management and Analysis

I manage my data when i finish my fieldwork and documentary collection, then i groping my data follow up my objective and analysis by use the Knowledge that i review on Chapter 2

3.3 Research Results Presentation

My dissertation have 7 Chapter follow as

Chapter 1 Introduction

Chapter 2 Literature Review

Chapter 3 Research Methods

Chapter 4 The vocal pedagogy for Capital Normal university

Chapter 5 Teaching process of vocal programs in Capital Normal university

Chapter 6 Guidance of vocal teaching plan

Chapter 7 Conclusion Discussion and Suggestion

CHAPTER IV

The vocal pedagogy for 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 Lijuan.

The researcher has the following study issues 4 steps follows as :

1. Introduction steps
2. Teaching steps
3. Conclusion steps
4. Evaluation steps

1. Introduction steps

1.1 Cai Meng

- 1) Teaching Content: Vocal Basic Knowledge and Vocal Skills
- 2) Teaching purpose: through theoretical explanation and practical practice, students can understand and master correct vocal skills and good singing state, emphasize the importance of breathing to sound coherence when singing and practicing Chinese singing style, strengthen students' melodic singing requirements for Chinese singing style works, and maintain the flow and unity of sound while singing songs correctly.
- 3) Hours of instruction :1 class
- 4) Teaching emphasis: the combination of sound and breath in singing, the fluidity of breath and sound, and the coherence and unity of sound.
- 5) Teaching difficulties: singing the skilled use of breath, to maintain the uniformity of breath. Coherence, the stability of the throat and the use of breath, pay attention to the emotional expression of music.

Chinese singing style teaching itself involves a large number of human cultural and scientific knowledge, which requires Chinese singing style teachers to have literature, history, scientific knowledge related to music, other sister art performance techniques and performance characteristics and other literary and artistic qualities, in order to meet the higher requirements of Chinese singing style teaching.

The student put emphasis on to basic education step by step according to voice condition, Choose the right track, Emphasis on mid - acoustic training, First grade works selected below F2 simple, Focus on intensive practice of Italian and classical songs, The Chinese ancient poetry folk song " Flower is not Flower ", from school music song to Huang Zi's works" Point Jiang Lip ", " Velvet Flower " and so on pay more attention to sound coherence, Master the right breathing methods.

1.2 Wang Lu ping

1) Teaching objectives:

Make students clear the sound principle of singing, understand the common sense of Chinese singing style.

2) Teaching requirements

understand the principle of singing, in practice and singing students really understand and use. open the teeth, stabilize the position of the throat singing, solve the basic problems in singing, so as to establish the correct singing state.

3) Teaching methods: explanation, demonstration and heuristic teaching.

4) Teaching emphasis:

guide students to understand correct breathing methods
guide students to correct pronunciation

5) Difficulties in teaching:

Let students open the singing channel (open the teeth, put down the throat), actively sing, and form a good singing habit step by step.

6) Teaching aids:

Piano, multimedia equipment, music rack, sound

1.3 Zhang Li Juan

1) Teaching Content: Sound Stability and Breath Support in Singing

2) Teaching purpose: through the actual teaching of students, it is very important for students to realize that it is very important to maintain the high position of sound in singing. Under the support of good breath, the higher the position of sound, the more the components of head sound, and the more beautiful the sound quality.

3) Class hour :1 class

4) Teaching emphasis: the use of singing. Emphasize the importance of the resonance of the head cavity in singing, hang up the high position under the condition of the larynx stability, and maintain the positive singing state.

Teaching difficulties: the fluidity of breath and sound, the unity of sound area and the artistic expression of music works.

5)Teaching content:

1. etudes

(1) Practice humming :3 4 | 5 4 | 1 2 3 4 | 5 4 3 2 | 1-||

Pronunciation: mu

Breathe in with the mouth and nose at the same time, the nostrils are excited and open. When humming, the sound is evenly and softly sighing from the nasal cavity, keeping the sound unobstructed under the feeling of sighing, and the diaphragm has obvious supporting points. Humming mouth seems to be closed, upper and lower teeth do not bite, tongue flat, throat sinking. The sound is emitted from above the upper mouth cover, with a slight vibration at the brow and nose and each sound is hummed from the same position

(2) Interval exercises:

5 4 | 3 2 | 1 — | 5 4 | 3 2 | 1 — ||

Pronunciation: yi ya

Each vowel combined with sub tones alternately practice, breath control to be stable, bass, mid-tone, high voice resonance should run through the unity. Each sound and different vowels should maintain the same singing state, the sound stands in the "pipe", so that the sound effect is free, stretch, plump, coherent, smooth.

(3) The practice of toning:

1 3 5 3 1

Pronunciation: Yi

When singing, it is necessary to focus on the diaphragm, expand elastically outwards, and send the sound into the resonance area of the head cavity, which is helpful to the connection between the sound and the breath and to maintain the elasticity of the respiratory muscle group. Sound requires light, round, plump and elastic.

5) song singing

Table 3 Introduction steps data Analysis

	steps	Same point	Different point	Analysis data
Cai Meng	5	①Practice breathing and	attention to Chinese singing style works	1.Through scale singing training
Wang Lu ping	6	vocalizing ②Practice	Understanding the music background	2.Analysis of Singing Works
Zhan Li juan	5	songs	Stress breathing position	

2. Teaching steps

2.1 Cai Meng

The state of singing:

Singing is performed with the human body as a vocal instrument. When singing, human form and spirit should enter and maintain the state needed for singing. Correct breathing, stable throat position, regulation and application of resonance cavity and expression movement are all operated in a good positive psychological state. In order to make the organization of the whole body in the best working state suitable for singing, the components of the singing organ can cooperate with each other, coordinate the movement, and obtain the ideal singing sound.

Singing gestures:

Some defects in singing, or failure to achieve good sound effects, are often caused by incorrect posture.

The correct singing posture should be kept :1) the body naturally stands upright, the feet are separated parallel, the distance between the feet reaches the width of the shoulder, the feet can

also be one after the other, but the center of gravity should be stable. 2) head straight, eyes flat, do not extend chin. Upper chest stretches, shoulders slightly back, hands naturally drooping, abdomen slightly closed, but the body should not be tense and stiff. 3) face naturally smile state, according to the content of the song and rich expression. 4) practice or sing, the whole person should be in a state of uplifting, vigorous, positive and confident.

Breathing exercises:

Practice some silent breathing exercises before vocalization, which helps to understand the role of diaphragm in controlling breathing.

The simple practice is: in the correct singing posture, the mouth and nose inhale slowly at the same time, feel the breath to the abdomen and waist around, then keep the inspiratory state slowly and evenly exhale, at the same time, the lower abdomen slightly adduction, To feel the contraction of the lower abdomen to push the breath out, exhale time should be maintained at about 20 seconds. After breathing, breathe, lower abdomen restore, waist and abdomen relax, mouth and nose inhale quickly at the same time. Breathing exercises such a cycle.

Throat position and open throat:

The so-called throat position is relatively stable, refers to the singing voice when the throat is always in the natural, free, neck muscles relaxed, easy to make beautiful sound stable state. The correct position of the throat is formed in the state of opening the throat and inhaling deeply. When we drink water, the throat is in the right position to sing. Choose the most easily stable vowel according to your personal circumstances and practice in the appropriate range.

The significance of opening the throat is to dilate the adjustable resonance organ (oral cavity, laryngeal cavity, pharynx cavity), mainly to dilate the part of the pharynx cavity, so that the whole part of the throat, pharynx and nose form a passage suitable for the need of vocal resonance, and the breath and sound pass unobstructed, and the sound is enlarged and beautified. The most adequate, natural and moderate way to open your throat is to practice "yawning". But it is important to emphasize that the opening of the throat required in singing is actually half yawning.

(1) Silent breathing exercises (snoring):---1-||

The face and neck are relaxed, the chin is recovered, the lips are easily closed, the vocal cords are vibrated with a uniform and balanced breath and blown out of the lip, the two lips are

vibrated, and the uniform, coherent and lasting "purring" sound is made flexibly. Note that the neck should not be squeezed, nervous, sound feeling is rolling in the oropharynx.

(2) Dance exercises:

1 3 | 5 3 | 1 - ||

Yi

What this exercise trains is the confrontation between breath and diaphragm. There is a strong jump to practice the collocation of breath and sound. The sound beat should be elastic. The breath expands outward with the beat of the sound, the sound is concentrated, and the stable. Pay attention to the unity of timbre.

(3) Practice:

mi ma mi ma mo

Put emphasize to the coherence of the sound, the breath is sent out evenly, the throat is fully, naturally, moderately open, keep the high position, the tongue is flat, the tongue root and the back pharynx wall form a round space, the throat is in the deep breath position, suck the air to sing the practiced vowel, and then use the melody to connect the sound.

3. song singing

Specific details of teaching

The breathing techniques in singing

In the long river of singing art, Chinese and foreign singers continue to practice and explore, creating a variety of singing breathing methods. According to the physiological ability of the body's breathing organs and the possible ways and forms in singing practice, the breathing types of singing can be divided into one types: chest breathing.

Chest breathing: also known as ribbed breathing, is mainly used to control the chest breathing method, chest breathing contraction and expansion caused by the intercostal movement. In the fifteenth and sixth centuries, the breathing of singing and singing was widely used in churches in Western Europe. The tune of the song is simple and simple, and the melody is smooth. This approach is therefore a natural breathing of the resume, an instinctive response to emotional stress and exercise. When breathing, the upper chest undulation, the chest change is obvious.

This approach has several drawbacks:

As a result of breathe double shoulder lift, so often will cause less and shallow breath, will make diaphragm and abdominal muscle cannot effectively participate in the work. To produce a stiff, inelastic timbre effect after all. Therefore, it will affect the expansion of the range and the unity of the sound area. And the lack of due emotional color.

The development of Chinese singing style art is the ups and downs of vocal melody. The difficulty of Chinese singing style skills is gradually increased. Therefore, simple chest breathing cannot provide the best motivation for new singing skills. is the quality of breath pronunciation is difficult to achieve the standard required by Chinese singing style art. So chest breathing control is not the best motor skill. Generally untrained or the method of continuous singing, more use of this breathing. This is the most common problem in vocal practice.

The method of singing breathing: breathing is the driving force and basis of sound, the method of breathing with singing is singing, only with sufficient breath to support, can produce the frequency required for accurate pitch, can have accurate and beautiful sound quality, how to breathe out and inhale in the singing, how to control and use the breath, is the basis of the method of sound.

In the course of teaching, we often say to students, inhale like nose smell flower fragrance, and be intoxicated by the fragrance of flowers is exhalation. This process involves the whole process of natural respiration.

In vocalization, breathe is the main key, air sucking into the body to promote rib movement to promote chest expansion, but also to make the diaphragm under the aroma caused by the deepening of the chest, diaphragm contraction will be relaxed immediately after a certain reaction to the upward pressure on the abdomen, forming a stable abdominal pressure, can effectively regulate the breath of the portal, so as to ensure the balance and uniformity of air pressure under the vocal cord, and to protect the sound generation from the sudden increase of pressure to cause damage. As you inhale, the spine between the shoulder blades straightens out and the lower ribs are separated so that the diaphragm is in a dilated state, making it easy to form a high position in the chest.

During exhalation, the abdominal pressure is gently strengthened, the diaphragm is slightly lifted, and the pressure under the abdominal pressure is used to adjust the negative pressure up, while the lower end of the ascending and enlarged chest does not contract. When the range is raised and the volume is increased, the abdominal pressure is gradually strengthened, no matter under any circumstances, the sound of the vocal cord under excessive compression, in addition to the sound is inaccurate, but also lost the characteristics of natural beauty. Singing breathing, like natural breathing, should take place in a comfortable, natural, relaxed and pleasant situation.

The training emphasizes humming, A class of 40 minutes, Sound training time of 25 minutes to more than 30 minutes is the best. Practice Chinese singing style with "Kong Kong Chinese singing style 50", The interval is based on 3 degrees and 5 degrees, Second graders are learning the basics of freshman year, The difficulty of breathing and singing increases and the range rises from f2s to G2 to the third year of the male voice pays attention to the position of the throat, carries on the sighing training, the downlink scale is the main, the female student takes the mixed sound (head sound) as the training foundation, pays attention to the u vowel practice choice letter is different, Girls focus on "u" male with o ""mai"mask singing "ao""e"vowels. The style of paying attention to vocalization is not confined to one kind of singing method, which can contact pop singing or Italian singing, foreign works and cultivate comprehensive and diversified music. The third year of college students this individualized training, promote teaching according to their aptitude. Girls are also very vocal in minor or floral works.

Modern multimedia teaching

Learn from video and audio, use modern media platform, a work has a lot of people singing, different people sing different styles of interpretation, students should read and listen to more thinking about the background history of the work, performers' emotions and so on. For example, Italian works "for art, for love ", should watch different singing versions to enrich their singing ability.

Girl's voice mix practice

The development of singing sound is based on the true sound. The use of sound from the center of low-pitched area to the high-pitched area is also the process of decreasing the increase of false sound gradually. Because girls are more vocal than boys. The phenomenon of disjointed

sound is more common. Organic mixing of true and false sounds is a necessary process for early vocal training. Whether the mix is right or not depends on whether the tone is sound or not. Even affect the body, especially the development of high-pitched areas. True or false voices are disconnected, roughly in two cases. The first is the fact that there are many components of the true sound, from the low to the middle sound area is purely true, and the second is that there are many false sounds, and there is no solid true or false mix development of high-pitched areas in the middle zone.

Practice requires that you use a very low volume to sing the falsetto down the line, keeping the falsetto position true. Keep the throat stable, open the throat state, the sound must run with the support of the breath. When restoring the true sound function, focus on practicing the bass area for a period of time, after the bass area is naturally relaxed, the falsetto component is mixed in the middle sound area.

Exercise Requirement

restore true body function in the bass area and maintain laryngeal stability. With the support of the breath, the true natural, effortless voice.

Based on the practice of mixing falsetto. Cause the real nature of the eight-degree jump when the deep feeling of maintaining a vocal tension.

High-position breathe singing.

In the process of inhaling, the breath seems to pass through the nose and the upper teeth in the mouth, the upper palate to the diaphragm, which is a parabolic angle, which is high position. So when you sing, you can sing in a high position and deep breath. If you breathe in very low, the gas seems to be through the lower teeth, tongue face, only the mouth to inhale. Then the breath must be shallow, and there will be movement and sound. A sound sung in such an breathe way. Must be horizontal, white shallow narrow range, it is difficult to solve the high-pitched problem in singing. It's hard to solve the high-pitched problem in singing.

2.2 Wang Lu ping

Teach content

A brief introduction to the vocal principles of singing (breath impinges on vocal cords to produce sound, which is enlarged and beautified through the opening and application of human resonance organs)

Breathing principle: abdominal breathing, experience the contraction of the lower abdomen and the expansion around the waist.

Use the principle of resonance cavity whole body singing: feel and experience the natural state of yawning to find the feeling of resonance cavity opening.

(ii) Practical training

1. vocal training in singing;

(1) 5 4 | 3 2 | 1 —||

U.....

(2) 1 2 | 3 2 | 1 —||

U.....

(3) 1 2 3 4 | 5 4 3 2 | 1 —||

U.....

(4) 5 5 | 3 3 | 1 1 ||

U O U O U O

Training requirements:

Practice speed: moderate speed is slightly slower. Combine with silent breathing exercises to inspire students to use the feeling of sighing to support the sound. Combined with the practice of opening the throat. The larynx is stable, the laryngeal muscles are relaxed, the vowel sound is clear and accurate, and the sound is balanced and coherent. Exercise 4. When the U is transferred to the O vowel, the throat and pharynx cavity are opened in the same state, but the mouth is slightly larger from the small circle. Training methods: Teacher demonstration, request, explain the main points of the exercise; Students do vocal exercises as required, and teachers guide them at any time.

Specific details of teaching

Breathing is very critical to the singer, stable breathing is the support of singing and the basis of stability, for this reason, exercise singing mode also needs to carry out effective breathing exercise, so that breathing corresponding muscle groups are effectively trained to achieve the purpose of conditioned reflex, so that the moment you want to sing and open mouth can adjust the breath, more flexible enough to control. Chinese Chinese singing style singing interpretation, its

breath its breath adjusts and the beautiful sound sings the way different, generally in the gas time, the pso as muscle must go down backward, simultaneously sits down the strength not to be too big, the heart must unfold the imagination, this breath turns the speed not to be too fast, this kind of song It's sweet and soft to sing.

Breath and pronunciation training

In Chinese singing style art performance cannot be separated from the skillful use of breath, if the singer can correctly grasp the flow of breath skills, for their own singing ability level has a very positive significance. In the process of singing, every pronunciation and pronunciation of the singer cannot be separated from breathing support, and the melodious flow of lyrics is also based on the premise of breath support, without the breath, it is impossible to link the sound into lines, and naturally it is difficult to express the emotional connotation of the work. Therefore, college Chinese singing style teachers must pay special attention to strengthen the students' training on the combination of breath and pronunciation. In the regular teaching, some skills and principles about the use of breath are properly infiltrated to the students, and combined with the content of the pronunciation training to guide them to learn to use the breath flexibly to connect the lyrics together, thus showing the complete meaning of the lyrics. When practicing pronunciation training, the teacher should let the students learn how to control the breath flexibly. If the breath is not enough, it will make the sound fall down, and if the breath is too strong, it will disperse the sound, so that the singing of the whole song is out of balance and cannot achieve the ideal artistic expression effect.

Male Voice Area

When boys speak with their chests, they make up three quarters of the music. It is easy to be difficult when it is not high, and it is easy to lack the head sound and vocal skill control. The megaphone is also easy to appear at the junction of the high-pitched and high-pitched regions. Girls true sound up to three quarters of the music. Therefore, it is easy to appear difficulties in the low medium sound area, lack of chest sound and heavy skill control. ruptured sounds are prone to appear at the junction of the sound area in the low-pitched area. The unity of vocal area is the key of Chinese singing style teaching. Most of the technical difficulties in singing are related to sound area problems. If there is a rupture sound divided into two or three pres hows, lack of treble or bass. The sound quality is cloudy, floating, and the sound lacks the distant power. The flexibility

of sound is inadequate and the ability to gradually gain ground on a sound is weak. The sound is not concentrated, the volume is insufficient, etc. This is mainly because singers use only one vocal skill to sing, and not good at dynamically regulating the reasons for vocal skills. Only when singing on the scale, good vocal cords from the long and broad heavy function gradually changed. a short, thin light-functional state. When the next syllable, the vocal cord function gradually increased as the focus of the state, to achieve the elimination of the obvious sound area, this sound area like a sound area. a powerful closure of the vocal cords. with good breath support. Open your throat. Strengthen the soft plug excited lift. Practice in a scientific way.

Male high-pitched area to the main voice, the main high-pitched voice, often using falsetto proportion. The correct high-pitched area, the sound is relaxed, the timbre is bright, has the metallic color and the penetrating force. Suitable for the performance of intense theatrical emotions, with a shocking spirit of shock. Therefore, the high notes often appear at the climax of artistic expression and emotional burst. The artistic expression in Chinese singing style works is an important carrier of Chinese singing style aesthetic and appeal. Gao Sheng ji translation ability is one of the important criteria to measure the singer's skill level.

The natural sound area is the basic starting point of the middle sound area in the training, and gradually extends from the natural sound area to the high and low direction to consolidate the middle sound area. The sound area in the natural sound area is the basis of the development of the voice. The foundation must be solid, especially for voice training. The rest of the singers want to sing, sing their own not yet competent songs, there will be some problems, loss of beautiful timbre, will go into the bend in the sound area training to take seriously, do not rush into.

Median Area Training

Based on the natural range of medium-sound area language pronunciation. Breathing support, voice placement and resonance regulation and other singing techniques are easier to master. It is the most basic vocal area in vocal singing, and it is also the most used Chinese singing style works to strive for unity, depending on the basic state of the vocal area singing function. The training goal finally achieves the unity of the sound area. depends on the underlying state of the singing skills in the medium area. The first volume of the sound area should not be too high in training, with medium intensity as good. The second mouth does not open the big pronunciation, seems to feel the reason is thrown from the mouth to the tongue surface, due to the

breath will sound to the last back gum will send series such as. Need even don't because Sing louder than other sounds, and don't lose the final phoneme by not having enough breath. Always hold the tension of the diaphragm and costal muscles, so that each sound is placed on the fulcrum of the breath, and sing evenly, feeling one by one farther forward. Don't lean forward, especially in the lower jaw. Keep your body stable and loose. Establishing a good medium-sound area is the basis for further realizing the regulation of sound area, unifying the sound area and expanding the sound range development higher than improving the singing ability. The transformation of the sound area and many difficult singing techniques and methods are based on the sound stability of the middle sound area. Therefore, patience goes in Area training is particularly important.

You can also practice semitone up to F^2 or E^2 from the beginning of the cause. A syncopated sound that breaks the air. The three-tone should be coherent, stable and unified, do not pursue large volume.

After a solid medium sound area training, with smooth, round and full sound area sound characteristics. and mastered the techniques and techniques of singing. It is not difficult for sound to move smoothly through the voice-changing zone into the loud area. When the sound goes smoothly into the high-pitched area, it is compared to the low-pitched sound. Respiratory power, power control and internal tension will be significantly increased. With the elevation of the high pitch, the vibration mode of the vocal cords will be gradually adjusted to the edge vibration and shortened edge vibration state. At the same time, the effect of the benulli effect is more significant. more exerts the high frequency resonance function of the throat cavity resonance tube. Further causes the package A series of overtone resonances, including the singing resonance. The singer's head is significantly more resonant. The so-called deep sense of sound into the sense of the direction of the formation. This is also the ancient and modern Chinese and foreign excellent singers when talking about high-pitched voice will put forward a high-level head cavity resonance mask resonance, brain back to pick the gold equivalent before the back of the image.

When making high notes, the jawbone should be actively open, do not elongate the face, want to laugh cannot.

Instead of lifting the hard palate, keep the upper jaw in the shape of a vault while lowering the jaw. Such a breath through the soft palate, the sound seems to drift from the top of the head to the front.

As the high notes go up and down and need to be relaxed, pull the small tongue back down on both sides, as in yawning. Pull the upper and lower sides of the upper and lower teeth.

The throat should not move up or down with the pitch, but gradually descend, keeping the suction position at the lowest position. This is where singing needs to open its throat. The relationship between singing state and breath is like flying a kite. When the kite floats against the wind, the line of the kite in the hand must be long. If the line is not long, the kite will not fly high, on the contrary, if the kite will be blown away by the wind. The relationship between sound and breath was the opposite. If you don't breathe, you'll get caught. It's hard to sing because you're on the low side or because you're singing high. If the sound is out of breath Then he broke off with nothingness, like a broken kite. It turns out that the support of the breath is the guarantee of a loud and unrestrained pitch. Singers often spend 10 years in Chinese singing style learning and training. The ability to improve the sound pitch by the technology of changing and changing the sound area. Establish the correct and artistic standard, sure high-pitched singing standards.

The first practice is to use deep breaths to string them together and make them coherent.

When practicing the third tone, the sound is smooth and the breath is even. In exercise , six hops are sung before they are sung. They're all deep breathing out of the diaphragm, and a HA is singing in. A smile should be used to soften your mouth Generally speaking, the larynx is basically stable when singing in three different vocal regions. Open the sound all over the breath fulcrum. The sound is uniform and coherent, and the information is unimpeded. no trace of sound area conversion. The low voice zone is the last step in vocalization training through singing, if the voice suddenly sings loudly, the other section cannot sing because of difficulties, the loss of tone seems to shrink back.

2.3 Zhan li juan

Teach content

Specific details of teaching

Surprise sigh is to use people when they're surprised. The body responds quickly to achieve the purpose of rapid breathe. This suction is quick and deep. It allows the respiratory muscle group to complete the contraction and relaxation cycle in an instant. can exercise the rapid flexibility of respiratory organs. This information is called panting. Anger and agitation are better. Some simple exercises, you suck fast, slow, on the one hand is in the singing practice. To master

the breathing of singing, we must first understand the correct way of singing. Students must be in high position when they occur. This is an important teaching principle. Teachers want the first problem to be solved. In the process of vocalization, the teacher should consider the students to go to the beautiful sound quality. When students learn to sing softly, they can solve the volume problem. But not in a hurry. Singing aloud is harmful and useless. more importantly, rational handling and scientific arrangement of the role of respiration in occurrence. First do the most basic soft exercises. How to practice softly? Singing softly, so that students naturally understand how each organ is singing in harmony. Build the right sound concept for easy fluent singing. There is no fixed or absolute standard for understanding and mastering the scale of the song. in real life. Find Light concrete examples of vocal singing. A lullaby, a soft song. When students learn to sing with ease and ease. learned to have controlled singing skills. Sing together and you'll be in harmony. Vocal exercises and youth exercises are based on good breathing. Breathing is the basis of singing, and breath is the driving force of singing.

Abdominal breathing, also known as belly breathing. It's a simple way to control your breathing with your abdomen. The Chinese folk opera singing method, quyi method and some folk songs singing method all adopt the abdominal breathing method. This approach relies on the method of descending the diaphragm, without stressing the effect of rib opening and gas storage, thus affecting the capacity of the breath. There is often a state of collapse of the chest, excessive abdominal bulge or suffocation. At the same time, because the breath fulcrum is too deep and heavy, the diaphragm is too heavy to sink, and the breathing is slow. Real pure abdominal breathing, is a very focused septum and abdominal muscle respiratory control function of the breathing technology. Its limitations What are the following points about ? 1. If the breath is too deep, it will easily affect the normal movement of the chest and the effective support of the diaphragm. from making full use of the comprehensive functions of the human respiratory organs. and cause the information is not smooth. The phenomenon of hollow sound, lack of flexibility, and low sound. Since smoking forces the diaphragm down, chest ribs are compressed, and the abdomen expands, the volume of the breath will inevitably be affected. You can see that singing is not the best breath. People with weak abdominal muscles, women are not easy to master this method, abdominal breathing has almost never become the mainstream in human history, breathing singing. individualized teaching, is like this kind of music, it has the particularity.

Especially Chinese singing style, piano, classes like this .you can't say there's a completely fixed outline. Or a fixed textbook. Or I teach students to have some fixed tracks. It may change at any time as you teach, or as the student returns, that is, the interaction between the teacher and the student. The content of the teaching you originally envisaged will change. She should be based on the characteristics of the students. The student's characteristic is the sound characteristic, also includes the student some character characteristic, some people's character it belongs to the very hot, very open. That is a very happy person, give the student some songs to choose some happy songs, or some very enthusiastic, passionate such works for the student. However, like some students, for example, the student own personality is quiet, more calm, more introverted. To give some lyrical, beautiful, or expressive works of his inner world, so he must not have a fixed pattern, this must be with other theoretical courses, or some other collective classes. The difference between China and foreign countries, more attention is paid to the texture of sound. It is very important for you to learn music technology. It is a support.

In addition to this, what you want to pursue, you do music piano, or other instrumental music, timbre is very important. Because the concept of timbre, if there is a deviation in timbre, it may be that after you pursue a different, there will be a deviation in the expression of sound. Professor: yes, round, beautiful and pleasant. Let others sound not very fried, not very noisy, and then in the music must have that coherence, to have 'Guang Dong opera' is very important. Now there are many, such as music, music often it will 'Guang Dong opera' wrong understanding, or some to it, this phenomenon is often. For example, Chinese singing style, Chinese singing style may not be able to achieve (breath is not enough), then she may break this, there are some problems of understanding, he thinks it doesn't matter, I want to stop where I stop. Breathing wherever you breathe, actually destroys the integrity of the whole music. Playing the piano is the same, the piano is originally granular, it is not very melodic, then we should emphasize that this 'Guang Dong opera' is very important, because it is still different from the violin, violin is a string instrument, it is easy to coherent. But the piano is different, so you should pay more attention to how to connect this Cantonese opera to it.

Q: freshmen and sophomores. Will there be some differences in teaching methods?

Professor: that must be different, because a freshman has just entered school. One is that the teacher must first understand the level of the student you teach, his personality. Each student

his character, and then according to each student's different characteristics, you set the track for him. Freshman tracks are often basic, laying the foundation. So relatively simple, mainly small tracks, do not give him big. He is now relatively high, but he has all aspects of vocal problems. Breath, Cantonese opera, or your cavity, resonance, pronunciation, spelling, music expression. In fact, through a small work, can do it well. But he can feel comfortable in practice, he has done it. If you go up, give him a big work, he may, the heart is more than enough, originally he also understood, the teacher you should say how the breath, or when singing the high voice should be turned on. But he can't, because of what. Because the work limits him, has exceeded his own level. So is the first small work, do not let students worry, teachers do not worry. Slowly hone his basic skills, this is very important to him, I think you may have heard a story. Pavarotti, probably familiar to everyone, the world famous tenor, he once taught him with the teacher, at that time his voice was very good. All aspects of the sound conditions also sang a lot of good works. But the first year he studied with the teacher, the teacher didn't give him any music and kept him practicing his voice. All kinds of sound practice, then he was anxious, because he saw other students : "you see, other students have begun to sing what kind of big works, some are singing aria, why I am still practicing this voice ". Always tell him : "you don't have to worry, you have been playing basic skills, practice well, in the future you will be better than them, you sing more difficult than them ." The result was not the same, so later, those who started singing big works. Later also unknown, then Pavarotti will stand out. Q: what basic training do you pay more attention to? Professor: yes, basic training and basic skills must be played firmly.

Q: how long does this take?

Professor: this varies from person to person, of course, if you are a student within four years, the first year, has been playing basic skills.

Q: will he always practice his voice and not talk about his work?

Professor: you can do small tracks, such as Italian songs, why let students practice Italian songs, in fact, many students do not understand. Why don't we sing Chinese songs? Why do you always sing foreign, do you worship foreign countries? Why not sing German, not French, not German, or other languages. There is one reason why Italian is the most important thing. You learned Chinese singing style and you know , " a,e,i,o" , so Italian is the most easy to pronounce , " e,i,o,v" includes openings, half openings, closed accents, so the first year he was honed in

Italian. Of course, some Chinese songs have been sung for a long time, not too big works also let them practice. Then the first year will also allow students to practice a wide range of tracks. This question is very important.

How many works a year?

Professor: a year, I want to be like a semester, in fact, each student is different, some students are smart, accept quickly, some students work hard, more than ten tracks a semester, some students can sing 20 tracks, but this is different from person to person. Don't sing more songs for more songs. Some students sing 6,7 and 8 works a semester. That's enough, but he can sing the sky well enough. So why is there no formula for teaching music skills, which varies from person to person, and then the second year can increase the difficulty of your work on the basis of the basic skills of the first year. sing some medium type works. The Thirty Age is a great work. Of course, according to different people, some students can not sing especially difficult works, it does not matter. Because students are in different positions, you can't say they all have to be trained as singers and performers. For example, I went to be a teacher, when the teacher asked to be more comprehensive, but Chinese singing style as long as you have a concept, it is right. Accurate can teach students, perhaps some students go out to change the line, to enterprises, other units, do some propaganda work, such as the main unit some propaganda, literary and artistic activities and so on.



Table 4 Data Analysis

	steps	Same point	Different point
Cai Meng	5	1.Attention to breathing training 2.Voice training 3.Practice of songs	1.Singing positions 2.Singing gestures 3.Chest breathing 4.Silent breathing exercises 5.Practical training
Wang Luping	6		1.vocal principles of singing 2.abdominal breathing 3. principle of resonance 4.Accelerated training 5.Middle Sound Area Training 6.Practical training
Zhang lijuan	5		1.Surprise sigh 2.Abdominal breathing 3.Small track training 4.Educate someone according to natural ability 5.Practical training

3. Conclusion

Cai Meng

Active participation in competition activities encourages students to participate in more practical performances and competitions, each stage performance is a test for students, in the concert hall or competition, every time in order to prepare for the pressure of the competition, students are more motivated to practice and prepare songs. After repeated singing and thinking, quickly improve the level of singing.

Sing a song from the following aspects: Correct reading and recognition of pitch, melody and rhythm. Master basic singing skills, breathing, etc. Master the music soul to express the complete music effect, understand the author, age to the music background.

Wang Lu ping

According to the characteristics of students to cultivate singing ability, pay attention to teaching according to their aptitude

Focus on artistic diversity

In the course of students' study, with a certain foundation of singing, they can take different types of art, different singing methods, different skills, different forms of expression, can be absorbed. Absorb different knowledge and absorb each other. Mutual integration, this has better results. A student began to learn how to sing, but later came into contact with other pop music. There is no rap serious music is high-level, often listen to pop songs also feel very good to listen to. It is a great experience to get the feeling of life from it.

Zhan Li Juan

At present, in the teaching of Chinese singing style in our country, Chinese singing style teachers are still the masters in the classroom and the teaching of Chinese singing style singing skills. In the world Chinese singing style art fusion today, has gradually carried on the beautiful sound, the national, the popular these three kinds of singing methods to carry on the mutual fusion singing, for example, the American people fusion esthetic singing method nationalization and the national singing method beautification, the American flow fusion esthetic singing method popularization and the popular singing method beautification, the popular singing method nationalization and so on, all has greatly manifested the new period Chinese singing style art fusion. Therefore, as a Chinese singing style teaching, we should actively cater to the

characteristics of the great fusion of Chinese singing style singing in the new period, and apply it to the in the actual teaching, let oneself always walk in the front of Chinese singing style singing, through extensive reading and information transmission, communicate with each other and then enrich the space of Chinese singing style teaching, expand their own vision, and convey the most advanced Chinese singing style singing information to the students at the fastest speed. From the track requirements, as far as possible with the characteristics of the new creation of Chinese singing style works. From the performance style, in repeated practice training, guide students to carry out modern performance activities. From the point of view of teaching, to meet the needs of normal students in the future to engage in occupation, guide students to teach and learn in the classroom training.

Table 5 Data Analysis

	Same point	Different point
Cai Meng	Attach	Focus on basic training
Wang Lu ping	importance to performing practice	Focus on artistic diversity
Zhan Li juan		Attach importance to the integration of Chinese and Western teaching

4. Evaluation

4.1 Cai Meng

4.2 Wang Lu ping

4.3 Zhan Li juan

4.1 Cai Meng

Table 6 Evaluation

objective	1	Embodies the "aesthetic" as the core of the teaching objectives, enhance the cultural literacy, edify sentiment	10	9
	2	Key and difficult points to improve students' feelings and interest in learning music	10	8
	3	Teaching content without error, moderate capacity, easy moderate	10	8
teacher	4	Complete teaching design, organic integration of teaching knowledge, breakthrough teaching materials, sublimation of the theme	10	8
	5	The question is accurate, the teaching link is clear and diverse, the teaching process is natural and reasonable, the movement is suitable	10	9
	6	Take the student as the main body, guide the student self-confidence cooperation, explore the innovation	10	8
	7	Can effectively complete and implement the set goals and content, learning initiative, active thinking	8	6
student	8	Class life and not chaos, strong interest in learning, good study habits, harmonious teachers and students	8	7

Table 6 (Continued)

attainment	9	Kind and natural, refined language, correct content, artistic appeal of piano accompaniment	8	8
	10	Wide knowledge, strong ability to excavate and expand the cultural connotation of teaching materials	8	6
	11	The teaching is flexible and resourceful, and can use multimedia to optimize the combination teaching properly	8	7
Overall merit	good 75-89		Evaluation score	
order of evaluation	Excellent above 90; good 75-89; qualified 60-74; unqualified below 60		84	

4.2 Wang Lu ping

Table 7 Wang Lu ping

objective	1	Embodies the "aesthetic" as the core of the teaching objectives, enhance the cultural literacy, edify sentiment	10	8
	2	Key and difficult points to improve students' feelings and interest in learning music	10	9
teacher	3	Teaching content without error, moderate capacity, easy moderate	10	9

Table 7 (Continued)

	4	Complete teaching design, organic integration of teaching knowledge, breakthrough teaching materials, sublimation of the theme	10	9
	5	The question is accurate, the teaching link is clear and diverse, the teaching process is natural and reasonable, the movement is suitable	10	9
	6	Take the student as the main body, guide the student self-confidence cooperation, explore the innovation	10	9
student	7	Can effectively complete and implement the set goals and content, learning initiative, active thinking	8	7
	8	Class life and not chaos, strong interest in learning, good study habits, harmonious teachers and students	8	8
attainment	9	Kind and natural, refined language, correct content, artistic appeal of piano accompaniment	8	7
	10	Wide knowledge, strong ability to excavate and expand the cultural connotation of teaching materials	8	7
	11	The teaching is flexible and resourceful, and can use multimedia to optimize the combination teaching properly	8	7

Table 7 (Continued)

Overall merit	good 75-89	Evaluation score
		89
order of evaluation	Excellent above 90; good 75-89; qualified 60-74; unqualified below 60	

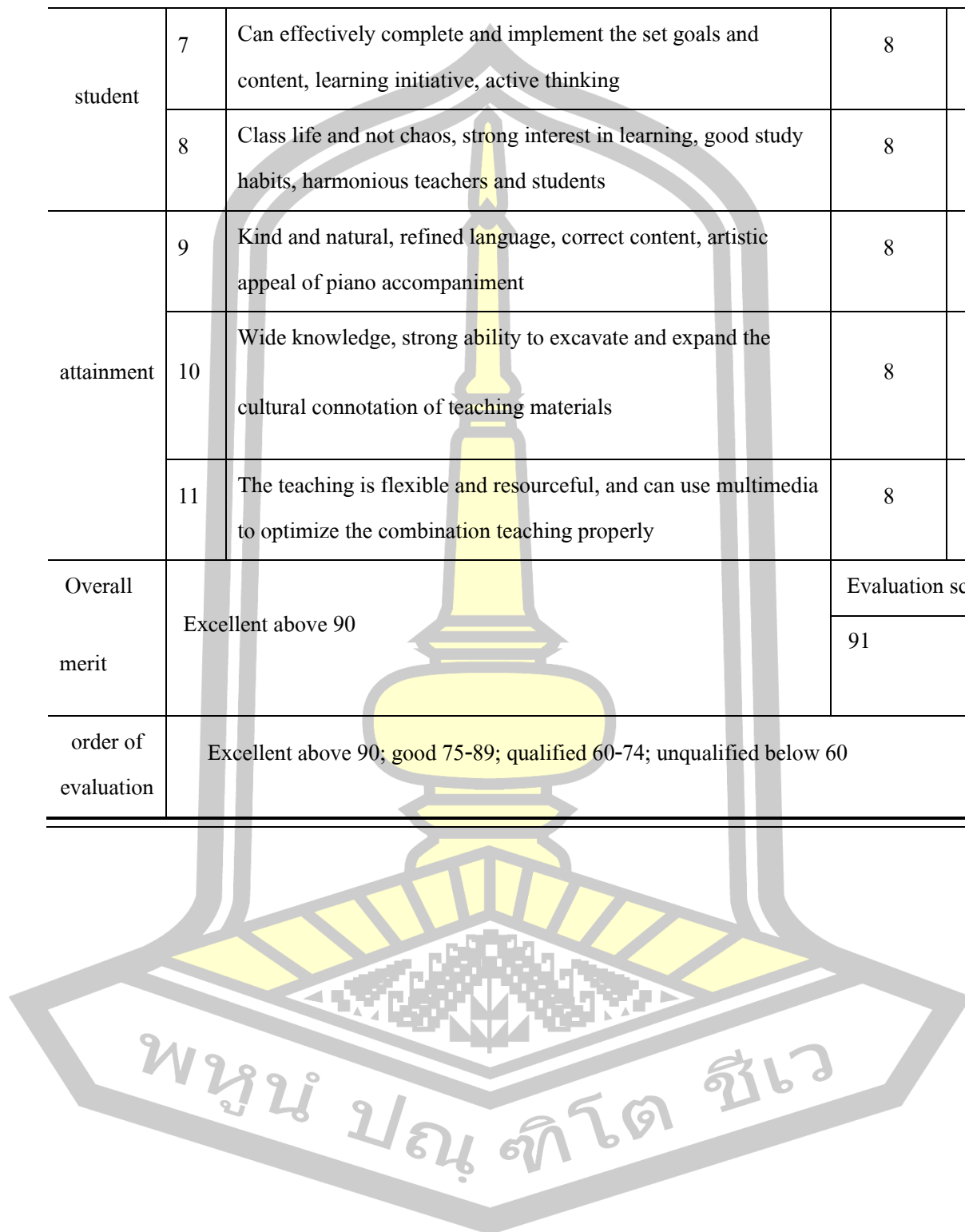
4.3 Zhan Li juan

Table 8 Zhan Li juan

objective	1	Embodies the "aesthetic" as the core of the teaching objectives, enhance the cultural literacy, edify sentiment	10	9
	2	Key and difficult points to improve students' feelings and interest in learning music	10	9
teacher	3	Teaching content without error, moderate capacity, easy moderate	10	9
	4	Complete teaching design, organic integration of teaching knowledge, breakthrough teaching materials, sublimation of the theme	10	9
	5	The question is accurate, the teaching link is clear and diverse, the teaching process is natural and reasonable, the movement is suitable	10	9
	6	Take the student as the main body, guide the student self-confidence cooperation, explore the innovation	10	9

Table 8 (Continued)

student	7	Can effectively complete and implement the set goals and content, learning initiative, active thinking	8	7
	8	Class life and not chaos, strong interest in learning, good study habits, harmonious teachers and students	8	8
attainment	9	Kind and natural, refined language, correct content, artistic appeal of piano accompaniment	8	8
	10	Wide knowledge, strong ability to excavate and expand the cultural connotation of teaching materials	8	7
	11	The teaching is flexible and resourceful, and can use multimedia to optimize the combination teaching properly	8	7
Overall merit	Excellent above 90		Evaluation score	
			91	
order of evaluation	Excellent above 90; good 75-89; qualified 60-74; unqualified below 60			



CHAPTER V

The Teaching 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 technique
2. Teaching methods of Chinese singing style
3. Teaching methods
4. Chinese singing style teaching practice
 - 4.1 Cai Meng
 - 4.2 Wang Lu pin
 - 4.3 Zhan Li juan

1. Teaching technique

Breathing techniques

In Chinese singing style teaching, we should put emphasis to students 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.

The quick breath is a short period of time, through the mouth and nose, the information is quickly inhaled deep into the lungs, and the breath is maintained, and then exhaled according to the requirements of the slow protection. At the end of the song, sometimes there are only a few places to change. After you practice this breathing technique. Some songs will let you drag out a dozen shots in one breath to show off your respiratory attacks. It will add to your singing. Breathing is common in singing. Especially in singing practice.

Common respiratory problems and their solutions

The sound of the leak when the impact is too large is not clean, singing to the back of the lack of strength. When rising gradually easy on the chest, after all, there is a feeling of suffocation, there is no space. You can't keep the message slow when you exhale. With one breath, one cannot finish the later phrase. In the maintenance of the lengthening sound, due to the uneven breath is prone to excessive effort, cannot lead to the weapon system hoarseness. The sound from the bottom up, unconsciously aggravated, with the throat muscle hard to cause sound stiffness. Many words or because of the high air shortness of breath phenomenon.

The solutions to the above problems are. It is strictly required to sing sound, sound when sound, sound clean mother sound clear. To be sure to sing out must not be vague, more practice jump sound. Keep the tone high and deep when singing high notes to support the feeling. The power of both should be averaged. Inhale like drink water, mouth slightly open, the gas is easy to inhale. Do not sing louder when the high notes are extended. Feel a little bit back, don't push forward. while maintaining a relaxed state. Keep your throat open when you beat from the bottom up. Use the following sound to look at the high notes above. Control the breath, feel like a sigh. In

the opposite direction. When the word is more or higher, put emphasis to the lower teeth to relax, as usual speech.

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 Yan Ji on the air flow control skillfully, psychological feelings. Must have a deep kiss, 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.

Air exchange is an important link in the application of singing breath. It is a gas station. The correct words are to be able to sing a sentence before the accumulated tension is completely removed to achieve relaxation. can also fully exhaust the exhaust gas. can also fully exhaust the exhaust gas and absorb the fresh breath. Singing is always easy and comfortable.

It's easy to change seasons. Unconsciously. is an unconscious state. That does not sound like a trade. Like a bosom friend. In this swallow a bite to complete the ventilation, this is also called good breath. determine the air according to the rhythm technique, melody and emotional needs. You can't change it at will. Grasp the speed and time of air exchange, in the last sound of the previous sentence to intercept part of the value. Change of wife cannot destroy the artistic expression of the song, cannot have the sound of air exchange. In short, breathing is the basis of vocalization, the key to the use of breath. Whoever knows how to breathe can sing. To sing a good song, you need to breathe, resonate, and bite Word, spelling, emotion and many other

aspects of coordination and cooperation. Breathing is one of the basic skills of singing, the ladder of obtaining good life, and the life of singing itself.

Table 9 Technical comparison table

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

From the table 5.1 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

1.1 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.

It is also necessary to carefully analyze the whole vocal details of the students and find the most suitable solution from the details. Secondly, to be able to accurately ask students questions, find its bad place, the right remedy. Third, we should be good at grasping the students' learning stage and learning degree, and give different inspiration to the students' understanding ability. Acting within the capacity is the premise of teaching, every person stage, every period will have a new level of singing, according to its level of singing to arrange the corresponding works is the most reasonable. Fourth, be good at using different singing methods according to the actual situation of the students, determine which kind of song the students are suitable for singing, and choose which one to achieve "tailor-made".

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.

The reform of Chinese singing style teaching method is the necessary means of Chinese singing style teaching reform. The traditional teaching methods are based on the beginning of the vocal practice, then the actual singing of songs, the arrangement of new works and the discovery of the problem, and then the end of the class, this method has been inherent in the Chinese Chinese singing style teaching method, often cannot highlight the characteristics of Chinese singing style teaching, but with the integration of the world music education culture, this mechanical teaching method has highlighted its unscientific unreasonable applicability, whether

for teaching teachers or students, are slightly boring and boring, over time, teachers and students have gradually lost to Chinese singing style courses. The interest is just the mechanical training of vocal skills. Then, how to change this situation, so that Chinese singing style teaching can be developed in a more scientific, more reasonable, more practical situation, it requires its Chinese singing style teaching methods in constant changes, through flexible and changeable teaching methods, let students experience the fun of Chinese singing style singing from each new teaching, so that they can learn from the initial unwillingness to learn to the final active learning.

For many years, the music department has adopted the "one-to-one" Chinese singing style teaching mode in the traditional music colleges, usually the students gradually choose the better students to carry out Chinese singing style professional training with the study of Chinese singing style courses, while the remaining more students adopt the teaching mode supplemented by group teaching, but the Chinese singing style courses of the current normal students are different. In the 2007 edition of the Chinese singing style syllabus, since the normal students only offer four semesters of Chinese singing style courses, their Chinese singing style teaching still adopts the "one-to-one" teaching mode. Music singing training, teaching methods and teaching content is roughly the same as other non-normal students, using oral teaching, through the vocal singing skills of the theory of teaching and practical skills training teaching methods, each class is divided into vocal practice and song singing two parts, the students sing the works for different stages of treatment, and finally according to the problems of each course arrangement after class homework.

At present, the music department has 36 full-time teachers, including 18 Chinese singing style teachers, including 7 associate professors, 9 lecturers and 2 assistants. From the overall distribution of Chinese singing style teachers, teachers are balanced, most of the teachers go to different professional colleges and universities to study and study; teachers have a small age gap, sound distribution is reasonable, (beautiful teachers 10; national teachers 6; pop singing teachers 2) can more scientific and reasonable allocation of teachers in Chinese singing style courses. The Chinese singing style teacher usually divides the Chinese singing style course into two parts: vocal practice and song processing. In order to better guide the students' impromptu singing, the Chinese singing style teacher carries on the piano accompaniment to assist the students' practical ability. At the same time, under the organization of Chinese singing style teaching and research

room, teachers regularly communicate and learn Chinese singing style teaching between each other, through listening to the evaluation of each other's teaching methods and content can be timely evaluation and feedback, and finally achieve good teaching results.

Teaching method is one of the most basic teaching methods in Chinese singing style education. The advantage of teaching method is that it can make the teacher have more initiative, easy to grasp the content, and enable the teacher to acquire more and more systematic knowledge in a short time. This teaching method requires teachers to have strong language expression ability. This teaching method is suitable for the teaching of basic music theory, Chinese singing style work analysis, vocalist introduction, musical instrument knowledge and so on. When using this teaching method, we should carry out heuristic teaching thought and promote the thinking activities of the educated. The teaching method should cooperate with other teaching methods and put emphasis not to form the phenomenon of "full hall irrigation". The teacher's teaching language should be adapted to different ages and levels of learners so that they can understand and understand the content. Demonstration is an educational and teaching method in which the teacher displays objects, pictures and other teaching aids, plays audio and video recordings, or performs exemplary singing and playing in order to enable the teacher to acquire perceptual knowledge. The teaching of demonstration method is intuitive, which plays an important role in increasing the perceptual understanding of the educated, improving the enthusiasm of learning and cultivating and developing the observation, imagination and thinking ability of the educated. Demonstration method is widely used in Chinese singing style education and teaching. In the teaching of Chinese singing style skills and skills, it is an essential teaching link to sing and play exemplary to the educated. The teaching of Chinese singing style appreciation takes demonstration method as the basic teaching method. Even in a broad sense of one of the forms of Chinese singing style education vocal performance, it itself is a demonstration. Using demonstration teaching, the teacher should be well prepared in advance, the use of tape recorders, video cameras and other equipment to do a good job in advance inspection, audio pictures, video demonstration content when to use, but also to do a good job in advance design. For the Chinese singing style works that need to be sung and played, the teacher must do a good job of practice in advance. In teaching, the teacher should be proficient in singing, and be able to fully and accurately express the artistic connotation of Chinese singing style works. For the key, difficult

content should be highlighted to demonstrate, in order to facilitate the understanding and mastery of the educated. The teacher can also use demonstration method to teach and talk in order to guide the observation and thinking of the subject, so that the perceptual knowledge can be raised into rational understanding through thinking and understanding. Practice is a teaching method in which the teacher uses knowledge to complete certain operations repeatedly under the guidance of the teacher to form skills and skills. Many contents of Chinese singing style teaching, such as singing, playing, sociologist, Chinese singing style creation and so on, belong to skill skills, so practice is also a common teaching method in Chinese singing style teaching. In teaching and teaching, we should make the teaching staff clear about the purpose and requirements of the practice, and let the teaching staff know why to do the exercise; let the teaching staff understand and master the correct practice methods under the explanation and demonstration of the teacher, so as to reduce unnecessary blind attempts and minimize or detours; Whether it is operational exercises (such as playing, singing) or oral exercises (such as sociologist), written exercises (such as music theory homework), should be taken seriously by the educated, develop the good study habits of the educated meticulous, hard training, and excellence; In general, long-flowing practice can avoid brain fatigue inhibition caused by prolonged practice, which is much better than a cold-exposed exercise; When using practice method to carry out education and teaching, the teacher should put emphasis to the timely inspection of the practice of the subject, in order to find out the problem and correct it in time, and also make the subject develop the ability and habit of self-evaluation and self-correction. The conversation method is also called the question and answer method. It is an educational teaching method that the teacher puts forward questions to the educated according to certain teaching requirements, asks the educated to answer, and guides the educated to acquire or consolidate knowledge through the form of question and answer. This is a teaching method that guides learners to acquire or consolidate knowledge. The method of conversation is especially helpful to stimulate the ideas of the educated, arouse their enthusiasm for learning, and cultivate their ability to think and express their oral expression. In Chinese singing style education and teaching, two forms of spoken grammar are often used: review and heuristic. The method of reviewing conversation is to ask a series of questions to the educated according to the content they have learned, and to help the educated to review, deepen and systematize the knowledge through the form of question and answer between teachers and students. The law of heuristic

dialogue is to gradually guide the educated to think and explore new knowledge by asking them questions they have not thought about. Use the method of conversation for education and teaching, and the teacher should prepare questions and conversation plans according to the content of the education and the experience, knowledge, problems and plans of the teacher before class; ask the teacher specific, clear, interesting, enlightening and able to make the teacher think; when problems arise, be good at enlightening the teacher, using their existing knowledge and experience to analyze and think, and guide them to acquire new knowledge; when solving basic problems, the teacher should summarize or summarize in time to systematize the priest's knowledge and put emphasis to correcting some wrong understanding to help the educated to master the knowledge accurately. Discussion method is an educational and teaching method. Educated people express their views under the guidance of lecturers to solve a problem, discuss, distinguish between truth and falsehood, and acquire knowledge education teaching method. In the form of discussion can be the whole class discussion, can be the whole class discussion or a few minutes of discussion. It can be a class, group, or discussion of several people. In Chinese singing style education and teaching, discussion methods can better give full play to learners' enthusiasm and initiative, help them develop independent thinking ability, oral expression ability and creative spirit. And can promote their flexible use of knowledge and improve the ability to analyze and solve problems. For example, the analysis and processing of song singing and playing, music performance, the composition analysis of Chinese singing style works in Chinese singing style appreciation, the feeling and understanding of works can be taught by means of discussion. When using discussion methods in teaching, lecturers should put emphasis to: discussing problems should be attractive and can arouse the interest of the educated; educators should not usually imply the conclusion of the problem, but should be good at stimulating the independent thinking of the educated and let them express their views; focus all attention on the topic and the focus of the debate and guide the further development of the discussion; before the discussion is finished, the teacher should discuss briefly so that the educated people can get the right views and systematic knowledge, correct mistakes and accept them unilaterally. Research method is under the guidance of the instructor, through independent exploration of innovative methods to solve problems. An educational and teaching method for acquiring knowledge and developing abilities. Generally speaking, the problem to be solved by the educated is the social

and scientific problem that has been solved. But this is still new to the educated. Under the condition that teachers do not provide explanations but only some materials and contexts, solving these problems requires creative research activities. The outstanding advantage of the research method is that the educated can get great training and improvement in the process of studying and solving problems, master the method of studying problems step by step, and have the ability to solve problems creatively. In Chinese singing style education and teaching, this educational teaching method is usually used for more complex vocal theory knowledge, Chinese singing style creation learning (such as song creation, graduation vocal thesis writing, etc.) and other advanced Chinese singing style research. For example, master's and doctoral studies and adult autonomous learning and research are mostly used. Therefore, this learning method has a great impact on a person's talent and career achievement. To use research methods to investigate teaching, educated should be provided with the necessary conditions, such as corresponding materials, information and other necessary works. Educated people are encouraged to actively seek, collect and read all necessary information and find ways to create the necessary conditions; in research activities, educated people should be the subject, and the educated should be free to let the educated think independently. In order to explore and research, lecturers should not go beyond the team, but only give appropriate inspiration and guidance when necessary; there must be a process to develop the research ability of educated people. Usually, it is necessary to gradually transition from semi-independent research to independent research, from single problem research to complex problem research, and from participating in part of the research to master the whole research process. The classroom teaching of Chinese singing style education by activity method should change the tradition of sit-in classroom and introduce "action" into Chinese singing style classroom. Rhythm is one of the important components of Chinese singing style, and people's sense of rhythm is related to the sense of movement. The coordination of the sense of movement can enhance the sense of rhythm. Many people listen to voice music or sing songs. When playing Chinese singing style, they often beat or shake hands, feet, heads and bodies naturally. That is why. Some foreign Chinese singing style education and teaching systems, such as Dalcroze eurythmics, Carl Orff, Kodaly Zoltan and other Chinese singing style teaching methods, all emphasize from the hand rhythm, the use of language perspective, the students' existing life experience into Chinese singing style teaching. To explain and reproduce Chinese singing style, it naturally brings learners

into the world of Chinese singing style skillfully and arouses people's strong interest in learning Chinese singing style. In Chinese singing style classroom teaching, we should also put emphasis to make learners "exercise ". In this regard, Chinese singing style educators in China have made some useful attempts, such as the combination of singing and rhythm, performance, instrumental performance, and the combination of sound appreciation and sports experience. Starting with rhythm, language, practice, dance, performance, voice games and so on can train students' sound rhythm and guide students. For the older teachers, the classroom may be open, unnatural phenomenon. The teacher encouraged educated people to move on. Experience the beauty of Chinese singing style in sports. Another meaning of "activity law" is that Chinese singing style education should emphasize students' personal participation in various Chinese singing style activities. Participants personally participate in singing competitions, Carla OK singing competitions, chorus, band organization, training and many different forms of vocal activities, such as performances, to experience the fun of Chinese singing style. This personal experience of students participating in various sound activities, the cultivation of students' spirit and emotion, the improvement of students' sound aesthetics and the development of students' sound aesthetic ability will play a certain role in learning all kinds of phonetic knowledge and skills. The colorful form of Chinese singing style activity is an important way of Chinese singing style education. It promotes and complements each other through the power of Chinese singing style classroom. Compared with extracurricular teaching, extracurricular Chinese singing style activities can be more extensive, more diversified, more frequent, more extensive and more popular. Extracurricular Chinese singing style activities are also conducive to promoting students' physical and mental health and to cultivating and developing students' Chinese singing style talents and professions. In Chinese singing style teaching, lecturers should put emphasis to all kinds of Chinese singing style activities to create a good Chinese singing style environment for the educated. It is also necessary to organize the trainees to actively participate in various vocal activities so that the trainees can develop and consolidate the various vocal knowledge and skills they have learned through various vocal activities in the classroom, so that the trainees' Chinese singing style can participate in the creation, activities and development of sound. There are many ways of Chinese singing style education. Other teaching methods include reading teaching method, Situational Approach and so on. In addition, different Chinese singing style teaching

contents have different specific methods in teaching methods. For example, Chinese singing style skill education, instrumental music skill education and Chinese singing style appreciation education have some specific education and teaching methods different from other educational contents. In the following sections, we will discuss different educational content. In teaching practice, according to the specific content of Chinese singing style education, the specific situation of the recipient and the teacher's own situation, we should flexibly use various teaching methods to creatively carry out Chinese singing style education activities.

1.2 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 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.

1) The method of Bel canto promotes the development of national music, as well as a standardized and scientific voice. Chinese vocal music can learn from the beautiful voice open throat singing method. Open your throat, sing, Is the necessary way to sing a full and round voice. The most effective way to open your throat. It's a conscious exercise to stretch out your tongue and throat muscles outward can gradually establish the throat cavity, practice the strength of the pharynx wall. The law of national singing. To the unique language pronunciation characteristics, the sound is relatively forward, the throat muscle is easy to tighten, the breath is shallow not deep, this needs to learn from the beautiful singing method "open throat" square Law, so that excess muscle strength in the vocalization of liberation, the full use of vocal cords singing, so that the sound is more relaxed and flexible. Therefore, teachers can not stick to the rules in the teaching

process, ignore The connection between knowledge, to open mind, flexible teaching. put emphasis to guidance. Students learn from the beautiful sound in the vocal method of "open throat" singing characteristics, so that the national voice. Music is more round and flexible.

2) Draw lessons from the beautiful singing method to promote the Chinese singing style to a higher level. It's a very complicated process, and it's all in common. The vocal body should be connected together as a whole, and the resonance timbre of different sound regions should be obtained. Unity, Chinese singing style in the establishment of resonance cavity is relatively single, there is no distinction between the use of to the role of "pipeline ", many singers have obvious high and low voice areas in singing. The lack of uniformity in vocal position is largely due to the lack of overall co-existence. Ming, only the pursuit of local sound, I sound very loud, but in fact difficult to spread far, sound is also difficult to form a three-dimensional feeling. Therefore, teachers should make clear the national voice when teaching. The malpractice of music in sound, skillfully draw lessons from the pronunciation advantage of beautiful sound, guide students to take advantage of their strengths and avoid them Short, the Chinese singing style and beautiful sound skillfully fusion, master the most scientific, perfect pronunciation skills, coincidentally. Improve the aesthetic sense and level of Chinese singing style.

3) Draw lessons from the beautiful singing method to promote the wide dissemination of Chinese singing style to the world .One of the notable features of Bel canto is that Bel canto adopts mixed vocal area singing to seek true sound. The proportion of true and false sounds is strictly controlled according to the level of sound area keep the sound coherent and long. Mixed sound training combines the functions of real sound and false sound skillfully. The real sound makes the sound strong and full, and the false sound makes the sound soft and light. Chinese singing style because of the use of more real sound, more clear, so in the work. The interpretation and choice of the product will be limited to a certain extent, if we can learn from the mixed singing method Further expand the range and unify the sound area. Teachers make this clear in the course of teaching The shortcomings of Chinese singing style, guide students to learn from the beautiful singing method, and give students specific reality Practice guidance.

4) learn from the beautiful sound in the pronunciation of the charm of the skills to promote better students through the Chinese vocal communication. The teaching of Chinese

singing style should also draw lessons from the characteristics of beautiful sound pronunciation. To pronounce words in the people

The Chinese singing method has always been in the first place, in the study of national singing method, only to achieve clarity. It is far from enough to pronounce words. In addition, we should put emphasis to the combination of words and sounds. The emphasis on the strength of the head is conducive to the stability of respiratory support, the accuracy of the head and the rhyme of and the implementation of vowels should be combined and completed quickly, so as to achieve a clear pronunciation clear, sound through. The sound reduces the position of the throat and lifts the soft palate and the posterior pharyngeal wall when it is pronounced a solid pharyngeal cavity can be formed in the mouth, breathing more coherently and making sound more flat Steady, round, grinding away the corners. The singer should put emphasis to emotion in the process of according to the font The expression, can imperceptibly promote the expression of charm. Many national vocal singers are to meet the audience's visual aesthetic needs, in line with the trend of development in the pluralistic era, will be in the people to add the elements of beautiful sound to the folk vocal music, learn from the pronunciation skills of beautiful sound, such as the current popular The song "Evening outside Moscow ""I Love You China" and so on, which is taught for music teachers learning provides guidance, traditional Chinese singing style too much attention to pronunciation, resulting in music emotional strong, teachers in the teaching process need to guide students to learn from the sound of pronunciation skills to do appropriate adjust, make the voice more coherent, more light, convey the singer's emotional experience, and not just clear lyrics.

1.3 Zhan Li juan

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.

1) Put emphasis on to the aesthetic as two important singing methods of vocal music art, the expression of beautiful singing method and national singing method are different, but they can infect the audience with their own unique singing style and obtain the recognition and support of the audience. It can not be underestimated to the development of modern vocal music. For example: in the aspect of overtone, the beautiful singing method is richer; in the aspect of voice spectrum, the folk singing method is more intense, and the fusion of the two will receive better singing effect. In the vocal music art performance of the Chinese nation, the audience is ordinary people. They are difficult to understand the beautiful singing method and often encounter problems of appreciation. For example, many Chinese people think that the beautiful singing method is loud and clear. Therefore, the effective fusion of the beautiful singing method and the national singing method must change the singing mode. Only by put emphasis to the embodiment of the public aesthetic can we sing the modern vocal music with infinite charm and easy to understand.

2) Put emphasis to the expression of national emotion, the existence of any kind of art has its own appreciation value, more importantly, the transmission of emotion, vocal music art performance is the same, which reflects the national emotion in vocal music performance is very important. In essence, the beautiful singing method comes from the western countries, and the national singing method is the crystallization of the wisdom of 56 nationalities in China, and there are significant differences in the expression of thought and emotion between the two. For example: the beautiful singing method is round and thick, giving people a serious feeling; the emotional atmosphere of the national singing method is strong and the rhythm is cheerful, which indicates that Chinese appreciators are more inclined to sing the tune of joy and happiness. Therefore, in the process of the fusion of the beautiful singing method and the national singing method, we must put emphasis to the affectionate expression of the singer and the expression of

the Chinese nation's emotion, and strive to achieve "sound and emotion ", not only to learn from the beautiful elements, but also to meet the appreciation needs of modern listeners.

3)Put emphasis to the expression of people's life, art comes from life, higher than life, and finally return to reflect the life of the masses. For an excellent vocal singing, it is not grandstanding, but close to the public, asking the singer to express the life of the people from the heart. In our vocal music singing, the national singing method can naturally meet the needs of the audience, it has a more mass basis than the beautiful singing method. Because of this, when singing, beautiful singers must dig into the characteristics of national singing, use it flexibly, win a wider audience, fully express the life of the people, and gradually improve the acceptance of beautiful singing among the masses. Once the beautiful singing method absorbs the characteristics of the traditional national culture, it will help the diversified development of vocal music art in China, and at the same time, it can greatly improve the level of vocal music singing art in China.

Table 10 Teaching method Chinese singing style comparison table

	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	

From table 5.2 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. Teaching method

1.1 Cai 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.

1.2 Wang Lu ping

For a long time, Chinese students often learn too much about vocal singing skills, rather than talking about singing skills like western Chinese singing style teaching, more emphasis on emotional expression, many students sing skills have almost perfect, but is to let the listener cannot and cannot be integrated into their Chinese singing style works, cannot understand the true feelings of the song. Although with the gradual integration of Chinese singing style culture in the world has been gradually improved and improved, it is still a problem for most students. Because of the limitation of the teaching time and the Chinese singing style teaching process of the two parts of vocal practice and song singing, the teacher has not guided the students to handle the work well Product class time is over, gradually make students think that Chinese singing style

singing skills seem to be more important than song processing, ignoring the importance of song emotional processing, so that students cannot sing with emotion, but cause different sound skills problems appear. At the same time, on the basis of the initial understanding of Chinese singing style, students often do not take into account the influence of their own sound conditions and other factors, under the comparison between students, regardless of their actual singing skills blindly require teachers to arrange Chinese singing style works that are difficult or unsuitable for their own sound characteristics, they sing whatever they want, and refuse to accept the shallow arrangement of teachers and practical vocal works. In addition, individual students also blindly pursue the high-pitched singing, although the high-pitched singing is very important to the expression of a vocal work, but blindly pursuing the high-pitched singing or excessive singing and neglecting the middle and low-pitched sound training, both cannot achieve good sound effect, but also greatly damage the students' vocal cords, which reflects the students in song singing too much tend to sound skills, but ignore the most important song emotional correct expression. Therefore, as every normal student actively establish their own learning purpose and mentality, based on their own level of education and musical quality, Starting from their own sound conditions and musical feeling, use their own sound characteristics to sing, whether in the singing skills or emotional processing of mutual integration, so as to sing a beautiful sound.

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, a Chinese singing style works and opera, etc., to the collective class and class teaching mode, and gradually infiltrated into primary and secondary University The Chinese singing style works in the textbook lay the foundation for the trainee training in junior year. 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 University, 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.

1.3 Zhan Li juan

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. . Lecture-based teaching methods using lecture-based teaching methods can be conducted in stages, in the form of group classes, group classes and group classes. In the freshman year, there are lectures on the basic theory of Chinese singing style, and in the sophomore year there are lectures on the in-depth understanding of different types of Chinese singing style works for different composer's creative style. An auxiliary lecture on Chinese singing style practice training in the junior year, from the future employment trend Fa, starting from the practical needs of teaching in the future, correctly guide students how to carry out practical training. During the senior year of senior year, per-interviewing and training are conducted. First of all, the collective class as the unit of Chinese singing style theory lectures. In addition to the technical theory of Chinese singing style teaching, the main contents or subjects of Chinese singing style teaching are the classical famous songs and famous operas in ancient and modern times and ancient times. Paragraph. And the lyrics themselves, is a high ideological and

artistic literary works, in addition to the choice of opera lyrics, there are opera plot, background, character characteristics, plot development and other aspects of knowledge and content. In addition, Chinese singing style is inextricably linked to other sister arts.

Table 11 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	

From table 5.3 shown that same teaching technique is focus on personal skills development and different are consist of : Freshmen, sophomore and master, junior and senior.

4. Chinese singing style teaching practice

1.1 Cai Meng

1.2 Wang Lu ping

1.3 Zhan Li juan

Chinese singing style practice training is the continuation and perfection of Chinese singing style teaching skills training, and Chinese singing style teaching skills training also provides an important support for Chinese singing style practice training, the two complement each other and promote each other. The traditional teaching of Chinese singing style also often leads students to practice training, but only blindly carry out a single out of practice performance activities, and only for the higher level of singing students, and cannot let every student get

Chinese singing style practice training, its status quo, we must adopt Chinese singing style teaching practice to carry out a variety of training methods, in order to improve the process of Chinese singing style teaching reform.

1.1 Cai Meng

The study of Chinese singing style skills and related theoretical knowledge must be deepened and perfected in the stage of Chinese singing style learning. The students of Chinese singing style need to use their theoretical knowledge and skills to integrate into the actual singing in order to enhance their singing level and ability. At present, the music department has set up many teaching practice bases, and set up co-construction units with some literary and artistic groups into carry out practice performance activities regularly, but these practice activities are only for the students in the direction of Chinese singing style, not every student can participate in it. First, Chinese singing style In addition to participating in a wide range of practical performance activities, because of the differences of students' performance sites and audience's appreciation ability, students cannot get better opportunities to exercise through the opportunity of going out to perform, which makes all Chinese singing style teachers, supported by the right of the music department, arrange some musical short plays or choose some opera passages according to the differences of sound conditions, sound differences and performance ability of different students. In the repeated training gradually give students more space, let them participate in the actual performance arrangement activities, which not only enhance the collective sense of honor among students, but also from their actual performance, improve their performance, arrangement, organization and other aspects of the ability, and then lay the foundation for students to work in the future. Second, with different forms of music, many students in the music department have been able to hold a concert to be proud of, which can serve as a summary of their four-year college Chinese singing style study, but so far, only a few of the students in each class have held a concert, this pair it can be a pity for students. Therefore, under the active encouragement of the Chinese singing style teachers, the students can hold individual, two to three people and multi-person concert according to their own actual conditions to prove the actual singing level of the students in different styles and different types of concerts, so that the students can draw a perfect conclusion for the four-year Chinese singing style study.

1.2 Wang Lu ping

The first is the training of students' vocal singing skills. This stage is a training method for students in the early stage of Chinese singing style University. Unlike speaking, Chinese singing style is a kind of vocal way that people sing through their own vocal organs with certain melody and rhythm. Therefore, students are required to master the correct way of vocalization and be able to pronounce correctly. This stage is a correction and exercise of vocal organs. Because it is the early stage of Chinese singing style learning, the students are not skilled in the control of sound and airflow, and the Chinese singing style works selected in this stage can not be too big and too difficult. There are a lot of classical vocal works suitable for this stage Teachers and students are required to cooperate fully in the teaching of Chinese singing style. Teachers guide and correct students to complete these Chinese singing style works through reasonable selection of Chinese singing style works. Therefore, the teacher's choice of suitable Chinese singing style repertoire is very important.

The purpose of the music department is to arouse the practical ability of all the students, and many students have no self-confidence to go to the stage for practical training because of their own voice condition and stage fright. In response to this problem, it is necessary for Chinese singing style teachers to actively encourage students to sing in the normal teaching process, dare to show their voice to others, tell students that the tension in singing is normal for everyone, only in countless practical exercises to overcome stage fright and tension. For the sound of the average students in order to let them get the same Training allows them to conduct practice training in the form of chorus, chorus or accompaniment, so that students can learn about the planning, arrangement and sound of performances in the course of repeated practice training, so as to adapt to the programming in practical teaching. Therefore, on the basis of the existing Chinese singing style teaching practice, the author thinks that the music department should not only continue more places of practice training, expand the scale of performance, enhance the wide range of performance types, but also provide every student with the opportunity to sing solo, duet, chorus, accompaniment and chorus in different forms according to the actual singing ability and situation of different students practical training, through the strengthening of Chinese singing style teaching practice activities, so that students can easily face different types, different forms of performance activities, so as to apply these practical experience to the future teaching.

1.3 Zhan Li Juan

Periodically and in stages, students are organized to go deep into primary and secondary University for apprenticeships and internships.

The usual apprenticeships and internships are in the senior year, and years of practice have proved that it is only in the senior year that students lack the opportunity to repeat simulation training. Therefore, the author thinks that from the beginning of the sophomore year, we can carry out regular or phased training for students, and then the practice activities in the field in the senior year will be more beneficial to the effect of students' practice activities. From the beginning of the sophomore year, the students are given regular and phased apprenticeships, which do not have to be too long, nor do they just take the way of listening, through Chinese singing style teachers. After the explanation of the purpose and content of the trainee, the Chinese singing style teacher organizes the simulated classroom training or the organized students to go deep into the primary and secondary University to carry on the practice teaching probation activity successively. After entering the senior year, on the basis of the trainee training, let the students really go deep into the actual teaching practice through the post practice, through their own initiative to find the problem, solve the problem, and then gradually improve the actual teaching ability of the graduates. At the same time, in order for students to be able to cope with the basic music education, it is far from enough to practice in the simulated classroom. In the process of teaching Chinese singing style, it is clear that students carry out Chinese singing style. The purpose and significance of the study, through scientific singing methods for different styles, different types of Chinese singing style works singing, especially to be familiar with the primary and middle University students favorite Chinese singing style repertoire. Then, Chinese singing style teachers take the initiative to lead students to go deep into music education in primary and secondary University, let students first feel the atmosphere of basic music teaching, communicate with primary and middle University students, familiar with them under the guidance of Chinese singing style teachers, understand their preferences, and then make clear their goals and directions in Chinese singing style learning later, and gradually reach the standard of music teachers in excellent primary and secondary University through mutual cultivation with Chinese singing style teachers.

In short, the result of Chinese singing style teaching reform must be tested through practical training, Chinese singing style practice training is to apply the rich Chinese singing style theory knowledge and singing skills to Chinese singing style practice training scientifically, combine theory with practice organically, enhance students' singing ability through repeated practical performance activities, stage play, concert and apprenticeship and practice activities to enhance the future employment opportunities.

Strengthen the training of pronunciation through recitation practice

College Chinese singing style teachers should not only rely on the traditional classroom teaching methods, but also carry out some extracurricular activities related to pronunciation training to strengthen students' flexible use of what they have learned. For example, Chinese singing style teachers can deepen students' scientific understanding of pronunciation through recitation exercises. First of all, recitation exercises require students to express the initials, vowels, tones, etc. of each word completely, and at the same time require them to be able to read the strain accurately, which are important basic contents in the pronunciation training. Secondly, some recitation training should be carried out properly to consolidate and promote Chinese singing style classroom teaching. The effect has a more positive effect. The pronunciation training emphasizes the occurrence and the reasonable use of the breath, and the recitation also has the strict request to the breath, the vocalization, therefore, for the student, has mastered the recitation reading skill, is a good learning Chinese singing style course the shortcut. In the end, the practice of reciting in Chinese singing style course, on the one hand, broadens the content of classroom teaching, and helps to enhance the interest and enrichment of Chinese singing style teaching, on the other hand, through recitation practice, it can create corresponding teaching situation for students, so that they can have a visual feeling in learning the content of pronunciation training, and give their own sense of work Understanding. From the above analysis, it is not difficult for us to see that the proper integration of recitation practice in the pronunciation training of Chinese singing style teaching has a positive effect on improving the quality of Chinese singing style teaching, and teachers should choose it flexibly in the course of practical teaching, in order to maximize the students' Chinese singing style singing ability and promote the overall development of their music comprehensive literacy.

To sum up, the foundation of Chinese singing style art lies in language, only by fully mastering the pronunciation skills and the charm of the line, can we interpret the ideological content of the song with the attitude of sound and emotion, and deeply touch the audience's heart, and produce emotional resonance and communication, so as to achieve the purpose of enhancing the connotation value of the work. On the one hand, it is necessary for the students to master the correct pronunciation skills, on the other hand, it is also necessary to strengthen the students' understanding of the pronunciation skills by means of breath training and reading aloud, so that they can interpret a song vividly and completely. Han, fully show the unique charm of Chinese singing style art.

Table 12 Chinese singing style teaching practice

	Different point	Same point
Cai Meng	1. Networking with local units 2. give a concert	Strengthening training and practical performance capacity
Wang Lu ping	1. Chorus training 2. Piano accompaniment training	
Zhan lijuan	1. Regular and phased practice, in practice at work 2. demo class 3. Pronunciation 4. Recitation Training	

From table 5.4 show that the same Chinese singing style teaching practice is strengthening training and practical performance capacity and different are more point like on table

CHAPTER VI

Guidance of vocal teaching plan

The lesson plan for teaching Chinese sing song

This chapter presents suggestions for teaching Chinese singing. The researchers compiled data from studies of chapters four and five and write them as recommendations for general teachers who want to make singing teaching better.

1. Guidance on teaching rules
2. Guidance for Development of Chinese singing style
3. Guidance for Conclusion: Strengthen the students' theory
4. Guidance for Regulate the handling of songs

1. Guidance on teaching rules

Breathing is natural over instinct, and the body breathes through the inhalation of oxygen, exhaling carbon dioxide, gas exchange. The breathing of singing is somewhat different from that of our daily breathing. Singing also assumes the physiological functions of gas and conduction, holding and controlling, providing pressure and physical functions, and assuming the role of motivation. Now acoustics holds that breathing plays a vocal role in the singing process, and the breath produced by breathing is the energy of sound. In addition, breathing is not only the material basis of vocal art performance, but also the motivation and momentum support of singing emotional edge.

Chest and chest breathing

Also known as diaphragmatic respiration. Is the use of chest, two-rib diaphragm, abdomen and waist abdomen joint control of breathing methods. This breathing method takes advantage of the first two and avoids their drawbacks. It overcomes the problem of shallow chest breathing. And overcome the ventral breathing, the breath over the dead weakness. he full use of the comprehensive skills of human respiratory organs. Deep breathing, large capacity, good elasticity, strong ability, quick response, uniform control. Chest-abdominal combined breathing is

the best support and physical effect for exerting the physiological advantage and potential of respiratory organs and producing the power of vocalization. thus vocalizing resonance for the singing and business development. Skills and expressiveness provide important technical support. Is the Chinese and foreign music generally agrees and adopts the correct breathing method. Its characteristic is that the first chest-belie combined breathing can fully mobilize the role of the body's respiratory organs pleura intercostal muscle, diaphragm abdominal machine and so on cooperate with each other. Work together to control the breath. To the extent that it has played a connecting role. The diaphragm and open ribs are the same as when you breathe in Time and use. This will allow for a full expansion of the chest and enhanced information capacity. Second, chest and abdomen combined breathing is the ability to control the machine. Time becomes more natural, even and restrained, can reasonably and effectively control the level of sound, strength and color changes. The third obvious breathing fulcrum is that the vocal range of the singer is further expanded, and the three different vocal regions of the high University are balanced and unified. At the same time, it also provides a good sound effect and space range for the singers in the performance of music works.

The chest and abdomen breath combined breathing method is considered to be suitable for physiological science. Abdominal combined muscles are often easily manipulated with great elasticity and flexibility. It is not only the ideal area for storing a lot of breath, but also the ideal part for strengthening the breath. It is not only the ideal area for storing a lot of breath, but also the ideal part for strengthening the breath. In the storage of breath, this part is more flexible and elastic than abdominal breathing, and is superior to the thoracic cavity, and there is no excessive tension in the throat due to the elasticity of the enhanced breath. is affecting the quality of sound. For every vocal learner, should continue to learn, palm joint breathing method for holding the chest abdomen. Apply it to our Chinese singing style.

Simply applying chest and belly breathing to our singing is obviously inappropriate. Unify, interact, connect with each other, only then help us good correct singing method. The mid-belie combined breathing method is used in singing, and cannot put aside human instinct, respiratory consciousness and human natural physiological law. In order to master the chest and abdomen breathing method smoothly. Apply oral discourse to singing practice. Abdominal

combined breathing is not a simple combination of chest breathing and abdominal breathing. In singing, consider the two as a whole.

The main guarantee of the success of Chinese singing style teaching requires the teachers of Chinese singing style to improve their own quality, but more importantly, the improvement of Chinese singing style teachers' own ability should permeate into Chinese singing style teaching, and make students combine the theory and practice of Chinese singing style knowledge through the correct guidance of Chinese singing style teachers. First of all, the guidance of teaching, according to the actual situation of different students, sound conditions, sound species, their own music quality to formulate different teaching methods, Chinese singing style teaching has its own characteristics different from other subjects teaching, through scientific vocalization methods and flexible singing skills to perform Chinese singing style works with different styles and characteristics singing, so as to enhance the students' literary and artistic accomplishment, improve the ability to feel music, enrich the artistic treatment of different Chinese singing style works, and finally can accurately show the ideological connotation and artistic realm of Chinese singing style works. In the process of Chinese singing style teaching, it is necessary to guide the students to sing through their own cover singing on the basis of Chinese singing style teachers' training in Chinese singing style singing skills, and combine the basic Chinese singing style theory knowledge with practical singing, so that students can improve their singing ability through their own repeated learning and training. At the same time, Chinese singing style teaching singing style, singing posture and the artistic treatment of songs will affect the students, then this requires Chinese singing style teachers to teach students objectively through their own correct understanding of sound science and rich practice singing experience. Secondly, Chinese singing style teachers need to be strict with their own requirements, to set a correct example for students, from the Chinese singing style teachers to their own love of education, care for students, Chinese singing style teaching assiduously and practical teaching experience to guide students to understand the importance of music education normative.

In a word, with the continuous deepening and improvement of the reform of music education in higher normal University in our country, combining with the actual situation of Chinese singing style teaching in the music department, Chinese singing style teachers, through in-depth and meticulous analysis, research and solution of new phenomena and problems in

teaching, timely adjustment of Chinese singing style teaching ideas and teaching ideas, study and use scientific Chinese singing style education ideas and singing skills, learn from each other, promote the innovation and perfection of teaching theory, teaching content and methods of Chinese singing style teaching, so as to promote the improvement of their own Chinese singing style concept, scientific research ability and academic level comprehensive ability.

2. Guidance for Development of Chinese singing style

The inheritance and development of national Chinese singing style has become the carrier of carrying forward the theme of the times, and opera has been introduced into China for more than 60 years since the May 4th Movement. During the "May 4th" New Culture Movement, the opera art of our country was initiated; rectification period of Yan an, the opera art of our country was greatly developed; and during the third Plenary session of the 11th CPC Central Committee, the opera art took a diversified road. To this day, opera art has become a comprehensive art of comprehensive application of various modern technologies. It promotes the singing art and Chinese singing style teaching in China to a higher level. The famous opera "Liu Hu lan "," one by one water to a mountain ," in the initial stage of Chinese singing style learning by a large number of students singing, has become classical We should make full use of the language of opera and shape the modeling function of opera, which is the singing language of opera Chinese singing style. To achieve the image of the character and the combination of feelings and scenery. Third, cultivate the good national spirit art through the opera Chinese singing style through the affirmation of the value of respecting people. All along, our country maintains the whole concept of national unity and national unity; self-reliance and self-improvement consciousness of struggle; patriotic love for the people, worry about the country and the people, rise and fall in the world, equal responsibility, worry before and after happiness and happiness of the historical responsibility. These national spirits are well reflected in our national Chinese singing style, different subjects .The opera works of national style are all transmitted and infiltrated by artistic means.

music teaching repertoire. The important reason these operas are sung is that they promote the theme of the times. These Chinese singing style can be thought-provoking, cultivate noble morality, lofty ideals, excellent personality, good behavior. Give full play to the stage art

expression of opera Chinese language rich and colorful, distinctive dialect characteristics, so gave birth to different styles of folk songs. Opera art was introduced into China. Firstly, the art form of a song and dance drama developed with Chinese folk songs. Problems, opera is through the Chinese singing style and language of the artistic image of thinking and stage, communication, influence, infection of the audience. We should make full use of the language of opera and shape the modeling function of opera, which is the singing language of opera Chinese singing style. To achieve the image of the character and the combination of feelings and scenery.

Third, cultivate the good national spirit art through the opera Chinese singing style through the affirmation of the value of respecting people. All along, our country maintains the whole concept of national unity and national unity; self-reliance and self-improvement consciousness of struggle; patriotic love for the people, worry about the country and the people, rise and fall in the world, equal responsibility, worry before and after happiness and happiness of the historical responsibility. These national spirits are well reflected in our national Chinese singing style, different subjects. The opera works of national style are all transmitted and infiltrated by artistic means.

Fourth, the combination of opera and multiculturalism to expand the space for the development of art, widely speaking, culture makes a social phenomenon, but also a historical phenomenon, it is the product of long-term social development and people's creation. It is also a collection of national history, local customs, living customs, literature and culture, values and so on. It has the characteristics of diversity, region, mobility and time limit. Opera art based on cultural foundation has the same characteristics. Different countries, different nationalities, no geographical areas have their own style of art, these books in ethnic exchanges. Regional exchanges, changes in the role of the times will continue to blend development. Therefore, opera Chinese singing style should discover Chinese singing style from history and culture, find out the foundation of Chinese singing style, and interpret different forms of culture with opera consciousness.

Chinese singing style is the art of singing, the integration of technology and artistry. The Chinese singing style of colleges and universities should follow this principle. Chinese and foreign classical Chinese singing style is the development and precipitation of the history of Chinese and foreign Chinese singing style accumulation, is the history of Chinese singing style

set brilliant. Classical Chinese singing style works can be circulated, sung and applied teaching, is a good expression of their own. In the teaching of Chinese singing style in colleges and universities, it is of classical Chinese singing style works is inevitable. Whether national or world, classical Chinese singing style works are obtained in the teaching of Chinese singing style in colleges and universities. The extensive use of Chinese singing style education has made great contributions.

Timely updating of Chinese singing style teaching materials Chinese singing style teaching material is an important element of Chinese singing style teaching content, it is selected according to the Chinese singing style teaching outline, for the use of Chinese singing style teaching and students to learn the basic materials. In order to meet the needs of the social and economic development of the music department, it is necessary to find new Chinese singing style works through the extensive collection of teaching materials to meet the needs of the present social and economic development. From a teacher's point of view, often watch innovative music programs and concerts keep pace with the times and search widely for Chinese singing style works with the style and charm of the times. For foreign works, the same is true of traditional opera selections. From the point of view of the students, the teachers give more opportunities and conditions to guide the students to listen to the concert of the famous artists and the music performance of the major festivals, so that the students can hear their favorite Chinese singing style from the middle, so as to exercise the students' active singing habits, which cannot only enrich the students' singing works, but also make a lot of sound After entering the third University year, we can instruct the students to sing the music in the relevant primary and secondary University materials, guide the students how to sing through the form of class or group class, and teach them how to teach. In addition, according to the characteristics of normal students, students can be allowed to read some teaching materials in the course of normal teaching, so as to enhance students' teaching ability in the future. Therefore, the selection of Chinese singing style teaching materials on the basis of not violating the principles of Chinese singing style teaching, we should keep pace with the times, keep pace with the times, and widely teach more outstanding Chinese and foreign Chinese singing style works of new creations Timely update the Chinese singing style teaching library, as far as possible to seek new and change to better respond to the new period of Chinese singing style teaching. In a word, it is very important

to make the teaching content diversified in the reform of Chinese singing style teaching. After scientific and reasonable planning on the basis of Chinese singing style theory, the structure of the curriculum and the use of teaching materials, the teaching content of Chinese singing style should be richer, the innovative thinking and the characteristics of its diversity, so that teachers and students can actively participate in the teaching process, so that students can take the initiative to learn Chinese singing style, and then improve their singing level to the maximum extent, and play a more positive role for the upcoming basic music education.

3. 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 oral heart instruction, 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.

4. Guidance for Regulate the handling of songs

The Chinese singing style aims and requirements are music majors at arts colleges and universities, And compulsory courses for vocal music students. The purpose of this course is to help students establish a correct singing state, Mastering scientific vocal techniques, Basic vocal theory knowledge and skills, Able to analyze and process general vocal works, With a certain singing ability, Certain skills in artistic practice and teaching, Train diversified music performance talents.

2. recommended teaching materials and teaching reference books: vocal music selection, Li Binsu, Xu Lang People's Music Publishing House, Selected Chinese Art Songs, Feng Kang People's Music Publishing House newly compiled Chinese vocal music works, Huo Li, Liaoning, A Guide to Chinese Art Songs, Editor - in - chief, Shanghai Music Publishing House, 2003, Vocal Selected Works, Trial teaching materials in normal schools, Works (4) Xu Lang, Edited by Yan Huixian, People's Music Publishing House, 2003, Songs of Italy, People's Music Publishing House, 1955, Selected works of Chinese Vocal Music, Lang Yanyan, University textbook of Normal University, Yan Huixian, Editor-in-Chief of Selected Foreign Vocal Works, Shanghai Music Publishing House, 1992 Editor-in-Chief of 108 Italian Songs, Zhou Feng et al. Translated, World Book Publishing Company, Man Yuhua, Vocal Selection, 2000 Chu nfeng Literature Press, 1993, "I love this land: a choice of art songs by land ", Land again, Shanghai Music Publishing House, 2002

Zhou Feng, Zhu Xiaoqiang Translation and Editing, Shanghai Music Publishing House ,1996 Zhou Fengfeng, Zhu Xiaoqiang, Shanghai Music Publishing House ,1996. High Aria, Zhou Feng, Zhu Xiaoqiang, Shanghai Music Publishing House ,1996. Selected High Aria from Foreign Opera, Zhou Feng, Zhu Xiaoqiang, Shanghai Music Publishing House ,1996. The first year 1. The first stage 1) basic skills (breathing methods) connect and consolidate 2) the sound of the middle sound unified smooth practice 3)2-3 songs (Chinese and foreign)2. The second stage 1) expands the interval practice on the basis of consolidating the middle tone area. 2) practice vocal music 3)2-3 songs (Chinese and foreign)3. Stage 3-1) more complete expression of vocal music 2) Italian basic practice 3) 3-4 vocal music works (Chinese and foreign music), Includes 1-2 Italian works. The second year 1. The first stage 1) restore and consolidate the sound state 2) analyze and deal with the holiday assignment 2. The second stage 1) tone training 2) learn to master the style of art songs 3) master 2-4 home art songs. 3. Stage 1) Understanding the basics of opera 2)

Experience the plot and character psychology of opera 3) Learning Chinese and foreign opera works suitable for students 3-4 in tones 4) Reviewing and consolidating the sound works and techniques learned in two academic years, and prepare for further elective courses

Chinese Modern Art Songs including Huang Zi, Songs of composers such as Xian Xing hai, Nie Er)2) well. vocal works by composers such as Scarlatti and Handel.3) opera selections by classical composers such as Grouck Mozart 4) songs of contemporary Chinese art such as Shi Guang nan, Lu Zai yi et al .(5) German and Austrian art songs (mainly works) Franz Schubert works, Including Wolf, art songs by Mahler and other German and Austrian composers)6) Gioacchino Rossini, Gaetano Donizetti, Vincenzo Bellini et al. vocal works (taken from the general opera)7) ancient Chinese poetry and songs 7 class hours 4 years 1) France except Germany and Austria, Russia and other art songs 2) Verdi, Excerpts from Italian operas by Puccini and other composers 3) art songs adapted from Chinese folk songs 4) selected works of contemporary Chinese opera 5) selected works of opera outside Italy, For example (Mozart's opera "Carmen", Charles Gounod, Giacomo Meyerbeer other composers and French opera). Annex: due to the particularity of vocal music teaching, The teaching is in progress to adjust the evaluation of different students according to the field situation.

Chinese Part of the Music Teaching Reference

Chinese singing style is an ancient civilized art, which has a special effect on people's thought, morality, emotion, intelligence and body and mind. Chinese singing style is the most direct expression of people's thoughts and feelings of the art form. As we all know, paintings, articles or handicrafts can be read and appreciated by people once they are created by the author. People can understand the author's creative intention through vision, understand the content and style of the work, so that they can infect and inspire people. Singing is an art of hearing. Although a song is written by a lyricist and composer, it stays on paper after all. People can not hear and appreciate it directly from the paper. Singers should respect the composer's original creation and analyze and understand the song according to their own research, research and processing process in order to better grasp the connotation of the song and make its "music soul" true. Therefore, the processing and playing of songs is particularly important. If the Chinese singing style teacher wants to really handle the song and perform well, he should usually work on the following

aspects:(1) Familiarity, understanding and analysis of works. To sing well, you must first be familiar with the work, understand and sing accurately.

You don't know if the score and lyrics are wrong. Of course, you can't accurately express your content and style. When you get a song, you can prepare the following three aspects :1" explain to the author the background and core ideas of the work. Art can reflect the spirit of the times and social phenomena. Each song will inevitably reflect the social changes, political ideas and life background of a period of time. Singers should use the inner meaning of lyrics to tap into the essence of ideas around song themes, such as the core ideas expressed in songs. The understanding of life or the true emperor of the motherland, the love of the nation, the respect for nature, or the satire of depravity and ugly social phenomena. To really understand what the author wants to say. For example, the song "Man Jiang Hong" is a combination of ancient tunes and Yue Fei, a famous anti-gold figure in the early Southern Song Dynasty. This song has solid melody, strong emotion and strong and steady style. It expresses Yue Fei is memory of the difficult years of the north-south migration, lamenting the humiliation of the country and his ambition to "restore the ancient mountains and rivers. At the same time, it is necessary to analyze the melodic line characteristics of songs. Melody is one of the most expressive elements in Chinese singing style. Mozart said ," Melody is the soul of music ." "One of the important reasons a good song can be exciting is that it is sometimes high, sometimes low, sometimes irritable, sometimes euphemistic.Melodic lines in songs can usually be divided into three types: upward, downward and parallel. They usually combine with each other and appear in songs; upward melodic lines usually show gradual rise and excitement; when singing, they usually need to be represented by a growing sound. For example, the first four of the five bars at the end of "Life is so beautiful ", of course, sometimes some melodic lines become weaker or weaker, but this is rare. The concert will gradually relax, relaxed mood, more positive tone and so on. It usually sings in a gradually weakened and stable voice. For example, the beginning of "the spring water of the frontier is clear and pure ": the spring water of the frontier is pure. The singing of the frontier warms people's hearts. "Many songs are composed of up and down melodies, like undulating" waves ". The sound of singing becomes stronger and stronger with the upward direction, and sings the feeling of fluency and flexibility. Usually in the song by the homo phonic repeated and formed a melodic line, sometimes before the ups and downs of the melody, can be like a slight gradual strength of

singing, in order to produce a greater gradual strength, as in the "Three Gorges situation" as Piper to catch the sheep, love from childhood in the rain, I wave to hold the boat ." Melodic lines are nothing more than upward, downward, parallel and their combination. It is worth noting that their classification refers to the general trend in songs, not rigid, fixed, we should make a comprehensive analysis and complete understanding of songs. We must also master the rhythm of the song. Rhythm is the backbone of Chinese singing style and the core of musical sense. When we master the rhythm of songs, we must be energetic and energetic to be accurate and stable. it is well known that the accompanying motion characteristics of two beats are strong, weak/strong and weak. The three beats are strong, weak, strong, weak and weak; the four beats are strong, weak and weak. When singing, will sing strong beat, and weak beat will pass, so there is rhythm. These seem to be very common knowledge, but in the practice of singing songs, it may not be easy to achieve, or even often ignored by the singer, resulting in a lack of basic fluency in singing songs. In addition, we must also pay attention to the relationship between rhythm, speed, singing fast rhythm, should have a stable sense of rhythm, to be fast and not chaotic, should pay attention to the melody is relatively stable and coherent. If you jump forward tightly, it will inevitably mess up and destroy the whole song. And when we sing slow songs, we should sing it fluently and slowly. No stagnation, otherwise it will appear heavy and stiff and lose the rich expressiveness of the song.

mastering the speed and intensity of songs is an extremely important factor in Chinese singing style performance, both of which play an important role in Chinese singing style performance. Different songs sing at different speed and intensity, and the vocal image is completely different, sometimes even different from the composer's creative intention. Therefore, a song must understand it, analyze its rhythm, melody and artistic style, and then accurately grasp its speed and intensity, in order to truly and delicately reproduce the author's creative intention. The different content of Chinese singing style works requires different singing speed. Speed is roughly divided into three types: slow, medium and fast. Generally speaking, songs of praise, silence, contemplation and sadness are usually sung slowly, such as "Ode to Yan an" and "lullaby ". Lyric, cordial, graceful and similar melodies are usually sung at medium speed, such as the name of the sea: and out of excitement, pleasure and vivacity, they usually sing quickly, such as the "bell drum" song. If you can choose and master the speed properly, you will also master the

emotional ups and downs and emotional pulsation of the song. From beginning to end, some songs always have the same speed and rhythm, but do not give people a dull feeling. For example, "Volga River Boatman", its shock lies in this consistent rhythm, and because of the development of sound music and emotional development, more songs, emotional pulse speed is constantly changing. Therefore, speed directly affects the characteristics, characteristics and basic images of human voice music. It is necessary to correctly deal with the singing speed of songs according to the content in order to improve the artistic appeal of Chinese singing style works, and improper handling of speed will destroy the image of human voice. For example, "on the Jialing River", the beginning of this song expresses the feelings of pain and uneasiness at a slow speed, and expresses the author's deep memory of his hometown because of the enemy's invasion and departure from his hometown. And, if you don't need speed, you can sing quickly, which gives a feeling of exultation. In short, you can't sing fast-paced songs, not slow-paced songs. "The score increases too long and the score decreases too short." Everything is based on the correct expression of the emotion and connotation of the song, and the correct arrangement of the speed of the song. Similarly, the intensity of Chinese singing style is closely related to the content of Chinese singing style. A song can get a clearer image of human voice and express the content of music more deeply through the change and contrast of intensity. Performance methods such as sound fluctuations, slowness, brightness, and retraction are closely related to skills that change strengths and weaknesses. The volume of a person can only make six speed changes in its most effective range: P, p, mp, mf, ff, f, sing in the lowest note f, and keep it in the lowest tone. Sing p and Pp. on the highest note. These are difficult advanced skills. However, if you can use the most content in the middle of the song, you should become stronger, weaker, stronger, weaker, stronger, weaker. Suddenly weak, and then do the conversion of true and false sound. Combine the research skills of university Chinese singing style teaching and music education with decline and gradual technology to enhance the artistic charm of songs. When singing a faint tone, there is no sound, and the strength gradually increases. When the intensity is high, the audience will feel more and more intense sound pouring into the song itself, your song will have a dynamic and strong attraction.

Master the climax of singing the strongest emotional expression in a song is the "climax" of the whole song, usually the highest main melody in the song, with a certain length (of course,

sometimes shorter), while the climax is that the song often appears in the following two situations : (1) climax occurs in the middle of the song, some in 3/4, some in 3/5, and so on. For example, the Russian folk song "Three Cars" appeared in the middle, " Look, this poor old horse ". The word "old" indicates that the author is strongly opposed to life in a dark society. (2) The climax appears at or near the end of the song. This is common in songs, and most of the songs we sing. For example, the last sentence of "Ode to Beijing ", " towards a better future ", expresses the people's boundless love for the capital and their desire for a better life. (3) It is not uncommon for songs to have no climax. For example, Schubert' lullaby, Soviet folk song Kitakyushu and so on, the melody of these songs is only slightly fluctuating, there is no big fluctuation and climax. Seize the climax of the song, singing must be highlighted. However, according to the different songs, we divide the singing methods into the following types: gradual: with the gradual development of music, the singer's emotional and sound intensity gradually increases. Until the highest tide.

For example, the folk song "Ga Da mer lin" in Inner Mongolia : " Little geese fly from the south, do not fall off the Yangtze River, do not take off. Suddenly a sudden orgasm sings, often emotionally because of the need for strong contrast. In the aria of the Italian opera "Gianni Schicchi ", " my dear father ", " the young man is handsome and beautiful, and shows the young man's strong love for men and women with a huge beat in the play. Suddenly, this singing method ends at the climax, full of strong artistic charm. Then, Shi Guang nan song of toast ended : " The sound is heavy, the wine meets again ." There is also a more special way of singing in orgasm, that is, soft (false voice) singing, although the voice is slightly feathery and slender. But it has its unique artistic charm! Many male singers are very good at using false sound techniques. The slender, sweet tones undoubtedly add intoxicating memories to their voice palette. For example, the famous Chinese songwriter Yu Yan "Pastoral" and Guo Song's "Wu Su li Boat Song ", the beautiful moving voice is refreshing, I can not help screaming! It is worth mentioning that when singing songs, we must deal with the singing method at the end of the song, and there are many climaxes of the song here. Some singers often divide the last word at the end of the song into two halves, such as "mother ", " tomorrow ", " motherland ", etc., and breathe freely in the middle, break the lyrics and separate the two characters. The change the original meaning is destroyed, language perfection is also destroyed. Therefore, this phenomenon should be eliminated at the end of singing, which is also a respect for art.

The key to singing is to make the voice full of emotion. The great sculptor Rodin said, "Art is emotion." Sound art expresses people's thoughts and feelings through various subtle and emotional changes of human voice. People have "seven emotions": fear, anger, sadness, thinking, joy, superiority and surprise. The ability to control subtle emotional changes is an important criterion for testing singers' singing and voice perception. Emotion plays an important role in singing.

Famous Czech singers Henry, Ferdinand and Einstein once said: "Expression is the soul of singing." Therefore, only when the sound and expression are equally perfect can singing be called "art". How can we enhance the artistry of singing and integrate our voices and emotions. This requires Chinese singing style teachers to carefully observe the current life, gradually accumulate materials and experience. The expression when singing is the natural expression of this classic and real emotion, so it can be vivid and moving. "Every voice comes from the heart," wrote Le Ji in ancient China. Man's heart is moving, things make it happen." The heart here is feeling, and this is rolling. For example, relying on the emotion of Chinese and Russian folk songs is the result of the influence of "things" as external things. However, if it is only full of emotion without artistic improvement, and directly on the stage, it will appear pale and boring, without aesthetic value. Imagine that a Chinese singing style teacher is full of real emotions, but he shouts hoarsely on the stage; or because the Chinese singing style teacher does not understand the content and emotion expressed in the song, he will sing like an endorsement or a running account. The highest source, but life is not equal to art. It is necessary to use art processing technology to give emotion, so that emotion can eliminate roughness, eliminate falsehood and retain truth, gradually embody and be artistic, and finally become profound and vivid. How to make people moved? As we all know, art needs to be exaggerated, and the real feeling in life is the meaning of artistic creation. Therefore, although our artistic emotion of singing originates from life, it should be higher than life. So, how to sing a song is real and meaningful? Tone accurately, whether enthusiastic praise or satire, each song has an emotional tone. Joy, sadness, or sadness; whether full of pride or emotion. Some singers have incorrect understanding and performance of their works. They are obviously sad and angry songs, but the singer's expression, tone and voice are happy; although the songs are really exciting and exciting, he may be insensitive and indifferent. Therefore, grasping the speed of mastering songs is an extremely

important factor in Chinese singing style performance, both of which play an important role in Chinese singing style performance. Different songs sing at different speed and intensity, the image is completely different, sometimes even with the composer's creative intention. Therefore, a song must understand it, analyze its rhythm, melody and artistic style, and then accurately grasp its speed and intensity, in order to truly and delicately create the author's intention. The different content of Chinese singing style works requires different singing speed. Speed is roughly divided into three types: slow, medium and fast. Generally speaking, songs of praise, silence, contemplation and sadness are usually sung slowly, such as "Ode to Yan'an" and "lullaby "Lyric, cordial, beautiful and similar songs usually sing at a medium speed, while excited, cheerful and lively emotions usually sing quickly, such as "playing the bell drum" songs. If you can choose and master the speed properly, you will also master the emotional ups and downs and emotional pulsation of the song. From beginning to end, some songs always have the same speed and rhythm, but do not give people a dull feeling. For example , " Volga River Boatman ", its shock lies in this consistent rhythm, and because of the development of sound music and emotional development, more songs, the speed of emotional pulse changing. Therefore, speed directly affects the characteristics, characteristics and basic images of human voice music. It is necessary to correctly deal with the singing speed of songs according to the content in order to improve the artistic appeal of Chinese singing style works, and improper handling of speed will destroy the image of human voice. For example , " on the Jia Ling River ", the beginning of this song expresses the feelings of pain and uneasiness at a slow speed, and expresses the author's deep memory of his hometown because of the enemy's invasion and departure from his hometown. And, if you don't need speed, you can sing quickly, which gives a feeling of exultation. In short, you can't sing fast-paced songs, not slow-paced songs. "The score increases too long and the score decreases too short ." Everything is based on the correct expression of the emotion and connotation of the song, and the correct arrangement of the speed of the song. Similarly, the intensity of Chinese singing style is closely related to the content of Chinese singing style. A song can get a clearer image of human voice and express the content of music more deeply through the change and contrast of intensity. Performance methods such as sound fluctuations, slowness, brightness, and retraction are closely related to skills that change strengths and weaknesses. A person's volume can vary only six times in its most effective range: P, p, mp, mf, ff, f, sing f, in

the lowest notes And make it in the lowest tone. Sing p and Pp. on the highest note These are difficult advanced skills. But, uh, If you can use the most content in the middle of the song, Should be stronger, Weaker, Stronger, Weaker, Stronger, Weaker. Suddenly weak, Then do the conversion of true and false sounds subconsciously focus on the expression of pain and misery. On the other hand, If it's not hot enough, Exaggerated and uncomfortable, The ideal effect will not be achieved. Sometimes I hear actors singing, Timbre, Intonation, Rhythm and sound are good, But I always feel like it's gone. Some things are unsatisfactory. This is a problem that should be solved, Sounds like "not enough ". In order to make the singing sound and emotion have a good sense of measure, You usually look at people and things in life, More taste, Think more, Watching more old actors perform, experience more when singing. In short, all skills are means, and their real purpose is to express emotions. As Tuscany said : " anyone who studies Chinese singing style, no matter how clever he is in vocal singing skills, if he lacks emotional expression, he is not an artist, but a craftsman, everywhere. But artists can find more productive people in millions ." From the above content, we can see that the processing and playing of songs is a very meticulous and arduous task, which needs a lot of analysis and fine processing from all aspects. Therefore, we must enrich ourselves in many ways, extensively contact various Chinese singing style works, listen to works of different times and styles, and constantly improve our sound teaching skills. More perfect expression of the song's "musical soul ", in order to more perfect display of vocal charm.

Recommended songs

"Ask" Yi Wei zhai wrote words, Xiao Yong mei composition. Song to sing stretch from, kind and simple, deep emotions, depression to have passion. The beginning of the symmetrical four phrases should be smooth, stretch, thoughtful feeling. Then the two falling melodies sang with a sigh, and then "You know how many sad tears there are in the mountains today ." To use the feeling of sigh, but also named the theme, express deep concern for the motherland.

The Yellow River Ballad is selected from the Yellow River Chorus. It is a telling folk song of the folk style. The first part describes the endless flow of the Yellow River and the beautiful and peaceful life of the Chinese people, for example , " the Yellow River runs east, the river is thousands of miles long." These sentences that express the river should sing coherently, give a kind of river continuous does not feel at the same time must be graceful lyric. The second

part of the main body to deep, painful, described the Japanese aggressors after the invasion of his wife and children scattered on each side of the tragic scene, such as "since the devil came, the people suffered seedlings ." Here's the mood Face to form a sharp contrast, there is a feeling of pain and sadness, singing "adultery burning" to be full of resentment, the final song to end in a deep mood.

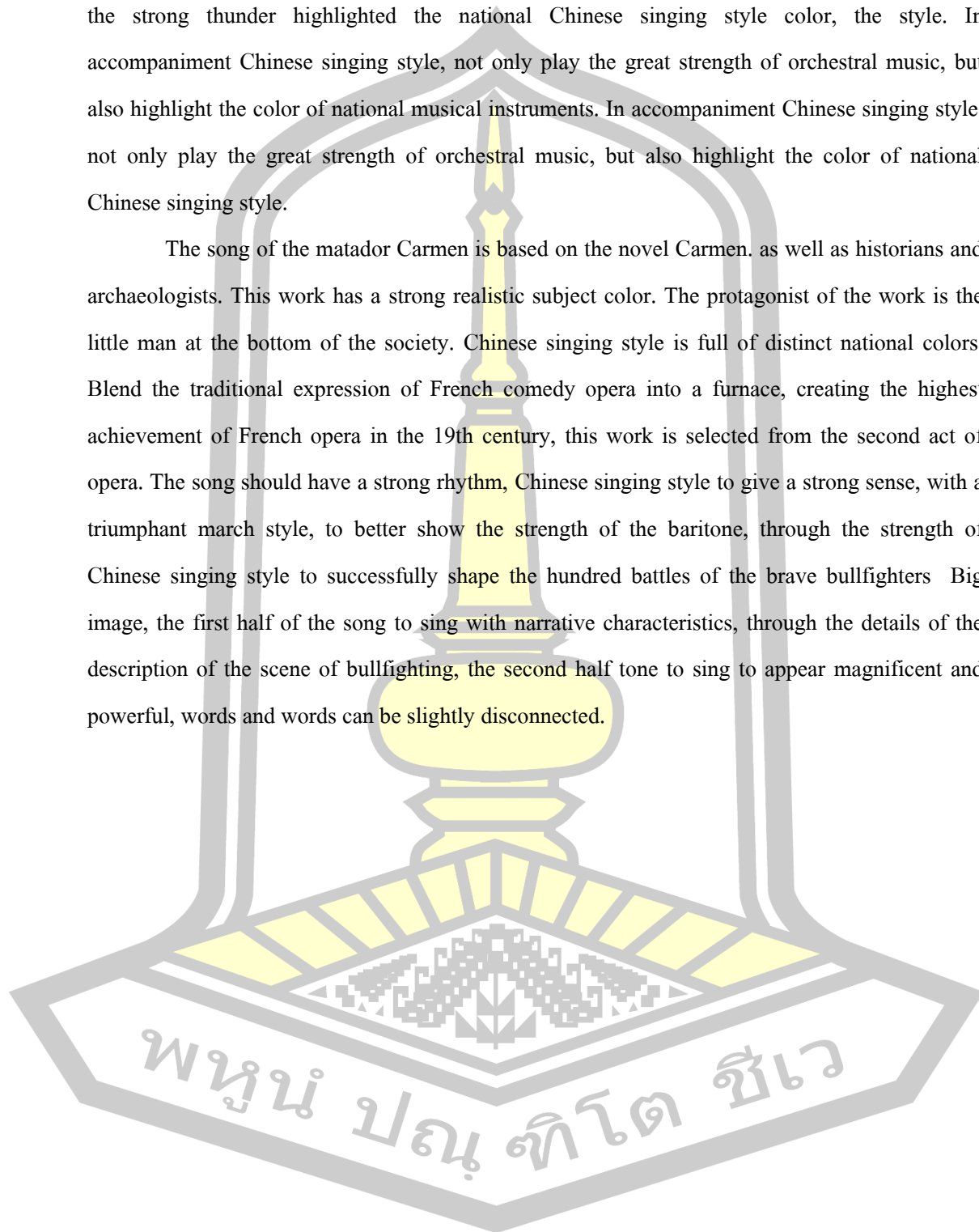
"Prairie Night" is a must-single song for men to learn Chinese singing style. Collection works to sing lyrical smooth no rich charm. The first sentence in the bass area, the melody is smooth, to sing a quiet and poetic beauty of the grassland night. The second sentence is in the development of the first sentence changes, the use of drag expression of deep feelings and thoughts. So to sing full of charm, in the high-pitched part of the singing to stretch open, give people a sense of aerobic. The third sentence rhythm changes to deal with the decorative sound, singing round and coherent, so that the feelings of missing more subtle. The fourth sentence comes from the development and change of the first sentence Echo. in the tail part to be more prominent national style. At the end of the two words can use false sound to highlight the quiet night and the distant grassland.

Ode to the Yellow River - The Chorus of the Yellow River This chorus works of words is not clear, Chinese poet, literary critic, formerly known as Zhang Guang nian. The music works are the great people's vocalists in China, the socialist revolution as entrepreneurs, the outstanding fighters of the new vocal movement. He inherited and developed the Chinese singing style road opened by Nie Er, which made the creation of revolutionary Chinese singing style of no production stage to a new height, and made great contributions to the cause of revolutionary Chinese singing style in in our country. He created the Yellow River Chorus because he integrated everything into the great war of Qin Dynasty. The magnificent epic. The works symbolize the Yellow River and reflect the real life of the revolutionary struggle during the War of Resistance against Japan. Through revealing the great strong character of the Yellow River, eulogizing the invasion of the foreign enemy of the Chinese nation and the belief that the Chinese people will win.

This work with its great artistic charm in the critical moment of the Chinese nation, blowing the horn, inspired the Chinese children to the front line to kill every inch of the land. "Yellow River Chorus" in the form of singing solo, duet, chorus, rotation, chorus and so on, in the

chorus structure has not only absorbed the Western Chinese singing style creation technique, has the strong thunder highlighted the national Chinese singing style color, the style. In accompaniment Chinese singing style, not only play the great strength of orchestral music, but also highlight the color of national musical instruments. In accompaniment Chinese singing style, not only play the great strength of orchestral music, but also highlight the color of national Chinese singing style.

The song of the matador Carmen is based on the novel Carmen, as well as historians and archaeologists. This work has a strong realistic subject color. The protagonist of the work is the little man at the bottom of the society. Chinese singing style is full of distinct national colors. Blend the traditional expression of French comedy opera into a furnace, creating the highest achievement of French opera in the 19th century, this work is selected from the second act of opera. The song should have a strong rhythm, Chinese singing style to give a strong sense, with a triumphant march style, to better show the strength of the baritone, through the strength of Chinese singing style to successfully shape the hundred battles of the brave bullfighters Big image, the first half of the song to sing with narrative characteristics, through the details of the description of the scene of bullfighting, the second half tone to sing to appear magnificent and powerful, words and words can be slightly disconnected.



问？

(1922年)

易韦素词
萧友梅曲

感慨 *P*

1=G 5 3. 2 1 7 1 2 3 — — 5 2. 1 7 6 6 7 2

你 知 道 你 是 谁？ 你 知 道 年 华 如
你 知 道 你 是 谁？ 你 知 道 人 生 如

mf

1 — — — 5 1. 1 3 4 5 6 5 — 2. 2

水？ 你 知 道 我 声， 语 开 得
器？ 你 知 道 救 花， 开 得

mf *P* *mf*

1 2 3 2 5 0 5 — 3 0 3 —

几 分 懊 悔？ 垂 垂！ 垂
力 何 沉 醉？ 吹 吹！ 吹

P 渐慢 *mf*

1 0 1 7 6 5 1 3 6 — 5 — 4 3 2 5 5 2 3 2

垂！ 你 知 道 今 日 的 江 山， 有 多 少 凄 惶 的
吹！ 你 知 道 全 世 的 波 澜， 有 几 多 温 良 的

P 原速 *pp*

1 — — 5 1. 1 1 — 5 0 3. 0 1 — —

泪？ 你 想 讲 讲 吗： 对， 对， 对。
哭？ 你 想 讲 讲 吗： 脆， 脆， 脆。

注：这首歌写于1921-1922年，是一首哲理性的艺术歌曲。要理解其含意，可重温当时历史。

Figure 3 Chinese song Ask

黄水谣

(1939年)

光未然 词
冼星海 曲

1=D 5 3 5 1 2 3 6 5 3 5 3 2· 3 1. 3 2 1 6 1

黄水奔流向东方，河流万里
长，
水又急，浪又
高，
奔着叫喊如虎狼，
开河渠，筑堤防，河东
千里成平壤，麦苗儿肥呀
豆花儿香，
喜洋洋。

渐慢

慢

自从

歌谱网
gepuwang.net

Figure 4 Chinese song Yellow River Chorus

草原之夜

张加毅词
田歌曲
宋承宪 伴奏

安静、优美地

美丽的夜色多
等到千里雪

沉静, 融

草原上只留下我的琴声
等到草原上送来春

(1)

曲谱上传于中国曲谱网
HTTP://QUPU.HR01.NET

Figure 5 Chinese song Prairie Night

斗牛士之歌

选自歌剧《卡门》

Votre toast, je peux vous le rendre ("Carmen")

〔法〕G. 比才曲

(1838-1875)

周枫译配

Allegro moderato (♩=108)

The musical score is presented in a standard Western format with a grand staff (treble and bass clefs) for the piano accompaniment and a vocal line. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4. The tempo is marked 'Allegro moderato' with a quarter note equal to 108 beats per minute. The score begins with a forte (ff) dynamic. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some triplets. The vocal line starts with a melodic phrase that is repeated and then continues with a more complex melodic line. The lyrics are written in both Chinese and French. The score includes measures 3, 6, and 9, with measure 9 starting with a forte (f) dynamic. The piano accompaniment in measure 9 is marked piano (p).

你祝酒， 我也要向你回敬，我很感谢你们的
 Vo-tre toast, je peux vous le ren - - dre, Se - iiors, se - iiors, car a - vec

Figure 6 song matador Carmen

12 *ff*

欢 迎。 我 们 斗 牛 人 和 诸 位 先 生，
 les sol - dats. Oui, les To - ré - ros, peu vnet s'en ten dre;

15 *sempre f*

都 爱 从 战 斗 中 把 欢 乐 找 寻！ 斗 牛 场 如 节 日
 Pourplai - sirs, pour plai - sirs, ils ont les combats! Le cir - que est plein, c'est

18

般 的 热 闹，从 上 到 下 让 观 众 坐 满 了。
 jour de fé - - te! Le cirque est plein du haut en bas.

21 *ff* *sempre f*

看 这 些 人 们 发 热 的 头 脑， 他 们 都 拼 命 地
 Les spec - ta-teurs, per dant la tê - te, Les spec-ta-teurs s'in-ter -

Figure 7 song matador Carmen

36 *p*

斗牛士，你要提防，斗牛士，
To - rè - a - dor, en gar - - de! To - rè - a - dor!

39

要提防！在战斗中你要想一想，
To - rè - a - dor! Et son - ge bien, oui, songe en com - bat - tant,

42

有双黑眼睛闪亮，充满了爱情，
Qu'un oeil noir te re - gar - - - - de, Et que l'a - mour t'at - tend,

45 *p* *rit. poco* *a tempo*

向你张望，正在向你张望！
To - rè - a - dor l'a mour, l'a mour t'at - - - tend!

legg. *colla voce* *ff a tempo*

Figure 8 song matador Carmen

48

51

55 *mf*

突然间, 大家都静下来, 大家都静下来, 有什么
 Tout d'un coup, on fait si - len - ce, on fait si - len - ce Ah que se

58

意外? 这紧要关头, 这紧要关头,
 passe - t-il? Plus de cris, c'est l'instant! Plus de cris, c'est l'instant!

61 *ff*

从那牛栏里奔出来一头牛! 这头牛, 它来势
 Le tau-reau s'é-lance En bon-dis - sant hors du To - ril! Il s'é - lan - ce, il entre, il

160

2008.1.17 11:00:00

Figure 9 song matador Carmen

64

凶 猛, 它冲倒 一匹 马, 和 马上的 长 矛 手!
 frap - pe! un che-val rou - le, En-traî-nant un Pi-ca - dor,

67 *ff*

观 众 在 叫 好, 公 牛 在 咆 哮, 公 牛 怒 气 仍 未 消, 它
 Ah! bra - vo! To - ro! hur - le la fou - le! Le tau-reau va il vient il

70 *rit.* *mf a tempo*

又 冲 过 来 了! 它 想 甩 掉 身 上 的 短 矛, 整 个 的
 vient et frappe en - co - re, En se - cou - ant ses ban - de - ril - les, Plein de fu -

73 *f*

斗 牛 场, 被 鲜 血 染 红 了! 他 们 都 跳 过 围 墙
 reur il eourt! Le cirque est plein de sang! On se sauve on fran - chit les

f p

Figure 10 song matador Carmen

76

逃 跑, 轮 到 你 来 逞 英 豪! 来 吧, 要
 gril - les! C'est ton tour main - te - nant! Al-lons! en

79

提 防, 来 吧, 来 吧! 啊
 gar - de! al-lons! al - lons! ah

82 *p*

斗 牛 士, 你 要 提 防, 斗 牛 士,
 To - rè - a-dor, en gar - - - de! To - rè - a-dor!

85

要 提 防, 在 战 斗 中 你 要 想 一 想,
 To - rè - a-dor! Et son-ge bien oui songe en com-bat - tant,

162

Figure 11 song matador Carmen

88 *dim.*

有 双 黑 眼 睛 闪 亮, 充 满 了 爱 情,
 Qu'un oeil noir te re - gar - - - - de, Et quel'a-mour t'at - tend!

91 *p* *rit. poco* *a tempo*

向 你 张 望, 正 在 向 你 张 望! 斗 牛 英
 To - rè - a - dor! L'a-mour, l'a-mour t'at - tend! To - rè - a -

legg. *colla voce* *a tempo*

94 *cresc.*

雄, 情 场 猛 将, 快 上 战
 dor! To - rè - a - dor! L'a - mour t'at -

cresc.

97 *f*

场!
 tend!

ff

Figure 12 song matador Carmen

Chapter VII

Conclusion Discussion and Suggestion

From this study, the researcher can conclusion the results, discussion, results and suggestions as follows.

1. Conclusion

From this research, the researcher can conclude the results as follows.

1.To examine the vocal pedagogy of Chinese singing style at Capital Normal University in Beijing,China . I found that the traditional teaching of vocal music mainly emphasizes the ability of vocal music singing skills, but greatly neglects the most important emotion expression, that is, the correct expression of the song emotion, which makes many students pursue the singing skill blindly, and do not consider the expression of the song emotion at all. Although vocal singing skills are very important, after all, there is no scientific and reasonable sound singing skills can reflect the perfect sound singing, but we can also say that under the support of scientific and standardized vocal singing skills, more to give emotional sound processing will be more able to truly express the true feelings of the song, vocal music works for the second creation..

2. To investigate the teaching techniques of Chinese singing style at Capital Normal University in Beijing,China . I found that in the actual vocal music teaching process, we can completely get rid of the traditional vocal music teaching single method, but not the early vocal training, through the direct singing of vocal music works to find the problem, and then combined with the resulting sound problems, into the appropriate vocal Etudes, vocal skills in the actual singing of songs to deal with vocal skills, so as not only to solve the problem of singing skills, but also to correctly interpret vocal music works in the passion of singing songs. At the same time, vocal music teachers need more in the course of teaching .It emphasizes the important role of emotion in singing songs, so that students can realize that the singing of songs should focus on emotion, analyze the basic organization form of vocal music works, understand and master the

songwriter and creative style, and then create vocal music works twice through students' own creative thinking imagination and association.

3. To guidance of vocal teaching plan of Chinese singing style . I found that in a word, to stimulate students' creative thinking ability, to strengthen students' deep processing of vocal music works through autonomous vocal music learning, to highlight students' personality development under the scientific guidance of vocal music teachers, to expand the broad thinking space, to fully tap students' potential ability, to fully mobilize students' association and imagination, to let students play their own sound characteristics, to sing their own original sound, to enhance students' self-confidence, and then to make normal students face the same problems in the future music teaching to lay the foundation of persistence.

2. Discussion

My intentions with this dissertation have been somewhat larger in scope than merely to provide an effective way of teaching music as a language through the weekly vocal lesson. It is my hope that some of these points can serve as further references for the importance of music in a student's overall emotional growth. It seems clear that by teaching music as a language, in its communicable capacity, the student will grow not only more cognitively intelligent but also more emotionally intelligent. By exploring how pitch, duration, intensity, and timbre eventually give way to emotional intent, a student will inevitably deal with his/her own emotional sense and consider the fact that it exists in other human beings. This would then necessitate a certain amount of empathy. It has often been said that what makes people "human," is their ability to sense emotion, so I am suggesting that music can help students recognize an internal ability to understand emotion and feel it while performing music. Already, science is beginning to support the thought that music is important in child development through real evidence that the human brain may be thoroughly stimulated during active participation in music, whether performing it or listening intently to it. In experiments, which confirmed that activity occurred in all regions of the brain during the acts of either performing or listening intently to music. First, establish and improve the teaching system. One is to explore new training programs, The education system of Chinese singing style is not perfect enough, which seriously restricts the development of Chinese singing style, It is difficult to cultivate a high level of Chinese singing style graduates. This calls

for ethnic music schools Vocal music education should be actively innovative in ideology, rational layout of professional settings for the people The development of ethnic vocal music provides a platform. Second, improve enrollment policy, along with family planning guidance As a result of the aging of the population, the number of students is also decreasing, colleges and universities will be It is inevitable to face the dilemma of recruiting students, especially for art students Therefore, it is necessary to expand the enrollment plan outside the province and provide students for colleges and universities In order to form a certain scale of running a school, integrate local characteristics of superior resources, push The development of Chinese singing style.

Second, inherit and develop Chinese characteristics. Nationality is the soul of Chinese singing style, such as If the Chinese characteristics are lost, the Chinese singing style will be like a walking corpse, lost vitality and Vitality. The foundation of the existence of Chinese singing style lies in the characteristics of "nation ", which is taught in practice China must also use this as a basis, not too much according to the foreign singing method as the main teaching side Law, Chinese singing style must adhere to the Chinese character. Know the main characteristics of nationality, summarize And studying the laws of Chinese singing style, while adhering to Chinese characteristics, keeping pace with the times,Continuous innovation, learn from each other, common progress.

1. grasp the key points, step by step

In the long-term teaching work, it is not difficult to find that students' singing problems often do not exist alone,at this time, we must not be anxious, to learn to grasp the key, gradually solve the problem. For example, some students have heavy throat sounds, so if we keep emphasizing that students put down their throats, often can not achieve very good results, long time also easily hit the students' self-confidence. The opposite, such as if we shift our attention, focus our training on the breath, strengthen the support of the breath, and let the students gradually shift the strength of the throat to the breath. Over time, the students have established a new singing balance. The strength of the throat will gradually shrink until it disappears.

2. Lead students to develop their imagination

The study of Chinese singing style is abstract and subjective First, the cooperation of singing organs is invisible, secondly, the use of resonance cavity is different from person to

person, because everyone's body structure is slightly different, which also increases the difficulty of our teaching. How to make students "empathize" and let them find their own balance in their own body is also the direction that every Chinese singing style teacher has been struggling to pursue and explore. Practice has proved that imagination is indeed the best teaching aid. Imagination is the ability of people to create new images in their minds on the basis of existing images. In the teaching process of Chinese singing style, teachers can fully guide students to play their imagination, help students find singing state quickly, and improve teaching efficiency. For example, some students can't find a chest resonance, which makes him imagine the lungs rising like balloons after inhale, while the lower abdomen and throat squeeze the balloon up and down at the same time, and the balloon will always be filled with air before singing a sentence. Under this guidance, most students can quickly find chest resonance, saving a lot of teaching time.

3. repeat and consolidate patiently

The establishment and consolidation of singing state is a gradual process, no matter the level of students' understanding, the process of vocal music learning must be repeated and long. The correct sound is sometimes fleeting, and it is difficult for students to catch it by memory at once. Therefore, the process requires teachers to help students find and consolidate the correct sound patiently and repeatedly until the students reach a relatively stable state.

4. Encouraging Teaching

Confidence is a quality that any student who studies Chinese singing style must possess. However, due to the repetition of the learning process of Chinese singing style, many students lose their confidence when they do not learn. Even began to reject the study of Chinese singing style. Therefore, in this process, the encouragement and affirmation of teachers is crucial. When students make progress in singing, teachers should give appropriate praise, which will make students more enthusiastic about learning. When students have repeated problems, teachers should also give certain affirmation and encouragement. So that students will not be discouraged, can encourage students to progress.

3. Suggestion

In more recent millenarian, perhaps humans have become so accustomed to background music accompanying various activities that they are unaware of it as having any particular

purpose and no scientific basis. It has been my contention that the perception of musical form has always and will always serve to arouse emotion on a basic level. I would hope that, over time, general music educational standards are raised so that more people will be given the opportunity to be consciously and thoroughly enriched by music through this understanding. But first, a common understanding must be formulated between the musician and non-musician populations —which is what I have striven to achieve in my teaching.

To sum up, as an important part of the construction of spiritual civilization, folk music has very special significance, can satisfy the people's spiritual and cultural life to a great extent living needs. The development of Chinese singing style education must be rooted in excellent traditional culture make up for short, with the help of local characteristics of quyi constantly change, constantly update teaching concepts, science Setting up teaching courses and enriching teaching contents in order to better promote Chinese singing style Education, inheritance and development of Chinese culture, in the world's national culture stand tall.

The teachers used new methods and techniques in their music classrooms. The teachers as change-agents gave their support to the curriculum reform. Based on their observations, increasing number of students started to like music class and enjoy music. In a sense, the new music curriculum was more suitable for students' development. In the long term, the teachers' support will likely contribute to the success of the music education reform.

Recommendations for Chinese Music Education

Based on the results of this study and the related literature review, there are two implications for Chinese music education: Since teachers spend a significant time with students in the classroom, their perspectives and suggestions should be valued when making education policy. Their recommendations are useful for improving the quality of teaching and students' experience of learning music.

Recommendations for Future Research

Though Chinese music teachers' reception of the new music curriculum was positive, there should be more studies conducted about this topic to evaluate the effectiveness of music curriculum reform on teaching and learning. For future study, researchers could replicate this study but with teachers from different provinces of China. Teachers from urban and rural areas may have diverse perspectives toward the new music curriculum. Their suggestions of the new

music curriculum could be useful to future music education reform. Music teachers and students are the major subjects of music education reform.

The transforming of music education requires teachers' commitment and support. Understanding music teachers' attitudes and perspectives toward music curriculum reform is the essential way of improving the quality of music education in China. The involvement of more students and teachers in the future research will better understand their attitudes and perspectives, thereby help the improvement of the new music curriculum reform in the future.



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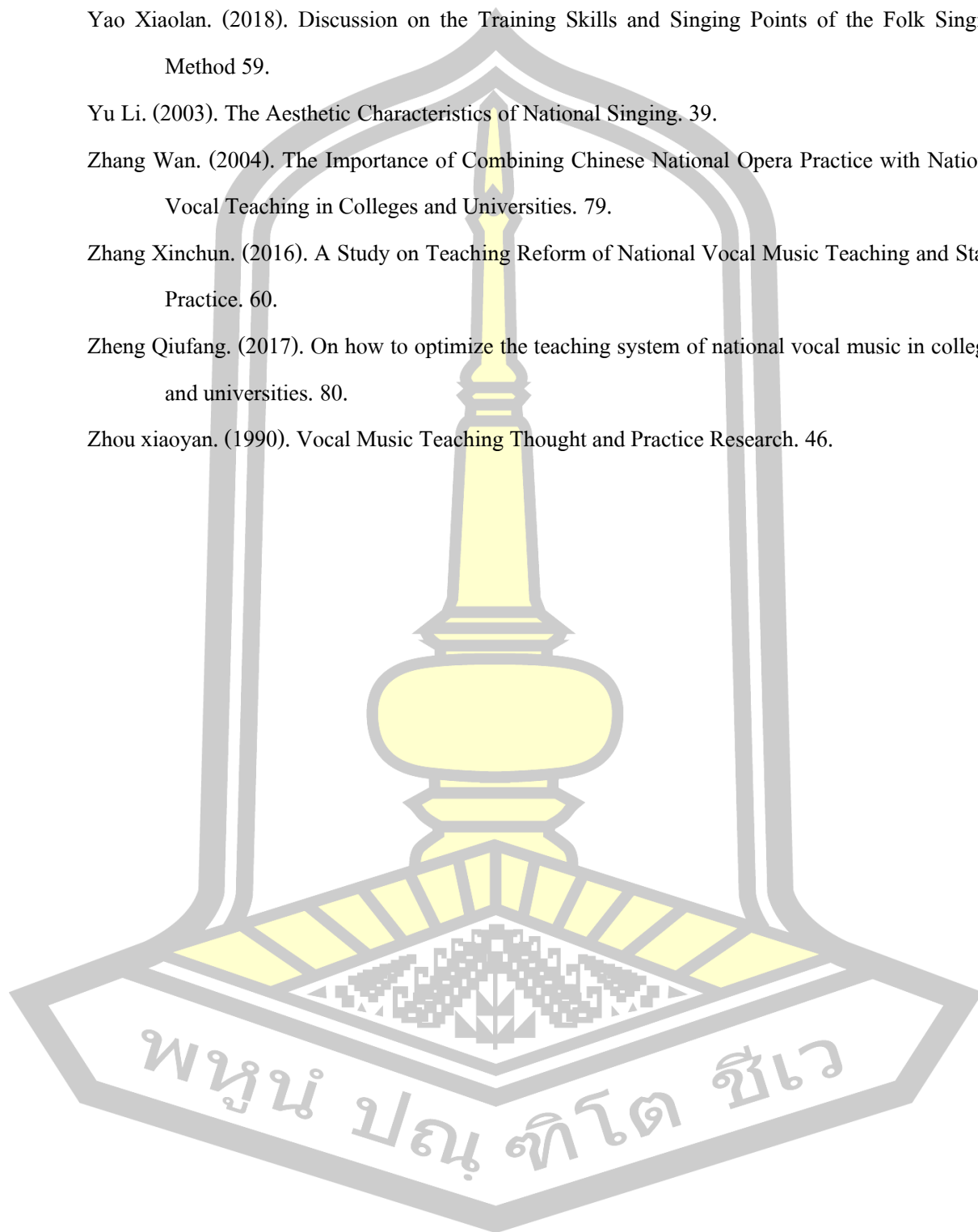
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Appendix

Information person



Figure 13 Interviewer1Cai Meng

(<https://music.cnu.edu.cn/info/1078/1267.htm>)

Professor University of Music, Capital normal University

Cai Meng: Professor University of Music, Capital normal University

Major experience: graduated from Shan Dong normal University in 1991; master graduate graduated from Capital normal University in 1998 (mentor: professor Wang Anguo; major: and acoustics and harmony teaching research); Ph.D. graduate graduated from Central Conservatory of Music in 2005 (mentor: professor Liang Mao chun; major: history of music in modern China). Since 1991, She has worked in Shan Dong normal University and Capital normal University. She is currently a professor and doctoral supervisor of the Conservatory of Music, Capital normal University (Modern Chinese Music History, Music Pedagogy).

Teaching-scientific research mainly involves: 1 musicology-based on the research and series of achievements related to the history of music in modern China. Presided over the completion of a project of the Ministry of Culture; presided over the research of a national social science fund art project; presided over the research of a project commissioned by the Ministry of Culture; Preside over a sub-project of a major project of the Central Conservatory of Music. 2 Music technology theory-based on tonal music analysis, teaching, research, published academic

papers. 3 Music pedagogy-since 2000, She has been an expert in the development and revision of compulsory Education Music Curriculum Standards and Senior High University Music Curriculum Standards; and presided over the completion of three Ministry of Education projects.

Main academic part-time: member of the second basic Education Curriculum-Teaching material expert working Committee of the Ministry of Education; 2017 National Social Science Fund Art Project demonstration expert; 2017 National Social Science Fund Art subject Conference Evaluation expert; Central Conservatory of Music Institute of Musicology Research Institute " University Humanities and Social Sciences key Research Base" special researcher; China Music Education Journal editorial Committee.



Figure 14 Interviewer2WangLuping
(<http://news.sohu.com/20101020/n276063990.shtml>)

Chinese-American high-pitched singer

He is a Male, born 1959.

1983 Admitted to the Department of Music, Shan Dong Normal University.

1987 Graduated from Department of Music, Shan Dong Normal University. In 1991, he was an opera actor in Shan Dong Opera and Dance Theatre, 1992 Admitted to the Central Conservatory of Music Professor Shen Xiang vocal master class (6 people nationwide)

In 1996, he went to the United States to hold concerts and lectures in Chicago, Detroit and St. Louis.

In 1993 he was admitted to Professor Shen Xiang's "Music Master Class".

He was joined the DEPAUL Conservatory of Music in Canada in 1997 and received a full scholarship from the DEPAUL Conservatory of Music in Chicago in Norman Gulbrandsen, 1999 years. Under the Gil-brandson of study, in University to participate in rehearsals and performances of the opera "Ganol of Love" and "Faust" and play a major role, the same year won the Chicago STOKELIN International vocal competition second.

Entered the famous opera performing artist Catherine Malfitano music master class in 2001. participated in many large-scale cultural exchange activities at home and abroad. He won the second place in the 5th Young Singer TV Grand Prix of Shan Dong Province and the second place in the International Stockae Vocal Competition.

In May 2006, he became a professor in Shan Dong Art College and was appointed as a special academic lecture.

In April 1998, Wang Luping, a teacher who pursued the cause of singing, successfully held a solo concert in ShanDong Theatre.

Wang Lu ping sang many famous Chinese and foreign songs with passion, including "Motherland, Kind Mother", "My River Water", "Stealing Tears", "Drinking Song" and other classic opera passages. In the whole concert, Wang Lu ping magnificent tenor conquered the fans, everyone was so enchanted, and his legendary life experience, but also let people sigh, sincere admiration. The climax of the evening was when Wang Lu ping sang "My Sun", and the audience applauded with the melody. Wang Lu ping brought the level to the extreme and won the hall.

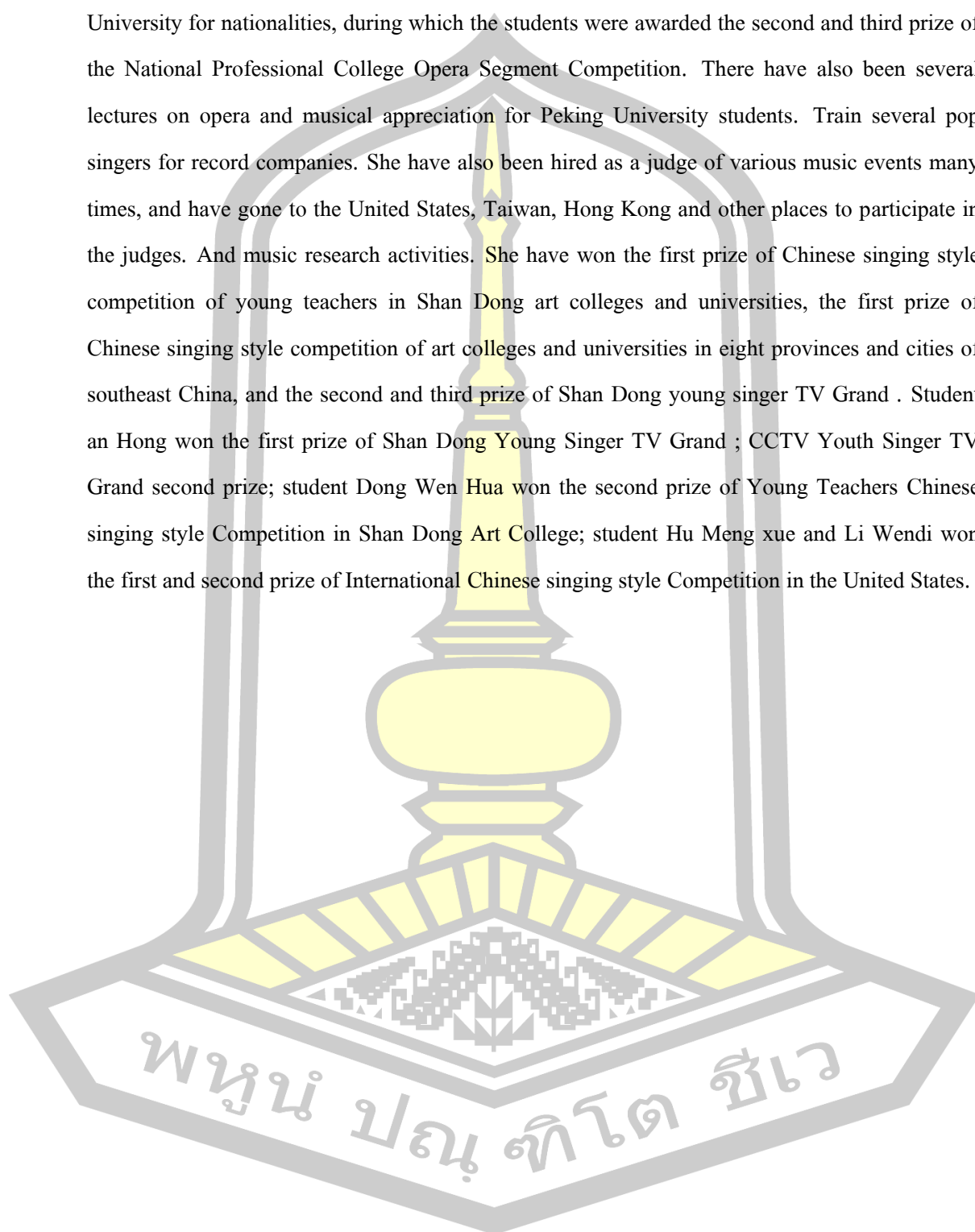
In recent years, at the invitation of many universities, many vocal master classes have been held in many universities, which not only bring many international advanced Chinese singing style learning methods to many teachers and students, so that Chinese singing style teachers and students can get deep performance practical experience and teaching skills. Now, with the increase of age, Mr. Wang Lu ping is more willing to make more contributions to his hometown, and is willing to teach his life-long study of international advanced Chinese singing style skills to students in their hometown, for them to improve vocal singing skills, further for overseas studies, graduate students and professional Chinese singing style lovers to provide help.



Figure 15 Interviewer3.Zhan Li juan
Female, member of Beijing Music Association.

In 1977, She majored in Chinese singing style in the Conservatory of Music of Shan Dong normal University and stayed in teaching after graduation. During 1981-1983, She was admitted to the Advanced course of the Department of Sound and songs of Shanghai Conservatory of Music. Participated in the first production of the Shanghai Conservatory of Music opera "the wedding of Figaro" in Shanghai and played one of the main roles during the Shang Yin period, and then recorded and broadcast by Shanghai Television. We can be said to be the predecessor of Zhou Xiaoyan Opera Center, and then set up the Opera Center on this basis. In 1991, She was transferred to Beijing to work in a student activity center under the Beijing Municipal Education Committee. Since 1993, She has been hired to offer students' general knowledge courses [appreciation of western opera and musicals] and [appreciation of Chinese and foreign art songs] for Beijing Institute of Technology. At the same time, She has served as a professional judge for admission to specialty students for several years. From 2013 to 2015, She

was hired as a director of the University of Music [Opera rehearsal course] of the Central University for nationalities, during which the students were awarded the second and third prize of the National Professional College Opera Segment Competition. There have also been several lectures on opera and musical appreciation for Peking University students. Train several pop singers for record companies. She have also been hired as a judge of various music events many times, and have gone to the United States, Taiwan, Hong Kong and other places to participate in the judges. And music research activities. She have won the first prize of Chinese singing style competition of young teachers in Shan Dong art colleges and universities, the first prize of Chinese singing style competition of art colleges and universities in eight provinces and cities of southeast China, and the second and third prize of Shan Dong young singer TV Grand . Student an Hong won the first prize of Shan Dong Young Singer TV Grand ; CCTV Youth Singer TV Grand second prize; student Dong Wen Hua won the second prize of Young Teachers Chinese singing style Competition in Shan Dong Art College; student Hu Meng xue and Li Wendi won the first and second prize of International Chinese singing style Competition in the United States.



BIOGRAPHY

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