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Emotion and cognition intervention in teaching senior high school vocal students in Shanxi, China

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Abstract

High school vocal music education as a part of our music education cannot be ignored. The emotional strength of singers through music works is an important standard to measure the success of music works. Only by mastering the emotional expression of music works can we enhance the appeal of music and better show the singer's musical ability. Emotional expression and singing skills complement each other. This study conducted a survey on high school vocal art students using a questionnaire survey. The subjects of the survey were senior high school vocal art students from different regions of Shanxi Province. In this survey, 150 questionnaires were distributed in selected high schools

through random sampling and 147 valid questionnaires were returned. The paper concludes that in the process of learning, students must first correct their learning attitude, clarify their learning goals, trust the teacher and cooperate with the teacher's teaching. Secondly, in the process of mastering knowledge, more self-thinking is required. Vocal music is a process of organic combination of few basic knowledge points to produce infinite possibilities. Finally, the knowledge should be summarized in time, sorted and mastered, because high school art students have limited learning time during this period, and it is necessary to avoid the same problem repeatedly.

Keywords: High School, Vocal Teaching

Introduction

With the improvement of China's education system and the development of social economy, art education is gradually being valued. Music as an important part of art has also become an important direction for parents to nurture their children. With the country's deepening of aesthetic education in recent years and vigorously cultivating art professionals, vocal music education is advancing in a more scientific, efficient and standardized direction. Senior high school vocal music education is an easily overlooked part of music research. This current research aims to summarize the state and emotion of vocal singing in high school music teaching through the combination of theory and practice, enrich the research theory of high school music teaching, make up for the lack of high school vocal music education and provide a reference for future high school music education research.

At the beginning of the 20th century, with the return of a group of singers and vocal music educators trained in western modern professional vocalization, vocal music teaching, such as bel canto, began to enter school music education.

Music teaching in Shanxi Province also began to develop gradually from this time, Vocal music teaching mainly improves students' comprehensive quality through aesthetic education, which is an important means to improve students' aesthetic ability. (Luo Meiyang, 2017) ^[8] The purpose is to let students master singing skills and improve their aesthetic creativity (Wang Lixia, 2013) ^[9]. In recent years, music aesthetic education has been paid more attention with the economic development of the society and the improvement of education system. In the process of teaching, the concept of introducing rhythm and pitch from students' mother tongue gradually forms, and guides students to make preliminary music creation and performance according to the phonetic characteristics of their mother tongue (Du Yaxiong, 2019) ^[4].

The cultivation of vocal music emotion has always been an important part of vocal music teaching. Vocal performance is a process of second creation, which requires students to understand the works well, and teachers need to set reasonable teaching situations in teaching. In order to achieve the moderate expression of the author's original emotion in the process of secondary creation, the completion of this process requires the cooperation of singers in the use of skills, emotional expression and on-site play (Xue Qian, 2014) ^[10]. Excellent singing skills and artistic expression are the highest realm of vocal music performance (Zhang Nan, 2017) ^[11] and the emotional expression can render the atmosphere most (Zhang Bainong, 2014) ^[11].

In recent years, with the development of vocal music aesthetic theory and vocal music teaching theory, cultivating students' vocal music emotion has become a very important part of vocal music education (Zhang Jie, 2017) ^[7].

Emotional education is to make students feel happy physically and mentally. Vocal music emotional teaching aims to inspire students to grasp the vocal function through their own thinking activities, stimulate students' passion and sing correctly (Wang Liqun, 2006)^[6]. In the whole process of vocal music singing, the rationality of singer's emotional control is very important. Effectiveness has a vital impact on the artistic appeal of vocal music performance. In order to further improve the rationality, effectiveness and effectiveness of emotional control in vocal music performance, overall coordination is also very important in vocal music learning and teaching (Zhang Xiaohong, 2013)^[2]. Only by using the teaching principle of overall coordination to solve the relationship between words and breath, words and sound, words and feelings, can vocal music learning and teaching be effective. So that the problems in multiple sounds and teaching can be solved, and the expected purpose can be achieved. (Da fangneng, 2008)^[5]

The significance of emotion to singing

The emotional strength of singers through music works is an important standard to measure the success of music works. Only by mastering the emotional expression of music works can we enhance the appeal of music and better show the singer's musical ability. Emotional expression and singing skills complement each other. Skilled singing can make emotional expression more fluent, and good emotional expression can also make the acquisition of skills more efficient. To enrich the emotion of the work is more conducive to returning the attention to the work itself and breaking through the shackles of singing skills. Different emotions will lead our voice to produce different musical effects. Expressing songs with full emotions can strengthen the fluidity of breath, speed up the construction of music melody, and better help the presentation of vocal music works. Through the emotional analysis of the works, we can define the characteristics of the works more quickly and adjust the intensity and timbre of the works more in line with the content and connotation of the works.

In the stage performance, making good preparation for the performance and entering the mood set by the song in time can effectively eliminate the tension brought by the stage performance, avoid the stage mistakes, and show the singer's singing strength while fully displaying the content of the work. Integrating self-emotion into the performance of music works, keeping one's own thinking consistent with the connotation of songs, and making clear the important emotional turns in songs can also better establish emotional connection with the audience, produce resonance, and increase the appeal of works.

Research Method and Sampling

This study conducted a survey on high school vocal art students using a questionnaire survey. The subjects of the survey were senior high school vocal art students from different regions of Shanxi Province. In this survey, 150 questionnaires were distributed in selected high schools through random sampling and 147 valid questionnaires were returned.

Data Analysis

The survey data are shown and analyzed as follows:

1) Demographic Data of Students

1. Gender

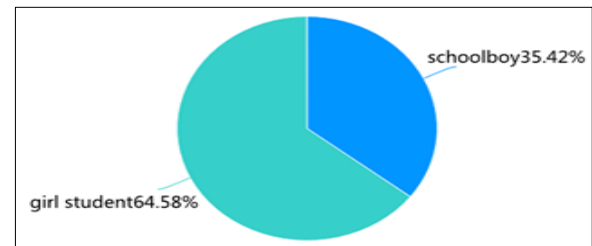


Fig 1

The survey results show that among the students studying vocal music, the proportion of girls is greater than that of boys.

2. Grade of students

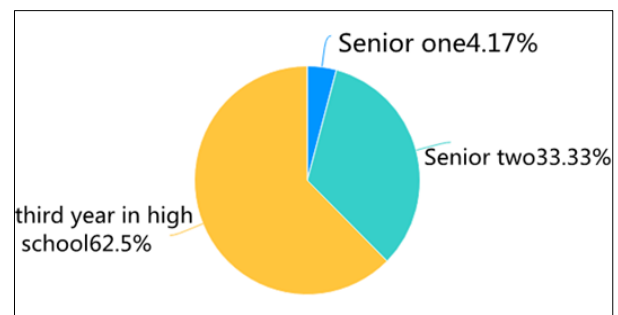


Fig 2

3. Time for Students to Study Vocal Music Systematically

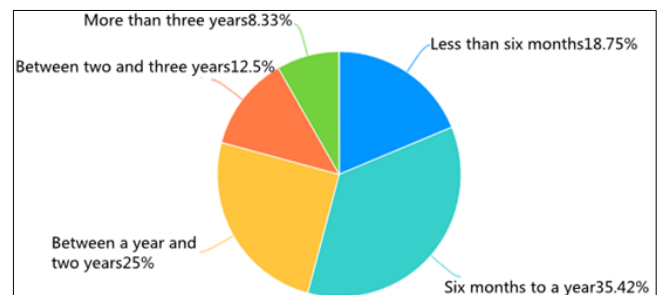


Fig 3

The analysis of the results from Fig 2 and Fig 3 shows that only 8.33% of students have studied vocal music for more than three years, and 12.5% of students have studied vocal music for 2-3 years. Most students have short learning time and are in the beginning stage. Many students learn vocal music systematically from the second year of high school.

4. Self-prediction of Students' Performance in Cultural Courses

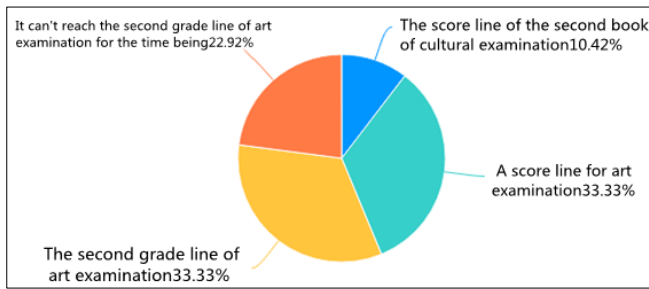


Fig 4

The results in Fig 4 show that only 10.42% of the students predict that they can reach the second grade line of basic subjects, indicating that most of the students are difficult to get into the ideal university.

5. Reasons for Choosing to Learn Vocal Music

Fig 5 shows that 39.02% of students learn vocal music because their grades are poor, 39.02% are because of hobbies, 12.2% are because they think vocal music is easy to learn, and 4.88% are because their parents are music practitioners and 4.88 % of students have a foundation since they were young. It shows that grades and interests have a great influence on the selection of vocal music art students.

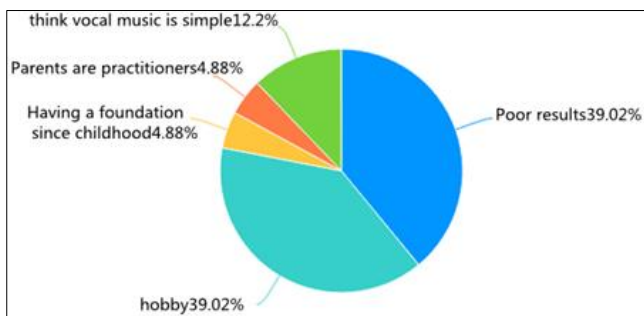


Fig 5

2) Vocal Music Learning

1. The number of songs that can be mastered proficiently at this stage

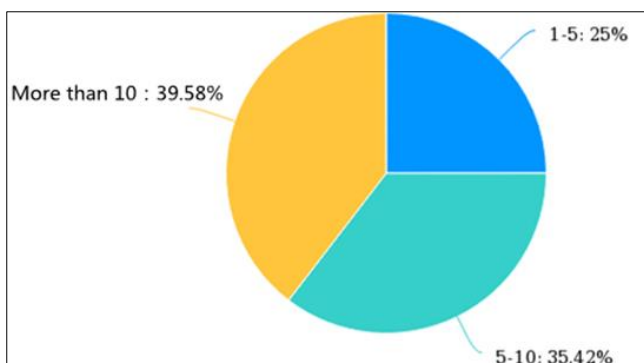


Fig 6

The results in Fig 6 show that 25% of the students have mastered fewer than 5 songs at this stage, 35.42% of the students have mastered 5-10 songs, and 39.58% of the students have mastered more than 10 works.

2. Will you take the initiative to understand the background of the song?

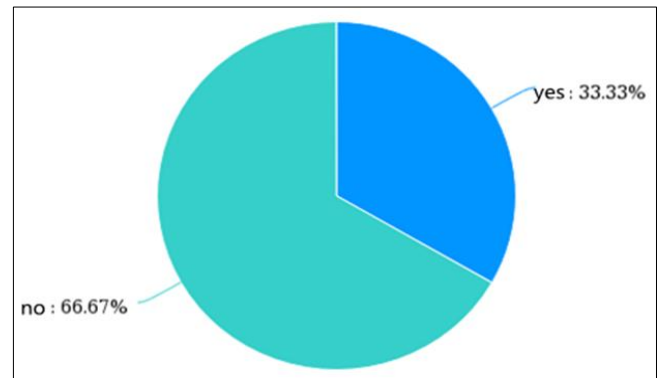


Fig 7

The results in Fig 7 show that only 33.33% of the students will actively learn about the background of the song when learning a new song, and 66.67% of the students will not actively learn about the background of the song. This explains that most students' understanding of songs only comes from the surface of the lyrics.

3. The degree of independent completion of pre-class songs

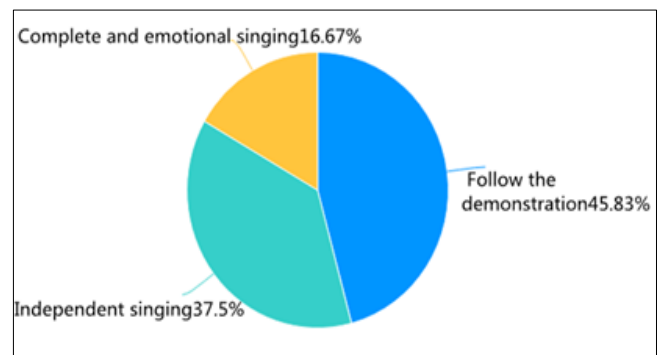


Fig 8

Fig 8 shows that 37.5% of the students can sing independently with the accompaniment, and 16.67% can sing emotionally before class. Nearly half of the students can only rely on demonstrations to follow the songs. This part of the students highly overlaps with the students in Fig 7 who do not actively understand the background of the songs. This explains whether understanding the background of the song has an impact on the learning and mastery of the song.

4. The Teacher's Attitude Towards Students' Emotional Expression in Class

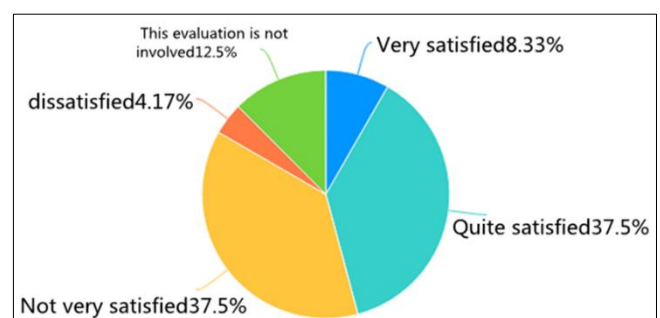


Fig 9

The results in Fig 9 show that teachers are significantly unsatisfied with the emotional expression of students singing songs.

5. Mutual Exchanges among Students

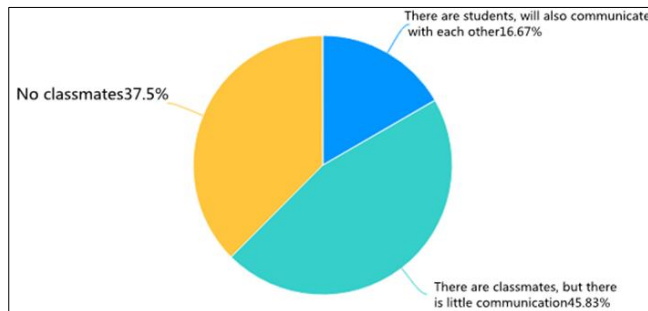


Fig 10

The results in Figure 10 show that only 16.67% of the students communicate with the students who are studying together, and most of the students do not communicate with each other.

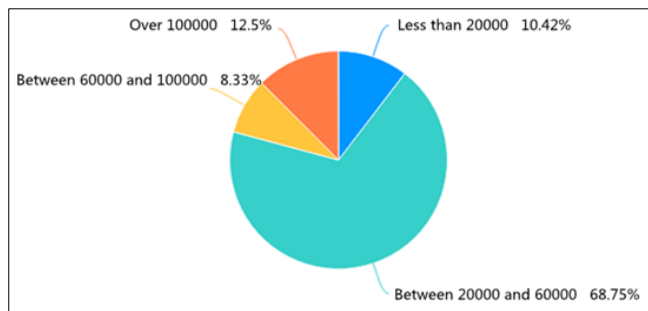


Fig 11

3) Social and Family Situation

1. Annual household income

According to the results, 12.5% of classmates' families can have an annual income of more than 100,000, and 8.33% of classmates' families have an annual income of between 60,000 and 100,000. According to data from the National Bureau of Statistics, the average annual income of Shanxi Province residents in 2019 Disposable Income is 23,828 yuan, ranking 24th in the national per capita disposable income of residents.

2. Monthly Education Expenditures during the Vocal Study Period

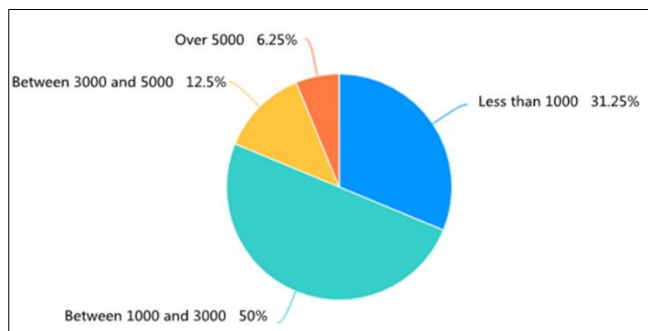


Fig 12

3. The status of vocal music education resources in the city where you live

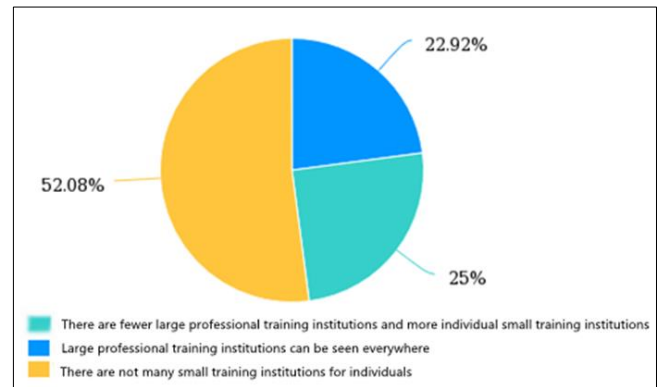


Fig 13

The joint analysis of Figure 12 and Figure 13 shows that most students feel that their education funds are limited during their vocal studies, and their cities have insufficient educational resources.

Summary of the problems in students' vocal music learning

The survey research shows the following major emotion related problems:

A, students can't bring emotions when singing;

B, it's not easy to open up their body;

C, the students do not know how to apply emotion in works.

Communication and Cognitive Issues in Causing Unemotional Singing

This study identified three major students' self-cognition and communication issues for the cause of the lack of emotion in singing.

1) Singing genre stereotyping restraint at the early stage of learning

For high school students, their self-awareness gradually matures, and they have a certain level of initial understanding of vocal music from the Internet and TV before learning. Many students will set themselves in a framework at the beginning of their studies through following their favorite version. The solidification of this kind of thinking is a big obstacle to students' self-improvement of imbuing the song with more personal emotions. Only after a period of learning, whether it is a certain control and cognition of the channel or the cavity, and a variety of teaching attempts, can we truly know what is the most suitable and what needs to be a stronger individual in the future. It is necessary to scientifically understand the voice. At the beginning of learning, the students must go with the flow and treat their own voice scientifically and reasonably instead of stressing out their singing capability which might bring physical damage in the long run.

2) Anxious for Success

High school art students have to face art exams. The time for learning and practice is limited. Therefore, both the students themselves and their parents generally have a lot of time pressure, and they cannot wait to learn everything in one lesson. In such a situation, both the students and their parents should fully trust the teachers. The teaching progress is

planned through the degree of students' learning and understanding. Each student's understanding and learning efficiency are different. The pursuit of speed will inevitably lead to haste. Due to the special nature of the vocal music profession, the human voice cannot be trained uninterruptedly like other musical instruments. Long-term training can cause vocal cord fatigue and damage. In this case, a good learning attitude is of great significance to the progress of learning. The instruction of patience by the teachers is of great importance thereof.

3) Lack of Communication

The survey results show that only 16.67% of the students actively communicate with their classmates. Before the senior year training, it is not easy for students to get to know a large number of students with the same major. Even if there are individual students with the same major, they do not want to or dare not interact with others out of shyness. In communication, you can only analyze vertically with yourself, and cannot understand the advantages and disadvantages of one's own level in horizontal comparison with others. It is easy to cause one-sided self-awareness of ego-appreciation on the student himself. However, such self-image might be biased. In this case, in addition to classmates, students can also communicate with the teacher so that the teacher can guide the students to distinguish the correct voice. Students can also use mobile phones or other recording devices to record the lesson content and training content during class or after-class training. In this way, they can find their own problems more intuitively, and analyze and solve them. It also helps students to get rid of the one-sided perception of biased good feeling about themselves.

Further Discussion on Emotional Singing Solution

The training of basic vocal skills is often boring and mechanical. The foundation for perfecting the ability of emotional expression is artistic practice. To address the problems identified above, the research suggest the following solutions.

1) Familiarity with the connotation of the song

Most students do not understand the background of the song when they pick up a new work. They only make a simple analysis of the work based on the lyrics. It is difficult to discover the true intentions of the songwriter. Once the misunderstanding causes an emotional dislocation, it is difficult to achieve the status of emotional singing. The image that the author wants to create and the inner image of the singer should be highly aligned.

Take the song "Buried Flowers" as an example. It was originally the work of the heroine Lin Daiyu seeing the crumbling of flowers, comparing the flowers to herself, and saddening her miserable life experience. It shows Daiyu's sentimental character and complex and delicate inner feelings. If you cannot fully understand the meaning of the lyrics, and the emotion is only based on the description of the scenery, it will appear superficial, and you can better grasp the emotion when you understand the meaning of the song.

One of the problems that high school art students are more likely to encounter in their studies is that in the learning process, they seek to accumulate numbers. They do not remember the lyrics, and can only sing while watching the music score. Under such circumstances, students are always prone to paying too much attention. Focus on reading the lyrics, unable to devote yourself to the emotional control of the song. This is very detrimental to the improvement of emotional performance. Teachers need to guide students

appropriately at this time, put down the lyrics, and focus on singing emotions, especially when it is for students who have already memorized the lyrics but are not confident and dare not let go of the score.

2) Singing timbre, rhythm, strength and weakness

When expressing the same work, different timbres, rhythms, and song strengths give people completely different feelings. In the provincial unified examination of vocal music in Shanxi Province, students and teachers choose any piece of work from the vocal music professional examination library to download the corresponding audio. The selected repertoire is relatively suitable for the students' current level and personal sound conditions. There will be suitable songs for students with different timbres and feelings.

A person's grasp of rhythm and strength comes from his innate sense of music. For example, to adapt to the professional unified examination after the first semester of high school, the training of rhythm and strength also needs to be interspersed with classroom teaching. Rhythm here not only represents the internal rhythm of the song, but also represents the rhythm of the singer's inner speed when singing. In vocal music classrooms, piano accompaniment is generally used as the main accompaniment method, and the speed of piano accompaniment is advanced by students and teachers. Through negotiation and on-site control, the rhythm of the entire song is adjusted by the singer himself. It is not easy for students to find the rhythm of the song at the beginning. When it comes to free extension, you can first specify the specific number of beats.

The strength of the song has a lot to do with the direction of the melody. The music mood of the upward pitch will be more uplifting and exciting, and the singing intensity will become stronger. On the contrary, the mood of the downward pitch music will become lower and negative, and the singing intensity will also become weaker. Just like people talking, there are also words or sentences that need to be expressed in songs. In these places, special strengths and weaknesses must be dealt with. When the lyrics are repeated, there needs to be a contrast before and after.

Take the fourth part of the newly edited folk song "Meng Jiangnu" as an example. The biggest feature of this part is the change of speed. And the repetition of key words emphasizes that the composer entered a fierce allegro in the interlude between the third part and the fourth part. The rhythm is fast and repetitive. It is used to simulate the difficult environment of Meng Jiangnu's husband search and the background of the song. Made a new foreshadowing. At the beginning of the fourth part, the slacking and slow singing of traditional opera was incorporated into it. The accompaniment speed was significantly higher than the melody speed. It was used to express Meng Jiangnu's anxious mentality of sending her winter clothes but hard to find her husband. "Passing", "Where", "Manqingshan" and the last Adagio repeated many times, just to highlight the key points and increase drama conflicts through re-description. When singing for the second time, the intensity must not be the same as the first time. Yes, it is more exciting than the first time, to highlight Meng Jiangnu's painful emotions and achieve the effect of emotional progression. In addition, the accompaniment is removed when the tempo changes of the song, and the chart is marked with "double slower" and "free", and the singer can completely control the speed change. At this time, the singer needs to quickly switch the singing rhythm to achieve the plot impact effect brought by the speed change of this part.

Fig 14: Notation of Meng Jiangnu

In the exam, the accompaniment is a fixed audio. When encountering songs with unobvious rhythms, students should listen more, read more and compare them, and write down the places that are not guaranteed with a fixed formula to ensure that they do not make mistakes in the exam. To the rhythm of the accompaniment.

3) Language affects the emotional transmission of songs

Language is almost fatal to the expression of emotion in songs. In the face of unintelligible or unintelligible language, people's desire to appreciate songs will be much reduced. The high school vocal art students are exposed to both Chinese or foreign works. Before the official singing, the lyrics should be spoken in a rounded tone, and the words should be pronounced slowly and vigorously. In the subsequent singing process, the problems of ambiguity and substandard Mandarin will be greatly reduced.

In the later study, many students will also come into contact with some folk songs with local characteristics. At this time, some specific dialect characters are required to be processed. The most common is that many folk songs have very different pronunciations. The addition of dialect characters will make the songs more distinctive with a local charm. It is necessary to analyze and think based on the specific works.

Conclusion

The research uses the questionnaires of high school vocal music art students to sort out the problems that high school vocal art students encounter for emotional singing. In the process of learning, students must first correct their learning attitude, clarify their learning goals, trust the teacher and

cooperate with the teacher's teaching. Secondly, in the process of mastering knowledge, more self-thinking is required. Vocal music is a process of organic combination of few basic knowledge points to produce infinite possibilities. Finally, the knowledge should be summarized in time, sorted and mastered, because high school art students have limited learning time during this period, and it is necessary to avoid the same problem repeatedly. Teachers should be fully aware of the individual differences of students in the teaching process, and explain the students' learning problems systematically. The same voice problem of different students may be caused by different reasons, and the teachers need to accurately analyze the causes and teach students in accordance with their aptitude.

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