

What Techniques Could be Utilised Effectively to Teach Student to Sing?

Jiayi Zhu

Wuhan University of Engineering Science, Wuhan, Hubei 430200, China

Abstract: Nowadays, technique of musical theory is important for teachers. However, their enthusiasm and empathy are indispensable requirements for more professional teachers, which can have other effects: higher quality of education, harmonious relationship between teachers and students, even psychological health of students and teachers. This essay will discuss some issues regarding what approaches could be effectively used to teach students to sing with enthusiasm and empathy of teacher, as well as why teachers need to raise awareness of enthusiasm and empathy in our lives.

Keywords: Musical education; Enthusiasm and empathy; Students and teachers

1. Introduction

According to Lucy Todd, “The department has invested £300m in music hubs between 2016 and 2020, to give every child the chance to learn an instrument without any cost to them or their families.” As a result of this assertion, we can understand why the government invests more in music instruction, particularly for children. Nonetheless, some people would question why the government prioritizes children rather than adults. Perhaps, as my teacher Elizabeth^[14] said musicianship could be assimilated via systematic and frequent practice from our childhood. To put it another way, it is best to study music while a child is young since it may be educated subconsciously and become a habit for them. Richards writes that “in early childhood settings, singing plays a vital role, not only in the development of music skills, but additionally in the advancement of social, physical, and language skills.” Additionally, there are other techniques utilized in the field of musicianship for kids, such as practicing sight-singing, studying music theory, and experimenting with improvisation. Therefore, I’ll be concentrating on how to develop children’s musicianship in music education and why such approaches work in this article. It will also make suggestions on how to boost kids’ singing confidence, and I’ll assess several approaches based on my own experience.

2. Efficient practice

First off, I argue that sight-singing is crucial to developing musicianship. This strategy is typically used by teachers to get their students warmed up for singing. After then, a variety of components might be used. For instance, according to Kuehne “Elements contained questions regarding the usage of rhythm syllables, solfege syllables, solfege hand signals, numbers for pitches, moveable do, fixed do, physical movement, and piano. In this category, moveable and fixed do were included separately from solfege syllables and hand signals since some teachers might only employ portions of a certain approach. I concur with this assertion. Nevertheless, some of the technique can be too difficult for child to sing. In my opinion, appropriate and pertinent practice is crucial, especially when we are teaching children.

For instance, the program Innovation shows a teacher demonstrating with her body whether the pitches of notes in a song are high or low, after which she uses an engaging game to identify and sing the high-so and low-mi pitches. Besides, the instructor invites the child to sing while utilizing the gestures she employs to denote musical notes to respond to her queries. To be more precise, the pupils had to raise their hand upwards when singing high notes. Students’ hands, on the other hand, pointed downward when singing low-mi. Some of them may have hesitated at first to raise their hands or respond in any way. The fundamental aim of teaching sight-singing, auditory skills, and ear training, according to Floyd and Marshall is the same: to internally organize sound. They won’t be successful at the musical assignment if the sounds are not grasped and ordered internally, whether they are vocalized

(sight-singing) or written down (dictation). Students would therefore need to answer to the teacher, whether verbally or in writing, which is necessary for practice. However, the instructor had an adorable teddy bear in her palm and moved it while singing while she questioned the students about the situation. As a result, a lot of children start singing as soon as they have a question. This is as a result of the entertaining movement and appealing objects. We can now see that training children to sight-sing would be effective and beneficial. To get their attention, I would advise using some humorous products, gestures, and communications with our enthusiasm and empathy.

Second, students must speak out and act with assurance during lectures. According to Rao “the value of music performance in music education can be found beyond the concert stage in the development of musicianship, the experience of enjoyment, and the psychological benefits of self-worth.” I concur with this notion since, in my experience, children would recall and be comfortable with melodies and rhythm easily if they were used to singing up without feeling anxious. Additionally, it is crucial that student overcome their nervousness and truly appreciate music. As a result, children will be more attentive to and passionate about music. They would afterwards adopt a new outlook on life. In other words, they live and act with confidence. Confidence, as stated by Heyning, “is unquestionably something that adds to our success in all facets of our lives. However, when we lack confidence in those abilities, we perform less effectively than we should, which typically leads to avoidance of that ability or activity.

Perhaps, some children have the confidence-building skills, while others do not. However, singing with confidence would be developed. Nike, for instance, shows how to teach child to sing along with enthusiasm in a 2020 YouTube video. More specifically, the majority of student first balk against singing. Nick does not begin teaching singing in the child’ program right away. He begins by speaking to them in a normal (4/4 pace). Children then begin to respond to him. Then Nick plays his guitar and asks the kids to move their bodies. Simple directions like shaking hands, jumping, and turning around are all he says. Nick does not thereafter issue any commands. He only uses a fast speed and a high tone for his singing and guitar playing. The children joyfully dance and sing together without even realizing it. Finally, Nick just supports them by playing guitar. Some notes can be sang by the kids on their own. Everyone takes this course well and is focused, despite the fact that some of them still chat lyrics. We can now see that singing up with confidence may be developed under the direction of a teacher. In my opinion, group training is preferable to solitary training for student. Children sometimes need the support of their peers and their instructor when singing.

3. Encouraging continual practice

More importantly, delicate practice is an important component of teaching children to sing. They would dislike singing because of bad habits and incorrect practice. Because vocal folds clash during their vibratory cycles, such data help singers comprehend the strains placed on their voice in real-world, non-laboratory circumstances, according to Daugherty. Vocal fold disease may result from excessive, repeated exposure of the vocal fold tissue to friction and shearing forces, primarily through the progressive deformation of lamina propria material. I concur with this assertion. Because singing too much or too often might damage the vocal folds, this problem affects both children and adults. Some colleges also place more emphasis on real-world practice during the training. For instance, Lamont ^[2]notes that “In many schools, students recognized how the voice functions and were aware of the body parts involved in singing (one Reception class even demonstrated understanding of the location and function of the diaphragm).” The tongue tip, the teeth, and the lips must be in contact with each other, as well as the lips and teeth, so that each word is as clear as possible. Unquestionably, it is possible to regulate the vocal chords by breathing normally and utilizing the mouth, teeth, and lips. However, in my experience, a child’s voice chords are still developing. They’d be simpler to hurt than adults. Consequently, scheduling appropriate rehearsal time is very essential, especially for young singers. Because I taught two 9-year-old girls, I can be more descriptive. When we initially start teaching vocalism (such mi mi mi ma ma and wu wu wu yi yi yi), they are focused and cooperative. But after 20 minutes, their throats start to crack and go a bit hoarse. Following then, they begin to move and touch their body or hair. They looked around after making occasional eye contact. They then make a call to their mum and sip some water. As a result, I believe that children’s practicing has to include more breaks than adult practice. Children should take a 5-minute rest after practicing for 20 or 30 minutes, depending on the circumstance.

In addition, When I train or instruct some of children, I often employ some of these techniques. I would alter certain chords and produce new sounds when playing the piano in accompaniment, especially when improvising tunes. They constantly sang along while I was improvising, maybe because the child thought it was clever or hilarious. If I were to teach “Twinkle Twinkle Little Star,” for instance, I may alter certain chords. The melody, for instance, uses the chord sequence G—C—D—C—G—D—G. I’d change the order to G—Cmaj7—Dm—Cmaj7—G—Dm—G. Then, I frequently make an abrupt transition from a slow (speed of 70) to a fast (tempo of 120) or vice versa. parts of the student would just clap their hands and giggle if they

didn't catch the beat or parts of the phrases. I reward some of student who can sing it properly with chocolate or candy. This incentive, however, would not encourage long-term perseverance. Use a merit chart, advises Fant^[1]. Depending on how well they achieve, students receive ten to twenty-five merit points for their weekly tasks. Throughout the year, a graph showing student development is on display. Trophies are given out to students who acquire a particular amount of merit points during the final concert. Beginners appear to benefit from this the most. I believe that this incentive would serve students better in encouraging continual practice.

4. Enthusiasm and empathy

I gives a thorough description of the musical side of things and how music can affect student's state when a teacher is kind and patient. Upon reflection, there is some supplemental learning even though these approaches of skill development would be effective for students to learn to sing. First off, I would advise professors to interact with students in a friendly manner because some students could feel shy or embarrassed when singing. The teacher may inquire about the students' favorite foods, cartoons, and habits. The second is building teams. In a group, students can pick their own best friend. Children could sing more comfortable and with greater assurance with this technique. The most crucial factor is that they were able to develop a special position inside the squad. This characteristic, in my opinion, is really crucial and necessary for teaching kids to sing. We can improvise a song with a quick speed and a high pitch for a talkative pupil. On the other hand, if there is a shy child, we can play lovely tunes and sing along with her. In addition, teachers will have additional work prospects in the future of music education. The teacher's expectations, however, can be more challenging than before. As a result, we need to focus more on our communication, expression, and professional skills. Even though those qualities are challenging to develop and attain, we must constantly practice and experiment, just like a student.

In general, conversation, observation, singing with enjoyment musical improvisation, understanding, and companionship are all essential for enhancing music instruction. However, what is music education Precisely? As Wen chi states: "music education is an established health profession in which music is used within a powerful relationship to address physical, emotional, cognitive and social needs of individuals." she came from Illinois state university. Furthermore, how does music touch student? That is an indispensable stage for ameliorating mental development. Hence, communicating with students and watching them work with enthusiasm and empathy are equally essential steps in music teaching.

To sum up, Lifelong, joyous musicianship requires more than efficiency, analysis, and time, as Smeltz^[3] claims. Hence, students must practice constantly if they wish to develop outstanding musicianship. Student would therefore reconnect with a new life. I think that unintentionally, these techniques can also raise the love, pleasure, and contentment our students have from their artistic experiences, which might raise the possibility that they'll be happy musicians for the rest of their lives.

References:

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