

How to Cultivate Students' Performing Consciousness and Ability in Vocal Music Teaching in Colleges and Universities

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Abstract : Vocal music is a kind of auditory art, while performance is a kind of action art. Only by organically integrating the two can it become a real vocal performance art. In the real situation of vocal music singing, the charm of vocal music can be expressed incisively and vividly with the help of the overall idea of performance, which will not only enrich the vocal music singing content of stage performance, but also expand the extension influence of the whole vocal music singing. Based on this, how to cultivate students' performance consciousness and ability in vocal music teaching in colleges and universities has become an urgent problem for vocal music teachers to think and explore.

Keywords : Colleges and Universities; Vocal Music Teaching; Cultivation; Student; Performing Consciousness; Ability

In recent years, a number of art majors have been added in the development of higher education in China, which has trained a large number of excellent art performing talents for the development of domestic film and television art. At present, more and more works of art are pouring into the market, including all kinds of stage plays, song and dance dramas, musical dramas and magic dramas, which also put forward higher standards for the cultivation of art talents in colleges and universities. In this context, colleges and universities need to adapt to the needs, size up the situation and cultivate artistic talents with strong adaptability for the society. In vocal music teaching, students' performance ability and vocal music singing ability should be organically combined to help students improve their professional comprehensive ability, so as to further improve the way of artistic performance and add more new elements and power to vocal music singing.

1. The importance of cultivating students' performing consciousness and ability in vocal music teaching in colleges and universities

1.1 Performance consciousness is the bridge between behavior and idea

In college vocal music teaching, there is a close relationship between vocal music and performance consciousness. By cultivating students' performance awareness and ability, it will help students improve their creative ability in the field of vocal music learning, and improve their ability to appreciate and analyze vocal music works. When students have the corresponding performance ideology, they can better stimulate students' interest and initiative in vocal music learning. In order to cultivate students' performance consciousness and ability in vocal music teaching, we should not only start from the technical knowledge of theoretical teaching, but also pay attention to the development of students' deep feeling ability of vocal music performance, so as to promote students to integrate emotional expression and artistic performance.

1.2 Helping students improve their vocal music learning ability

Learning vocal music is a step-by-step and cumulative precipitation process, which is also an important reason why it is difficult to make a great success in the art field. Therefore, it is very important to lay a solid foundation for vocal music learning. In vocal music teaching, students should find their own defects through repeated practice, and constantly examine and recognize

themselves in limited learning, so as to always invest in vocal music art with a positive attitude. At the same time, teachers should strengthen the organization of various rich vocal music practical teaching activities, help students improve their artistic appreciation of vocal music, and make them actively improve their performance awareness and cultivation in vocal music, in order to promote students to form good aesthetic thinking while improving their performance skills, create a good vocal music art learning atmosphere, and make students more willing to actively explore and enjoy the vocal music learning process.

1.3 Correctly guiding the development direction of vocal music teaching

In vocal music teaching in colleges and universities, we should not only pay attention to cultivating students' vocal voice skills, but also need them to deeply penetrate and understand the connotation of vocal music art, so that the vocal music singing presented has details. Therefore, it is extremely important to focus on cultivating students' correct performance consciousness and necessary performance ability. It can help students combine their own advantages with artistic consciousness and behavior, and maximize the artistic beauty of vocal performance. In this way, the stage is not a separate personal performance, so it has stronger rendering power and resonance.

2. How to cultivate students' performing consciousness and ability in vocal music teaching in colleges and universities

2.1 Paying attention to the formation of habits

In college vocal music teaching, teachers should be good at cultivating students' performance temperament from their habits. In the practice of vocal music, many teachers pay too much attention to the teaching of vocal music knowledge and skills, while the training of performance image is easy to be ignored, and is naturally difficult to help students improve their performance consciousness and ability. Usually, most students will be relaxed or stiff in practical performance, and the whole person's performance temperament is very lacking, which will inevitably affect the actual effect of vocal performance, and it is also a physiological manifestation of stage fright. To solve this problem, teachers should strengthen training in walking, acting and singing when singing in teaching situation and basic vocalization. For example, mirror training allows students to grasp expression practice while ensuring sound production effect, so as to help students improve their performance ability in vocal singing, and set off vocal performance through good physical consciousness.

2.2 Practice of paying attention to control

In the process of vocal performance, performers need to reasonably master expressions and movements in order to achieve the purpose of scientific voice, which is what we often say to establish inner activities. The ideal effect of a vocal performance is closely related to the performer's psychological control ability. In daily vocal music teaching, students only face familiar teachers and students or friends when they carry out practical performances. While in actual performances, they need to face thousands of strange audiences. Under the circumstances of different performance venues, scales and atmospheres, the psychological contrast of students participating in vocal music performance will be large, which will make them unable to adapt and face quickly, and there is emotional instability; At the same time, due to the sound absorption effect of the theater, they may not hear the real sound effect feedback and lack confidence in their own sound production effect, and it directly affects the vocal state of his singing. In this case, teachers should strengthen the cultivation of students' psychological quality in practical teaching, teach them how to control the scene, and the most important thing is to give students more opportunities to participate in large-scale vocal performance, and constantly hone themselves in practice, so that they can form rich experience and good psychological feelings, and finally can easily and naturally face a variety of vocal performances.

2.3 Selection of vocal music works

In the practical training of vocal music, the reasonable selection of vocal music works is the key point. For example, the work "Alma Khan" needs to be trained by two people singing and dancing. On the whole, it should not only show good performance in dance, but also not fall behind in singing. Only by accurately controlling the rhythm can the music be presented perfectly and encourage students to combine vocal music with performance. In the actual stage performance, the stage effect of vocal performance is also closely related to the performer's experience ability. Therefore, when selecting vocal music works, teachers should try their best to ensure the clear characteristics of music structure, and select works with obvious characteristics of character image and environmental content, so that students can be shaped in appropriate vocal music works.

2.4 Focus on body and performance

The unity of form and spirit is not only the basic principle in performing art, but also the target ability that every performer

needs to constantly train. In vocal music performance, the so-called “form” refers to the performer’s external body language, which is also a powerful embodiment of his real performance ability, which plays a positive role in promoting the growth of vocal music students in the art field. In the actual vocal singing, in order to better interpret the specific artistic conception of the song, it is necessary to not only use the vocal language, but also correspond to the seamless cooperation of the body language, which will be more conducive to the voice of the performer, ensure the fluency and stretch of the song, and highlight the perfect vocal performance image, so as to promote the audience to have a deeper understanding of the meaning of vocal music works in the process of appreciation and singing, let the audience feel its artistic charm through the singer’s singing and body, and finally get good audio-visual enjoyment posture in the process of vocal music teaching. Some students with solid singing foundation may have the problem of lack of stage performance image, which has an indirect impact on the actual vocal music performance effect. Therefore, teachers need to implement relevant performance and body training, so that they can be good at making rational use of body language, facial expression and body posture in vocal performance to create a more perfect vocal image, and continuously improve and shape their stage performance ability.

2.5 Emphasizing collaborative development

Subject to the influence of various objective factors, vocal music and performance are often set as two independent courses in vocal music teaching in colleges and universities, which requires teachers to work together to reasonably grasp the teaching of vocal music and performance, so as to make them complement and promote each other. For example, in daily training, students are required to perform in front of the mirror, learn to observe themselves, look at mouth shape, standing posture, body movements, facial expressions, etc., in order to check if these meet the needs of generosity, nature and beauty. In this way, in practice, students can actively contact the content of lyrics and integrate expressions and actions into them. In vocal music teaching, teachers should timely guide, comment and encourage the training in this regard, let students rest assured and boldly carry out classroom practice, and do well in the practice of performance part on the basis of training vocal music skills, so as to improve students’ performance ability of vocal music singing through the cultivation of performance consciousness and ability.

3. Conclusion

In short, there is always an inextricable relationship between vocal music and performance. Only vocal singers continue to learn, experience and summarize in daily teaching, can they further improve their performance consciousness and ability on the vocal music stage and promote vocal music singing to show the most reasonable performance effect. Therefore, as a vocal music teacher, we should pay attention to teaching, carefully think and practice and explore how to cultivate students’ good performance consciousness and ability, and reasonably optimize teaching methods, so as to create good vocal music learning conditions for students, and make them form correct performance consciousness and superb performance ability.

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