The Study on "Mental—Mechanistic Pedagogy" of Vocal Music Teaching

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Keywords: Vocal music teaching; mental—mechanistic pedagogy; application research of power grid

Abstract: Cultivation and application of singing mentality are widely using in practical vocal music teaching. In vocal music teaching and study, positive and stable singing mentality is the guarantee for successful vocal music teaching. Only to closely combine singing mentality with vocal music teaching can it guarantee good singing state of students and promote significant effect of vocal music teaching. In this thesis, the author studies the "mental-mechanistic pedagogy" of vocal music teaching.

1. Introduction

Vocal music teaching improves students' vocal skills. Vocal music teaching in traditional significance may value cultivation of singing skills, but ignores other important aspects of vocal music teaching, such as emotions, feelings, interests, confidence and belief, and so on. With the progress and development of the era, vocal music teaching requires that the learning method of vocal music should keep pace with the times. Only to closely combine singing mentality with vocal music teaching can it guarantee good singing state of students and promote the significant effect of vocal music teaching. In this study, the author analyzes the "mental—mechanistic pedagogy" of vocal music teaching.

2. The research analysis on "mental—mechanistic pedagogy" of vocal music teaching

2.1 The study on the qualitative and quantitative combined method

In the discussion, the author uses psychology and pedagogy to study the internal relation and logicality between things. That is the qualitative study. Furthermore, the questionnaire method can provide data support for this thesis. This is the quantitative study. In this part, the author investigates whether students can experience accurate positioning of training objectives as studying vocal music. The investigation results are shown in Table 1.

Table 1 Investigation Table of Training Objective Positioning

Training objective positioning	Yes	No	Unclear
Number	20	32	6
Percent	34%	55.7%	10.3%

It can be observed from the above-mentioned table that vocal music teaching in the academy has unclear training objective positioning for students.

2.2 Music course design

In the overall setting process of music courses, it can be divided into basic theoretical courses and skill courses. The latter gets involved in vocal music course, dance course, and piano course. Their proportions of hours in total professional courses include 20%, 18% and 16%, respectively (shown in Table 2).

Table 2 Professional Course Design of Musical Performance in the Academy

Courses	Required(hours)	Optional(hours)	Total hours	Proportions
Vocal music	72	108	108	30%
Piano	108	54	54	15%
Dance	108	36	36	10%
Instrument music	0	36	36	10%
Chorus conductor	0	36	36	10%
Theory	180	90	90	25%
Solfeggio	72	0	0	0
Total	540	360	360	100%

Considering the course design, required courses and optional courses have certain difference in hours, thus their proportions are also different. The proportion of required vocal music courses is lower than that of optional courses. Dance and piano refer to required courses. Their proportion is 20%. The proportions of optional courses is smaller and both of them are 15% and 10%, respectively (as shown Table 3).

Table 3 Distribution Proportion of Professional Performance Course Design in the Academy

Courses	Required(hours)	Proportions in required courses	Optional(hourses)	Proportions in optional courses
Vocal music	72	13%	108	30%
Piano	108	20%	54	15%
Dance	108	20%	36	10%
Instrument music	0	0	36	10%
Chorus conductor	0	0	36	10%
Theory	180	34%	90	25%
Solfeggio	72	13%	0	0
Total	540	100%	360	100%

2.3 Analysis of existing vocal music courses

In required courses, vocal music knowledge contains 36 hours. It is respectively set up in the first and second semesters, including one hour per week. The required courses of vocal music singing techniques and vocal music training include 72 hours, accounting for 13%. All of them are respectively set up from the 2nd semester to the 5th semester for a total of 4 semesters. Each semester contains 18 hours, including 1 hour per week(as shown in Table 4).

Table 4 Professional Vocal Music Course Analysis of Music Performance in the Academy

	Vocal music courses	Total hours	Semesters					
			I	II	III	IV	V	VI
Required	Vocal music knowledge	36	18	18				
	Vocal music singing techniques	72		18	18	18	18	
	Vocal music training	72		18	18	18	18	
Optional	Vocal music singing techniques	90		18	18	18	18	18
	Vocal music training	90		18	18	18	18	18
	Foreign vocal music language art	18					18	

2.4 Method analysis of vocal music teaching

In practical activity of vocal music teaching, only teachers select reasonable vocal music teaching can they improve students' learning enthusiasm and positivity and fully mobilize students' enthusiasm and confidence. The selective mode of teachers in the specific teaching practice is shown in Table 5.

Table 5 Vocal Music Teaching Methods of Vocal Music Teachers in the Academy(Multiple Choices)

vocal music teaching methods	Frequencies(n)	Percents (%)	Ranking
Demonstration	15	100	1
Repeated training	15	100	1
Collabroative learning	9	62.5	3
Exploration	7	37.5	5
Result feedback	8	50	4
Contest encouragment	10	72	2

The investigation shows that many teachers apply the repeated training method and demonstration method in vocal music teaching practice and reduce learning efficiency.

2.5 Status of teaching songs

(1) In order to know about the selective status of vocal music teaching songs, this part conducts the content investigation on teaching songs chosen by teachers. The investigation results are shown in Table 6.

Table 6 Selective Status of Teaching Songs

Teachign songs	Suitable	Too simple	Too large and complicated songs	Too difficult and complicated songs
Number	20	0	23	15
Percent	33.50%	0%	39.20%	27.30%

It can be observed from the table that about 40% of students think songs chosen by teachers are too complicated and difficult. About 30% of students think that songs selected by teachers are relatively complicated and difficult. Only 1/3 students think that songs chosen by teachers are suitable.

(2) Development status of textbooks and courses

In order to know about development status of vocal music textbooks and courses in music performance of the academy, the specific investigation results are shown in Table 8.

Table 7 Investigation Table of School-based Teaching Textbooks and Courses

School-based textbooks and school-based courses	Yes	No
Number	10	48
Percent	17%	83%

It can be observed from the study analysis of Table 7 that more than 4/5 of students think that they can't study textbooks and courses developed by the school teachers, showing that textbook development course design are still relatively weak.

(3) Status of individualized teaching

With the purpose of mastering individualized teaching of vocal music profoundly, the investigation results are shown in Table 8.

Table 8 Investigation Table of Individualized Teaching

Individualized teaching	Yes	No	Unclear
Number	15	38	5
Percent	26.7%	64.8%	8.5%

3. Influences and roles in "mental—mechanistic pedagogy" of vocal music teaching

In psychology, consciousness is the active and purposeful activity to reveal the objective world. It belongs to the high-level mental activity. In singing, it is reflected in motivating students' learning enthusiasm and interest, enhancing self-confidence of singing and performance works, and improving mental quality of vocal music study and singing.

3.1 Motivate students' positive learning enthusiasm

Vocal music performance is the art with both excellence in voice and affection. Positive emotion in vocal music teaching develops a crucial role on effective teaching. It can motivate students' learning enthusiasm and enhance study interest, thus students can be confident in singing and complete a singing task successfully. For example, they can calm down to vocalize. Teachers can select phrase of padding syllable in Shandong work songs and create language scenes for students. The case of genealogy is shown in Figure 1:
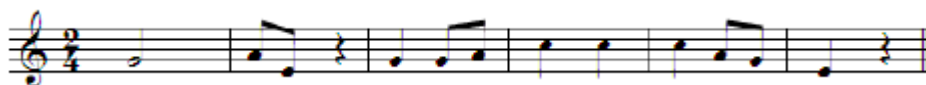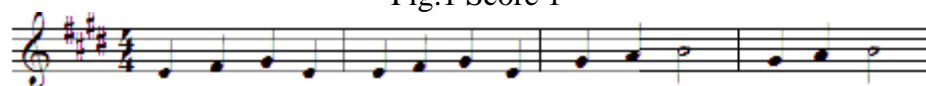

Fig.1 Score 1

Fig.1 Score 2

3.2 Cultivate students' sufficient self-confidence

Helen·Kate once said, "confidence is the master of destiny". Mental status of singing is closely related to singers' self-confidence, including feelings, imagination, willpower and creativity. In the teaching process, teachers should apply different teaching methods and guidance modes of different students, suit the remedy to the case with individualized teaching, accurately grasp various mental activities of students, and give guidance and help in time.

3.3 Improve students' good psychological quality

Considering that everyone has different life background and cultural background, their psychological enduring capacity is also different. As meeting with difficulties and setbacks, everyone's reaction and performance are different. The same is with singing. Only students establish good singing psychological quality can they control bearing capacity of mind and body in sub-consciousness and always maintain good singing state. They are lots of good mental quality approaches. Professional stage practice opportunities are increased to let students fully exercise in vocal music skills or stage performance.

4. How to greatly use singing mentality in vocal music teaching and singing

Psychological factor is also called as non-intellectual factor. It refers to other factors related, in addition to intellectual factors. With the progress of science, we can measure the intellectual level of the mankind and brain development degree, including observation, memory, thinking ability, imagination and attention.

4.1 "Conscious" control of the brain in the singing process

In psychology, consciousness is the active and purposeful activity to reveal the objective world and it belongs to the high-level mental activity. In singing, brain controls singing behaviors with consciousness and subconsciousness, thus singers can greatly coordinate with each vocal organ in the body. As preparing for a song, it is necessary to complete the inspiration state consciously. In singing process, it must remind ventilation. Psychological adjustment capacity of singing is increased through the brain control.

4.2 Application of singing psychology in vocal music teaching and performance

Application of singing psychology simplifies various problems in teaching. When we explain any works, we should comprehend thoughts and emotions expressed by composers from inner heart, know about connotations of works, master work characteristics, integrate with works, live up to sing and perform vividly and naturally. They should complete performance tasks with supernormal performance.

5. Conclusions

It is necessary to set up a classroom atmosphere to encourage students to tell the truth without hesitation. Secondly, it is also essential to correctly analyze and cognize contradictions. Through the overall teaching method, it is very necessary to enhance students' cultural quality and artistic cultivation as cultivating an excellent singer.

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