

# **The Cultivation of Emotional Art and Aesthetic Spirit in Vocal Music Teaching**

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**Abstract:** Vocal Performance is Mainly Based on Voice, Which is Also an Important Condition to Measure the Level of Vocal Music. But in the Performance, If Students Only Have Singing Skills But Lack of Emotional Integration, It Will Not Be Able to Deeply Root in the Hearts of the People. in Today's Vocal Music Teaching, Most of Them Focus on Simple Singing Skills, Ignoring the Importance of Aesthetic Ability and Emotional Training. Based on the Existing Problems in Vocal Music Teaching, This Paper Puts Forward Suggestions from Three Aspects, Which Have Certain Significance for Vocal Music Education and Promote the Further Development of Vocal Music Education.

## **1. Introduction**

### **1.1 Literature Review**

Music is not only an important way to cultivate artistic sentiment, but also an important way to cultivate emotion. Only when music is integrated into emotion can it be full of vitality. Therefore, in music teaching, emotional training is not only an important teaching content, but also one of the important factors to measure students' ability (Sun, 2014). According to Hu Dengming, art is the way to express emotion. Music, as the art of hearing, vision and emotion, must be based on this to cultivate students' aesthetic emotion in the daily teaching process (Hu, 2015). Li Chen and others proposed that vocal music education should focus on the cultivation of students' aesthetic ability and emotion, and carry out aesthetic perfection and personality cultivation. Taking “beauty” and “feeling” as the starting point, guide students to feel beauty (Li et al, 2014). Zhang Jie thinks that vocal music is a kind of art form, which conveys emotion through sound. If there is a lack of emotion in the performance process, it will inevitably lead to the inability to express the connotation of music, so emotional training in vocal music is the key (Zhang, 2017).

### **1.2 Research Purpose**

Vocal performance takes sound as its main form, so singing is the key factor to measure vocal performance. But in vocal performance, even with superb singing skills and moving voice, if there is no emotional carving, it can not be impressive. The root cause is “emotion” (Yu, 2018). In fact, it is not the performer's singing skills that can really arouse the audience's sympathy and move him in the performance, but the emotion contained in the song. Therefore, vocal music teaching is not only to cultivate students' singing skills, but also to guide them step by step in the existing environment to fully mobilize their emotions, improve their aesthetic ability, so that students can become real soul performers. Suhomlinsky said that “with the help of music, people can awaken lofty, majestic and beautiful things about the world around them and themselves” (Liang, 2014). This sentence emphasizes the role of music aesthetics in the cultivation of emotion. Therefore, in vocal music teaching, teachers should combine aesthetic teaching theory, consolidate students' knowledge base, and enrich their emotional expression and comprehension ability in performance.

## **2. The Significance of Cultivating Students' Emotional Art and Aesthetic Spirit in Vocal Music Teaching**

The art of singing is not the same. Every singer can process it and endow the song with unique emotion. Although the singer gives the emotional keynote, it does not affect the singer's own

enrichment and shaping of the song. Everyone has different life and experience, which leads to different perception of the world, so the singer's personal emotional infusion of the corresponding songs can give them vitality, and express this unique emotion through songs. Therefore, the audience can truly feel the soul of the song and enjoy the music. In addition, the lyric without emotion is just like the green field losing the chirp of insects, becoming insipid, and the audience will only hate it and have no interest in it. Only when the lyrics are filled with feelings can they be more full and vivid, mobilize the emotional resonance of the audience, and convey the beauty of music. Many singers pay one-sided attention to singing skills and neglect the integration of songs and emotions, which leads to the loss of spirit and connotation of vocal works. Only through the combination of “sound” and “feeling”, can vocal music have infinite charm.

Aesthetic is an abstract vocabulary, which includes the process of experience, representation and appreciation. The aesthetic of vocal music is a branch of aesthetic theory, which is embodied in vocal music itself and vocal singing. Aesthetic ability is divided into the ability to appreciate beauty, that is, the singer's ability to understand the emotion and intention of the music creator; the ability to imitate beauty, that is, the singer's ability to imitate the composer's emotion during the performance; the ability to create beauty, that is, the singer's ability to inject his own emotion into the music in the process of imitation, and to achieve emotional re creation. Only when the singer has certain aesthetic ability, can he arouse his own emotion and immerse himself in the vocal music, can he create and deduce the vocal music works full of vitality and charm. Both comprehensive art and vocal art are based on certain aesthetic ability and follow aesthetic principles. But vocal performance is different from dance, art and other art forms. Vocal music can only reproduce its emotion and connotation through sound. Therefore, paying attention to the cultivation of students' aesthetic ability in vocal music teaching can strengthen their understanding and feeling of music emotion, touch the singer's emotion while improving their aesthetic ability, and finally realize the cultivation of students' emotion.

### **3. Problems in Vocal Music Teaching**

#### **3.1 Backward Education Mode and Teaching Thought**

At present, the country pays close attention to the education cause, and the education level is constantly improving. As a part of the education cause in China, vocal music teaching has also achieved development and progress, and has delivered a large number of talents for the society. However, with the continuous development of vocal music teaching, there are still many problems, such as poor teaching pertinence, imperfect education and teaching system and so on. Compared with other types of education, vocal music education system has a shorter development time, and some traditional teaching modes and methods have not been innovated, reformed and improved, so it lags behind the teaching concept required by the development of the times. Many colleges and universities still use the traditional teaching methods and teaching objectives when they carry out vocal music teaching. When they carry out courses, the mode is relatively old. Students can not be deeply integrated into the classroom and have a solid and profound understanding and mastery of the vocal music knowledge taught by teachers in this unchanging teaching environment. For example, in real vocal music teaching activities, teachers usually explain and teach students obscure theoretical knowledge such as speed of sound and melody, but in fact, students' basic theoretical knowledge is relatively weak, so it is difficult to cooperate and interact with teachers. In the long run, students will gradually lose interest in vocal learning.

#### **3.2 Unreasonable Textbook Setting**

Due to the late start and short development time of vocal music teaching, its education system and teaching system are not perfect. From the perspective of teaching design in vocal music teaching, it is difficult for some students with weak foundation to understand and master the knowledge in depth, while for students with solid foundation, the teaching material is too simple. This leads to the formation of a two-level division of students, “what they want to learn can't, what

they learn don't want to learn.”. In addition, in the content setting and compilation of vocal music teaching materials, too much attention is paid to the form, and the connection between teaching materials, teachers and students is ignored, so there is a lack of certain rationality and scientificity. As one of the important teaching aids, teaching materials are the basis for teachers to carry out teaching activities. The unreasonable design of teaching materials will further lead to the poor integration of students and teaching materials, unable to keep up with the pace of teachers, and eventually lead to the phenomenon of disgust or even truancy for the course.

### **3.3 Lack of Perfection in Teaching**

According to the relevant research and investigation, although multimedia teaching has become more and more popular in Colleges and universities, middle schools and even preschool education, most of China's colleges and universities still use the traditional way to carry out teaching activities, and do not pay attention to the new modern education model represented by multimedia teaching. In addition, because of the individual differences of students, their mastery of basic knowledge and the level of vocal music are uneven. Teachers have the characteristics of inconvenience and low efficiency on the basis of traditional teaching mode, so it is difficult to pay attention to each student's learning situation and knowledge and skills. At the same time, teachers can not follow up the teaching situation in time, so as to make and adjust teaching objectives flexibly. This situation is not conducive to the study of vocal music and interest training.

### **3.4 Lack of Connection between Subject Knowledge Points**

Students in different stages have different characteristics in vocal music learning. For example, the middle school students are in adolescence, they are curious about things, and at the same time they are distracted. In this stage, boys are in the period of changing voice, which increases the difficulty of vocal music teaching and hinders the development of vocal music course. In addition, the teaching curriculum in this stage includes two parts: public subjects and professional skills subjects. Vocal music teaching occupies the main position in the pre-school education major of secondary vocational school, but it is lack of connection or even disconnection with other courses. In the course of music science, the teacher will let students learn to read the staff, but in fact, some students are not proficient in the staff, so there are some problems in the teaching of vocal music singing, such as the obstacles of music reading, which to some extent hinder the smooth development of vocal music teaching.

## **4. The Cultivation Path of Emotional Art and Aesthetic Spirit in Vocal Music Teaching**

### **4.1 Guide Students to Reproduce the Situation**

Scene representation is to find out the changes of people's inner feelings in the scene according to the changes of the existing environment. At present, many subjects will apply this teaching method to the actual teaching process. The state is vigorously advocating quality education and changing the traditional cramming teaching mode, so scene representation is undoubtedly a suitable teaching mode. When students are learning to sing a song, the teacher can set up a scene that is consistent with the song itself, so that students can experience the subtle changes of their inner feelings while exercising their aesthetic ability. It is very difficult for students to combine their emotions and create twice through only one song. The introduction of situational teaching in vocal music teaching can not only improve students' aesthetic ability, cultivate their empathy, but also help students to explore ways to mobilize their own emotions.

### **4.2 Increase Students' Stage Experience**

The combination of practice and theory can get true knowledge. Teachers should create more performance opportunities for students with their own resources, help students to accumulate more on-site performance experience, and test teaching results in the process of practice. There are essential differences between stage and daily learning, not only in students' music skills, but also in students' psychological quality and on-site adaptability. Live performance is the distillation of vocal

music teaching, students can also participate in some social or school organized competitions, enrich the experience and feelings on the stage, and increase self-confidence. After the students are familiar with the stage, they should take the initiative to interact with the audience, so as to exercise their on-site adaptability and make the performance more energetic and attractive. In the process of stage performance, students can adapt to different environments, improve their aesthetic ability and achieve the goal of empathy.

### **4.3 Creation by Teachers and Students**

For teachers and students, their times are not synchronized, so generation gap will appear to some extent. In this case, both sides should understand each other, students should respect teachers and ask for advice modestly, especially for some modern songs with advanced emotions. Teachers should also learn from contemporary students with sunny and advanced thoughts. In fact, teachers have passed the age full of curiosity and yearning for the future, full of longing and ignorance for love, so we should actively let students learn how to express this emotion in vocal music teaching. Teachers are no longer traditional stereotyped images. They should follow the trend of the times and study and enjoy music with students. Both students and teachers can understand songs according to their own emotions, and achieve a perfect combination in the performance process. In the process of CO creation, teachers and students make progress and grow together.

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