

and efficient learning resources, including electronic library resources, course resources, and extended learning resources. Library resources under the new media technology should be able to provide students with richer content and forms of knowledge, including comprehensive services such as literature, video, and books.

Teachers should screen curriculum resources for students before teaching, and organically connect these resources to form a knowledge system that confirms and promotes each other between different curriculum resources. Only in this way can the advantages of new media technology in education and teaching be truly utilized. After using new media technology, teachers are no longer the authority and exporter of knowledge, but should play a role in inspiring students to learn independently [6]. Due to the particularity of music education, online teaching cannot guarantee the quality of teaching only through flipped classrooms, live teaching, MOOCs, etc. It is necessary to make full use of the on-site advantages of offline teaching to find out the actual learning problems, techniques and skills of students.

New media technology provides new ideas and teaching tools for music education in colleges and universities. With the help of new media technology, teaching methods can be expanded, teaching content can be enriched, and music education can return to the original intention of education. This is also the direction that music educators continue to work hard and move forward.

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## **THEORETICAL ANALYSIS OF THE APPLICATION OF BEL CANTO METHODOLOGY IN THE PROCESS OF TEACHING CHORAL SINGING**

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Bel canto vocal technique can be described as Western operatic singing. Though used by vocalists often in classical music performances, bel canto is less commonly used in amateur choral ensembles, especially adolescent ones. The major difficulty is that most of the historical and contemporary writing and teaching in the bel canto tradition is focused upon the solo singer in a studio situation. The choral setting is a much different environment. As bel canto methodology developed in a solo context, it is important to comprehend the unique nature of the choral environment to which these solo vocal techniques, terminology, exercises, and methodology are being adapted.

**Keywords:** bel canto; choral singing; teaching choral singing; bel canto methodology.

The application of the bel canto methodology in the process of teaching choral singing is considered not to be a simple and a straight forward process as it is often perceived. The most common

difficulty that is associated with teaching the methodology is the fact that most of historical as well as contemporary writings have always often focused on teaching solo singer in a studio situation. In this respect, it means that the choral settings have a different environment hence it calls for better knowledge and appreciation of the fact that bel canto methodology is developed in a solo context hence it is important because it is quite elaborate to comprehend the distinctive nature of the choral environment in which the solo techniques, terminologies, exercise as well as the methodologies are adapted. Teaching the bel canto methodology demands a better understanding of the environment in which it is taught and the effectiveness that has to be demonstrated in order to have a better outcome in teaching and implementation of the methods and have an effective integration. It is important to note that, an aspect that differentiates the bel canto coral rehearsal and studio voice lessons is the fact that both have differences in the student-to-teacher ratio. While one student is always paired with a single master-teacher in the private studio, in the process of choral teaching the environment is different. In this respect, teachers should individualize their approach of teaching to individual students. In the process it does increase the outcomes of the teaching through proper attention and detailed teaching of the learners in an effective way.

The conductor centralized framework according to Nicole Lamartine, illustrates that effective and proper application of the bel canto methodology in the process of teaching choral singing demands that the conductor make significant and complete utilization of terminology approved by the bel canto guide in teaching their choruses [6, p. 73].

J. Jordan demonstrates that the definition and use of the terminologies by the conductors in the exact same manner will not only have the desired impact but instead promote effectiveness in the outcomes of the teaching choral singing to the learners and improving the outcomes of the teachings as well as the singings [5, p. 31]. A.W. Goodwin, agrees to this fact and demonstrates utilizing this approach enables the conductors not only to adapt their teaching of choral singing but also use it in meeting the diverse needs that the ensembles of the conductors' need [1, p. 120].

O. Jander and T. Ellen also suggest that when teaching the choral singing, it is of huge relevance that the teacher should pay attention on how to use the bel canto methodology for the different choral groups that are being taught [4, p. 41]. The reason is because the approach utilized for the children's chorus is distinctively different from the approach which is recommended for church choir as well as the collegiate ensemble. In this regards paying close attention on the bel canto methodology that is being implemented for the specific choral group is a huge factor in determining the effectiveness of the outcomes that are gained from the teaching process. F. Haasemann and M. James, demonstrates that failure to follow this approach has the likelihood of providing undesired outcome which might not have the right impact needed for the choral teaching in the specific group in question [2, p. 102]. Hence a significantly close attention has to be given to the method that is most effective and has the greatest impact for a given group. T. Hemsley holds that the theory accepts the fact that a conductor is not only deliberate but he is also conscious based on the decisions that they are making [3, p. 77]. In this way they are trusted to have the capability of identifying the most effective approach that would work for the choral singing that they are handling at hand. In this regards the theory demonstrates that its sole responsibility is to provide preliminary guidance on how to address the teaching approaches and how to enhance the effectiveness of the outcomes that are received from teaching choral singing using the bel canto methodology. In this respect the theory according to J. Jordan, gives a lot of credit for the need of rehearsals and exercises when teaching choral singing [5, p. 51]. That is critical because it enable the learners to train their voices in order to be better adapted to the learning and the singing process. This will enable the effectiveness of the adaptation and adaptability of their voices to the right peaches and the right notes which are being advised by the teachers for the specific purpose of developing the right choral capability and abilities to better singers and in a position to deliver the best.

T. Hemsley demonstrates that the theory recognizes the fact that the exercise does begin with a period that is known as "warm-up" [3, p. 67]. This aspect is characterized by numerous exercises which are often separated from the repertoire that is supposed to be rehearsed. In this respect, exercises like

stretching, mental imaginations, physical kinesthesia, breathing, intellectual stimulation as well as vocalizes. The exercises are meant to enable the learners be better predisposed to the environment of strain the comes with singing and exercising their voices to be in a position to sing the different notes that they are supposed to be taught.

F. Haasemann and M. James argues that the warm-up period is supposed to serve the role of variety of purposes that are subject to the conductor and the ensemble that the conductor is bound to teach [2]. It is also an important opportunity for the chorus according to O. Jander and T. Ellen, to prepare their bodies as well as vocal muscles for the physical strains that are associated with singing [4, p. 91]. They agree with the theory and their suggestion of the need to better engage the learners effectively while preparing to teach them is of importance since it makes it easy to teach them, establish as well as reinforcing the right techniques of vocalization [4, p. 113]. The period of the warm-up is helpful in ensuring that there is effectiveness in transitioning from one vocal uses which can be either from primarily speaking to one that is majorly oriented towards singing. There is also an aspect of mental preparation [5, p. 31].

N. Lamartine suggests that the mental preparation as well as musically preparing for the music that the chorus is bound to learn or rehearse [6, p. 53]. In this respect, it adds to the huge gains that is bound to be made by the learners because they are better placed and exposed for the effectively delivery of the learning process of the chorus. Hemsley holds that bel canto methodology puts emphasis on the need for the warm-up exercises to give critical attention on addressing the technical issues that have impact and gives the aural instruction and orientation that are related to the repertoire [3, p. 47]. In this regards it gives the great and the better position in delivering the best impact of the practice and the preparation process in order to be effective and impactful in the learning and the teaching methods of instructing the learners to be better in choral singing and deliver the right desired impact in the choral outcomes of the process. The theory also suggests that there are possibilities that different repertoire is likely to demand distinctive choral sounds. The sounds that are delivered by the chorus have the possibilities of being modeled as well as being shaped in the process of engaging in the warm-up process in order to meet the required demands that the repertoire are having. In the same way it makes the aesthetics of the conductor to be effective while administering the bel canto methodology while teaching the choral singing. Hence delivering the standard and the most effective teaching process for the learners and the whole chorus.

A.W. Goodwin also demonstrates that the warm-up period provides the conductor with an excellent opportunity to develop bel canto vocal technique with his or her chorus [1, p. 58]. In this setting bel canto methodology can be introduced, taught, experienced, and explained separately from the rehearsal of repertoire. This allows the chorus to focus primarily on vocal technique, and not become distracted or overwhelmed by technical or musical demands of the repertoire. The exercises presented in this guide are appropriate for or have been adapted for choral pedagogical use. They are intentionally simple and easy to comprehend and remember. These are necessary characteristics for quickly and successfully presenting exercises and vocalizes in a diverse group setting. The pedagogical goal of the exercise may not be simple or easy, but the musical material is. Ease and simplicity of musical material provides singers the mental space to focus upon the vocal technique, rather than remembering or negotiating a difficult exercise. While it is important that every warm-up has a pedagogical purpose, it is not necessary that this purpose always be obvious to the chorus. Chorus members will, however, be more likely to achieve successful results if they are aware of the specific goals of the exercises and vocalizes. Since time restraints prohibit the explanation of every warm-up exercise, conductors may desire to develop a repertoire of warm-up exercises that chorus members are pedagogically familiar with. Conductors can also incorporate key words and terminology to quickly remind and focus the singers on pedagogical goals.

In conclusion we can say that an aspect that differentiates the bel canto choral rehearsal and studio voice lessons is the fact that both have differences in the student-to-teacher ratio. While in the private studio one student is always paired with a single master-teacher, the environment is different with

a non-private studio. In this respect, does make it possible for the teacher to individualize their approach of teaching to individual students at any given time. Hence the suggestion by the theory that there are possibilities that different repertoire is likely to demand distinctive choral sounds. The sounds that are delivered by the chorus have the possibilities of being modeled as well as being shaped in the process of engaging in the warm-up process in order to meet the required demands that the repertoire are having. In the same way it makes the aesthetics of the conductor to be effective while administering the bel canto methodology while teaching the choral singing. So delivering the standard and the most effective teaching process for the learners and the whole chorus.

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## **SOCIAL INTERACTION OF FOREIGN LANGUAGE LEARNERS IN ONLINE LEARNING ENVIRONMENT**

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In an online learning environment, foreign languages learners' communication and interaction with teachers and peers can alleviate the sense of isolation and helplessness caused by spatial and temporal boundaries, and enhance foreign languages learners' participation and motivation. This article discusses the meaning of social interaction and its importance for online foreign languages learning through literature study. The article briefly covers the problems of teacher-student social interaction in the current online foreign languages learning environment and discusses the factors that affect foreign languages learners' social interaction. The way to increase social interaction is to promote student-student communication, interaction, discussion and negotiation, thereby increasing foreign languages learners participation and engagement, satisfying foreign languages learners' needs for a sense of belonging.

**Keywords:** online learning; foreign language learners; social interaction behavior; online learning community; constructivism; supportive feedback.

In an online learning environment, information sharing and emotional exchange between a teacher and a learner, a learner and a learner is called social interaction. The interaction of learners with teachers and peer learners is the basis for the continued stable development and perpetual vitality of online education. Active negotiation, discussion and interaction can not only promote foreign language learners' understanding and internalization of knowledge, but also improve foreign language learners' participation. In addition, it can alleviate the loneliness caused by the time and space boundary of foreign language learners and meet their knowledge and emotional needs. This article is important for promoting foreign language learners' motivation to interact. Because the problems of social interaction in an online