

students can learn unity, friendship, mutual assistance and other virtues, and cultivate a positive spirit. This way of education not only makes students feel the power of beauty in music but also makes them practice these virtues in their daily life.

However, the current middle school choral music still faces some challenges and problems in the educational practice. For example, some schools do not pay enough attention to chorus education and there is a lack teachers and teaching resources. Meanwhile, some students have little interest in choral music and there is a lack enthusiasm. To address these problems, a series of measures are needed to improve them.

Choral music in Chinese middle schools has distinct characteristics, including the emphasis on harmony and unity, the integration of multi-culture, the attention to emotional expression and the cultivation of team spirit. These characteristics make middle school choral music occupy an important position in the Chinese education system. By participating in the choral activities, students can not only improve their musical literacy and aesthetic ability but also cultivate their teamwork spirit and emotional expression ability. Therefore, middle school choral music should be further promoted and developed, so that more students can benefit.

To sum up, middle school choral music plays a very important role in the importance and influence of Chinese music education. It not only has a profound historical and cultural heritage and unique artistic charm but also can cultivate students' musical literacy and cooperation spirit. Through continuous exploration and innovation, I believe that China's middle school choral music will be more brilliant in future development.

Fu Xinbin

EASYVIRTUALCHOIR.COM PLATFORM AS A DISTANCE LEARNING TOOL

Фу Сіньбін

ПЛАТФОРМА EASYVIRTUALCHOIR.COM ЯК ІНСТРУМЕНТ ДИСТАНЦІЙНОГО НАВЧАННЯ

Working on a virtual choral project involves singers creating separate recordings and then mixing them into a single whole. This process actually ceases to be choral, because during the recording, the singers do not hear each other, cannot ensemble, which affects several components of choral sound: microintonation (tuning within the zone structure), rhythmic synchronization, diction ensemble, dynamics consistency, and to a lesser extent phrasing.

These problems are partially solved by having an “exemplary” recording with a conductor who uses manual anticipatory techniques to control, albeit virtually, the actual performance of each singer. If the conductor's instructions are followed, this is a guarantee of minimal coherence of all the above components and the ability to combine the tracks into one final track without significant problems.

However, when it comes to educational tasks, when in the context of distance learning there is a task not only to obtain the final result, but also to form certain ensemble singing skills in higher education students or even music school students, this method is not very favorable.

Another way to create such recordings is to use overdubbing, when a singer records “over” another recording, focusing on the sound of another person and trying to match them in intonation, dynamics, etc. Such recordings can be made in various programs, ranging from the Audacity audio editor to video editors that allow you to record an audio

track into an existing project (for example, Sony Vegas Pro or Adobe Premier). However, such work requires some technical training and knowledge of rather complex software.

The *easyvirtualchoir.com* platform was created to make it easier for singers to record themselves. In fact, even schoolchildren can use this resource to record themselves. This can be either a recording in a group over other voices or a recording of several of their own tracks (“self-choir”), an ensemble with themselves. It depends on whether the group is set up or whether the singer uses only his or her own voice.

After recording the first track, the platform allows you to play it back and record the next one at the same time with just one click of a button. After recording, it is possible to adjust the tracks in terms of volume (although only general settings work, flexible settings, such as in Sony Vegas Pro, are not available) and synchronization.

It's important to note that when recording more than two tracks, you can choose which track will be used for further recording. So you can choose the most successful performance for ensemble in a group. This will help improve the sound quality.

Easyvirtualchoir.com also provides minor video editing capabilities, allowing you to mirror the image, position it differently on the screen, and improve color and exposure.

After creating a sufficient number of tracks, synchronizing them, and balancing their volume, the platform allows you to render the file and output it in the desired format.

The aforementioned technology thus not only makes it very easy to implement a free virtual project in a short time, but also enables singers to be in a virtual ensemble during performance. Accordingly, it helps to develop the skills of intonation, rhythmic synchronization, and even emotional unity, which is very important in the context of distance learning.

It is also interesting that the platform allows open access to the materials of other groups (you can choose whether to publish your project for the general public). In this way, you can go beyond your own team, establishing interaction with other performers, establishing cultural connections, including international ones.

Ли Дешун

МИСТЕЦТВО КИТАЙСЬКОГО НАЦІОНАЛЬНОГО СПІВУ В АСПЕКТІ ЙОГО УНІКАЛЬНОСТІ

Lee Deshun

THE ART OF CHINESE NATIONAL SINGING IN THE ASPECT OF ITS UNIQUENESS

Найбільша відмінність між традиційним національним стилем і академічним вокальним мистецтвом західної культури визнана в тональних (тембрових) характеристиках співу. Радикальні відмінності у вокальних якостях, які одразу помітні на слух, пояснюються низкою факторів, серед яких унікальна історія розвитку, звичаї та гуманістичні переконання західної культури, відмінності у способі життя, середовищі проживання та інше.

Під час співу китайці мають чистий і вишуканий тембр, а їхні голоси можуть бути гнучкими й мінливими. Ці якості успадковані від театрального мистецтва традиційної китайської опери. Водночас китайські співаки знають, як захистити свої голосові складки від перенапруги, як застосовувати техніку співу, що гарантує правильну роботу дихальної та резонансної систем і дозволяє їм зберігати вокальні характеристики, притаманні народно-вокальному мистецтву Китаю.