

**SURVEYING ON THE CHINESE POPULAR SINGING
TEACHING METHOD AT GUANGDONG ASIA
TELEVISION COLLEGE OF PERFORMING ARTS,
GUANGDONG PROVINCE, THE PEOPLE'S
REPUBLIC OF CHINA**

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Abstract

The aim is to study the teaching method of Chinese pop songs in Guangdong Asian Academy of Television Performing Arts. The subjects of this study were three teachers from Guangdong Asiatic Institute of Television Performing Arts. The research design and methods employed to investigate the teaching methods of Chinese popular singing at Guangdong Asia Television College of Performing Arts. It details the population, sample selection, data collection, and analysis procedures. Qualitative research, Key informants: 1) Graduate degree or above in Chinese popular singing. 2) More than five years of experience teaching Chinese popular singing to students at the university level. The research tools are: interview, observation, and validation. The research **results are as follows:** (1) the teaching method of Chinese popular singing is a comprehensive training process, including reading music, singing, sound, accurate singing (rhythm, melody, intonation, tonality, expression) and stage performance training. Through these aspects of training, learners can improve their singing skills and stage ability, better understanding and interpretation of music works, (2) China popular singing teaching method is an important part of music performance, aims to cultivate students singing technical skills, music rhythm, music and stage performance ability. In order to comprehensively evaluate and optimize the teaching effect of teaching methods, teaching tools

and teaching methods from the six aspects of teaching objectives, teaching content and teaching methods. (3) The result of the IOC interview form was 0.74, higher than 0.6. It is allowed for use for research purposes. (4) The IOC results of the observation table are higher than 0.6 than 0.6. It is allowed for use for research purposes.

Keywords: TV Performing Arts Institute; The teaching method; Chinese pop songs

Introduction

The evolution of teaching methods for Chinese popular music singing is a fascinating reflection of broader cultural, technological, and educational shifts in China. Over the past few decades, these methods have transformed from traditional, often rigid, classical vocal training techniques to more flexible and culturally relevant approaches tailored specifically to the nuances of Chinese popular music (Lu, 2013). In the early stages of popular music development in China, singing instruction was heavily influenced by classical vocal training. Teachers borrowed heavily from Western classical techniques, emphasizing breath control, vocal range, and the cultivation of a polished, operatic sound. This approach, while effective for classical genres, did not always translate well to the emotive, conversational style required for popular music (Liu, 2013).

As Chinese popular music began to gain popularity in the 1980s and 1990s, educators started to adapt their teaching methods. They recognized the need for a style that could capture the essence of popular music — its spontaneity, emotional depth, and accessibility. This led to the integration of elements from folk singing and traditional Chinese music, creating a unique hybrid that resonated with Chinese audiences (Cheng, 2014). Innovative teaching methods began to focus on the expression of emotion, the use of vibrato for added effect, and the importance of storytelling through song. Vocal coaches also started to pay more attention to the unique qualities of individual voices, encouraging students to develop their own style rather than conform to a standardized sound (Wang, 2015).

The advent of the internet and digital technology in the 21st century has significantly influenced teaching methods for Chinese popular music singing. Online platforms have made it easier for students to access a wealth of resources, including tutorials, performance videos, and interactive courses. This has democratized music education, allowing aspiring singers from all regions of China to improve their skills (Hou, 2016). Globalization has also played a crucial role. Chinese popular singers are increasingly influenced by international styles, and this is reflected in teaching methods. Techniques from Western pop, R&B, and even K-popular are now integrated into Chinese vocal training, broadening the stylistic palette of Chinese popular music (Li, 2016). Moreover, contemporary teaching methods emphasize the development of stage presence and performance skills, recognizing that popular music is as much about performance as it is about vocal technique. Workshops and masterclasses often include elements of dance, acting, and music theory, preparing students for a multifaceted career in the entertainment industry (Xu, 2017).

There have been major changes in music education in recent years, with an increasing emphasis on contemporary styles such as Chinese popular singing. The change is particularly pronounced at educational institutions such as Guangdong Asia Television College of Performing Arts, where students are eager to master the nuances of popular singing techniques. Despite the increasing demand for this type of teaching, there is still a lack of comprehensive and systematic teaching methods to teach these popular singing methods and a lack of standardized frameworks, resulting in uneven learning experiences and inconsistent evaluations. This study aims to solve this problem through practice by investigating the existing methods of teaching Chinese popular songs in the above educational institutions (Guo, 2018).

By investigating the current teaching practices of Guangdong Asia Television College of Performing Arts, this paper attempts to reveal the potential problems hindering the development of effective teaching strategies for the popular singing system in China. This study uses qualitative research methods to investigate the teaching methods of Chinese popular songs. Students and experts are surveyed to gather valid insights into current teaching methods, teaching practices, and student learning experiences. By addressing the current gaps in the teaching of popular singing in China at Guangdong Asia Television College of Performing Arts, this study aims to pave the way for more systematic

and effective teaching strategies. This study will provide empirical evidence for the effectiveness of current music teaching methods and propose practical solutions to enhance students' learning experience of Chinese popular songs. (Sun, 2021)

Research Objectives

1. To survey the current Chinese popular singing teaching method at the Guangdong Asia Television College of Performing Arts, Guangdong Province, the People's Republic of China.

Literature Reviews

In many cultures, folk songs are an important part of the musical heritage. These songs are typically passed on orally and reflect the daily lives, values, and beliefs of the people. As societies evolve and change, these folk traditions can be adapted and transformed into popular singing styles. Covell may analyze how traditional musical elements such as melodies, rhythms, and instruments are incorporated into popular singing, and how this process reflects the continuity and change within a culture (Covell, 1994). In the context of popular singing, this representational aspect is crucial. Popular songs often tell stories, express personal feelings, or comment on social issues, making them a form of cultural expression that resonates with a wide audience. Leppert's exploration of music as representation suggests that popular singing may have originated as a way for people to communicate and share their experiences through sound (Leppert, 1993).

The relationship between music and the body is also explored in terms of physical responses. Dancing and singing along are natural responses to music, and these activities have likely played a significant role in the origin of popular singing. The physical movement and energy generated by dancing and singing can create a sense of community and shared experience. In early human societies, these activities may have been used in religious ceremonies, celebrations, or social gatherings, helping to strengthen social bonds and cultural identity. As time went on, these forms of expression evolved and became part of popular singing culture.

Seeger's study may also analyze the influence of different musical traditions on the origin of popular singing. Music is a universal language, and different cultures have their own unique musical styles and traditions. As people from different parts of the world came into contact with each other, these musical traditions began to blend and influence each other. For example, the fusion of African rhythms with European melodies gave birth to many popular music styles in the Americas. The exchange of musical ideas between different cultures contributed to the diversity and richness of popular singing, creating a global musical landscape (Seeger, 1960).

The development of popular singing in China can be traced back to the early 20th century. During this period, Western music began to be introduced into China, and it merged with traditional Chinese music to form an early form of popular music. Shanghai, as the most international city in China at that time, became the birthplace of this emerging music form. From the 1920s to the 1930s, Shanghai Beach songs were all the rage, representing the prosperity of early Chinese popular music (Guo, 2009).

In general, the development of Chinese popular singing reflects the changes in Chinese social culture. From the early Shanghai songs to the revolutionary songs, and then to the booming development after the reform and opening up, Chinese popular music has always been closely connected with the pulse of the times. It is not only a form of entertainment, but also an important part of the construction of cultural identity and national image in the process of China's modernization.

Taylor's "Strange Sounds: Music, Technology, and Culture" (2001) is a seminal work that offers a critical analysis of the intersections between music, technology, and cultural identity. While Taylor's focus is not specifically on China, his theories and observations are highly applicable to the development of popular singing in China, providing a framework to understand how music genres, particularly popular singing, have evolved in response to technological advancements and cultural shifts. This review will explore the development of popular singing in China by drawing parallels with Taylor's insights on the transformative role of technology in music and culture (Taylor, 2001).

The teaching methods employed in popular singing instruction in China are diverse, reflecting a range of pedagogical philosophies. (Jie Wang, 2016) advocates for a holistic approach that combines vocal technique training with performance skills and music theory. (Lin Zhang, 2019) emphasizes the importance of personalized instruction, suggesting that tailoring teaching methods to individual student needs can lead to more effective learning outcomes.

Scholars such as Shu-Chen Cindy Yu and Timothy J. Cooley have conducted extensive research on the innovation and diversity of popular singing genres and teaching methods globally (Shu-Chen Cindy Yu, 2004; Timothy J. Cooley, 2008). Their work provides a comparative framework for understanding the unique developments in Chinese popular singing. Studies on the pedagogical innovations in popular singing, such as the work by Susan C. Cook and David A. Locke, offer insights into the broader trends in music education (Susan C. Cook, 2013; David A. Locke, 2015).

Research on innovation, genres, and teaching of popular singing in China reveals a dynamic landscape of experimentation and adaptation. (Si Liu, 2015) explores the integration of traditional Chinese music elements into popular singing, demonstrating how this fusion can create unique and culturally resonant genres. (Xun Huang, 2018) investigates the use of technology in popular singing teaching, suggesting that digital tools can enhance student engagement and facilitate more interactive learning experiences.

Research Methodology

The research design and methods employed to investigate the teaching methods of Chinese popular singing at Guangdong Asia Television College of Performing Arts. It details the population, sample selection, data collection, and analysis procedures. Qualitative research, **Key informants:** 1) Graduate degree or above in Chinese popular singing. 2) More than five years of experience teaching Chinese popular singing to students at the university level. 3) Being Associate Professor in the field of Chinese popular singing teaching. 3. **Research Tools:** 1) Interview form. 2) Observation form. 3) The Index of Item-Objective Congruence (IOC). **Data Collection** 1) Interview: Collecting

information from three key informants by interview. 2) Observation: Collecting information from the teaching observation in students' classroom performance. **Data Analysis:** Interview and observation data will be content analyzed to identify common themes and patterns.

Results

The current popular singing classes adopt an interactive and practice-oriented teaching method, emphasizing student participation and individual development. Teachers enhance students singing skills and stage presence through group collaboration, mock performances, and vocal training. They actively integrate technology into the curriculum, using audio editing software and video playback tools to help students analyze their singing quality. Through virtual learning platforms, teachers maintain interaction with students and utilize various online resources to improve singing techniques. Over the past five years, teachers have continuously optimized course design, incorporating elements of contemporary pop music and student interests, implementing phased skill training. For example, more improvisational singing and performance segments have been added to the curriculum to enhance student overall qualities. The biggest challenge in teaching is how to balance student personal interests with the requirements of the course.

College students have diverse understandings and styles of popular music, so teachers need to adjust their teaching methods to meet student needs while maintaining professionalism and academic rigor. Student progress is primarily assessed through regular performance presentations, vocal range expansion tests, and individual feedback. Each student has a personalized growth plan, and teachers will make adjustments and provide guidance based on their performance and feedback. Teachers introduce current popular artists and songs to keep students engaged in the course. Additionally, classroom content is interactive, incorporating challenges and competitions from social media platforms to further enhance student participation and sense of achievement. Global music trends and genres significantly influence the curriculum. Teachers adjust course content according to globally popular music styles (such as hip-hop, electronic pop, R&B, etc.), ensuring that students can understand and perform the most popular music forms today. By attending professional

conferences, workshops, and online courses, teachers continuously update their knowledge base. At the same time, learning from peer experiences and teaching methods enables teachers to stay up-to-date with the latest techniques and trends in popular music education. In the next decade, teaching of popular singing will place greater emphasis on personalization and diversity, with technology playing an increasingly significant role in education. Virtual reality (VR) and Artificial Intelligence (AI) and other technologies will be increasingly applied to sound training and stage performance simulation, enhancing students practical experience. Teachers emphasize that teaching pop singing is not just about developing skills but also fostering student confidence and expressive abilities. Beyond technique, teachers encourage students to explore their musical personalities and creative potential, helping them find unique musical voices.

This interview reflects the profound understanding of teaching methods, technology application, student interest and global music trends in popular singing teaching. Teachers continue to innovate in the course, providing students with a creative and practical learning environment through various teaching methods and modern technology.

The Conclusion from the Observation: The teaching methods of popular singing in China have received widespread attention and continuous development in recent years. It integrates traditional and modern singing techniques, especially focusing on the expression of pop music, emphasizing voice control and emotional expression. The teaching includes (breath control and vocal foundation, pitch and rhythm training, articulation and pronunciation, emotional expression and technique, shaping of modern pop timbre, song analysis and performance, sound effects of singing, personalized guidance, and personalized coaching).

The foundation of pop singing is diaphragmatic breathing, which helps singers gain stronger breath support and volume control while singing. By controlling the breath with abdominal muscles, singers can avoid throat tension, making their voices natural and smooth, learning how to evenly control the release of breath, avoiding overexertion or excessive force, maintains vocal stability. Through scale practice, students improve their pitch sensitivity and learn how to sing notes accurately. Rhythm is crucial in pop songs; through training on beats, time signatures, and accents, students better coordinate with

the accompaniment, achieving a natural and fluid performance. Scale practice also enhances pitch sensitivity and teaches precise note singing. Rhythm is essential in pop songs; through training on beats, time signatures, and accents, students better synchronize with the accompaniment, ensuring a natural and smooth performance. To produce clearer and more expressive sounds, special attention should be paid to lip movements during singing. For example, when pronouncing "I", the mouth should relax and slightly open to ensure a bright tone. Adjusting the shape of the mouth and pronunciation according to the emotional needs of the song can create different tonal effects (such as sweet, ethereal, or rugged). Singing pop songs is not just about technical display, more importantly, it's about emotional investment. Through facial expressions, body language, and changes in voice, help students convey the emotions in songs. By varying the intensity of their singing, adjusting pitch fluctuations, and controlling breath, they can highlight both the elegance and the lows of a song, making the performance more vivid and engaging. Pop singers often use mixed voice techniques, which combine chest and head voices to create a sound that is powerful yet light. This technique is particularly useful for high notes, helping avoid vocal strain from overexertion. These high-note singing techniques are very common among pop singers, enabling students to reach high notes smoothly without breaking the tone while maintaining clear timbre. Different songs have different styles, and students need to flexibly adjust their singing techniques according to the characteristics of each song. For example, ballads may emphasize tenderness and subtlety, while dance tracks focus on rhythm and energy. In modern music, the sound effects accompanying vocals cannot be overlooked. Students should learn how to use microphones effectively, avoiding excessive processing of their voices to ensure optimal performance in various environments. Each singer voice has unique qualities, and during lessons, students will be guided to discover and develop their own vocal traits. Customization will be tailored based on factors such as the student timbre, range, and musical background. The teaching program is designed to help students better unleash their potential. Pop singing is not just about vocal expression; it also involves visual communication. Body language, eye contact, and presence on stage are all crucial. The course will assist students in learning how to interact with the audience on stage, enhancing their performance skills. In many pop song performances, dance and song are inseparable elements. Students need to practice balancing singing with dance moves, maintaining a steady voice while showcasing dance techniques.

Popular singing instruction not only focuses on vocal techniques but also emphasizes expression and stage presence. Through breath control, voice training, pitch and rhythm development, as well as personalized guidance, students can gradually master the various skills required by modern pop singers. With continuous practice and feedback, students can achieve a blend of technique and artistry, show-casing their unique style and ultimately realizing their dreams.

Discussions

The discussion about the interview: In the teaching of popular singing in China, breath control and voice foundation, pitch and rhythm training, articulation and pronunciation, emotional expression and skills are all the basis of the core content. The following is a detailed discussion on these aspects:

Breath Control and Vocal Basics: Breath control is the foundation of pop singing. Proper vocal techniques can help singers avoid vocal cord damage while enhancing their performance. In Chinese pop singing instruction, teachers typically use basic breath exercises to help students master diaphragmatic breathing, ensuring the stability and power of their voice. On this basis, students also need to learn how to adjust their breath output, making their voices smoother and more expressive. Common training methods include deep breathing, sustained tone exercises, and rhythm in breathing.

Pitch and Rhythm Training: Pitch accuracy is a crucial aspect of pop singing; it can affect the overall quality of the performance. In Chinese pop vocal instruction, pitch training typically involves repeated sight-singing and ear training. **Articulation and Pronunciation:** Pop singing emphasizes clear articulation and natural, smooth pronunciation. This is especially true for Chinese songs, where the syllable structure and rhythm of the language mean that the accuracy of articulation and pronunciation directly affects the effectiveness of song delivery. **Emotional Expression and Techniques:** Emotional expression is the soul of pop song interpretation; the emotions in a song must be conveyed through the singer voice and performance. In Chinese pop singing instruction, students typically enhance their emotional expression skills by practicing emotional contrast exercises, training in emotional intonation,

and imitating classic vocal techniques. Teachers encourage students to deeply understand the emotional content of lyrics and adjust their tone and singing style according to changes in emotion. **Shaping Modern Pop Voice:** As pop music continues to evolve, the requirements for vocalist timbres have become increasingly diverse. In teaching, it is essential not only to help students master traditional vocal techniques but also to adapt them to various modern pop voices. Techniques such as alternating between falsetto and chest voice, and controlling the texture of the sound, are key training elements in shaping modern pop voices.

Song Analysis and Performance: In pop singing instruction, song analysis is a crucial component. By analyzing the melody structure, lyrics content, rhythm, and harmony, students can better understand the emotional expression and performance requirements of the song. Song analysis can guide students into their roles by breaking down each parts melody and lyrics, allowing them to better integrate emotion with technique and enhance performance quality. **Sound Effects in Singing:** The sound effects in singing include volume control, tone variation, reverb, and echo, all of which directly impact the performance quality and auditory experience. Popular singing courses combine fine-tuning of the voice with the use of technical equipment to develop students sound processing skills.

Personalized Guidance: Popular singing instruction emphasizes the individual development of each student, as every singer has different vocal conditions, musical understanding, and performance styles. Personalized guidance tailors course content to the unique characteristics of each student, such as adjusting song selection and technique training based on their vocal range, voice traits, and expressive abilities.

Discussion on Personalized Guidance: Personalized guidance is not just about adjusting course content based on student vocal ranges and voice conditions; more importantly, it helps students find their own style and characteristics in art. The core of teaching popular singing in China lies in the balance between technique and emotion. Through meticulous breath control, pitch and rhythm training, as well as precise articulation and pronunciation exercises, students can better master the skills of pop singing.

The discussion about the observation: In order to improve the teaching level of Chinese pop singing, teachers should take various improvement measures according to the current trend of popular music and the individual needs of students. The following are some specific improvement measures to help teachers improve the quality of teaching and better adapt to the changes of the times: **Introducing more advanced teaching methods and technologies:** With the advancement of technology, educational methods should also be continuously innovated. The application of multimedia technology can enhance the interactivity and intuitiveness of teaching. Through data analysis, teachers can provide more precise guidance to help students improve their breath control, pitch accuracy, and voice production. **Strengthening the Integration of Emotion and Skill:** Pop singing is not just a display of technique but also an expression of emotion. To improve teaching quality, teachers need to reinforce emotional education, guiding students to find their own ways of expressing emotions in singing. During the teaching process, teachers can help students better understand and interpret song content by analyzing lyrics, emotional layers, and story lines. **Personalized Teaching and Customized Courses:** Each student's vocal conditions, musical understanding, expressive abilities, and personality traits vary. Therefore, teachers should focus more on personalized teaching. Through one-on-one individual guidance, analyze the characteristics of students (such as timbre, range, sense of rhythm, etc.) to tailor training plans for each student. This approach not only helps students develop their range and skills but also better cultivates their unique voice and singing style. **Focus on the accuracy of pitch, rhythm, and language expression:** Pop songs have strict requirements for pitch and rhythm, especially for complex rhythms and melodic changes. Students must possess good pitch control skills. Moreover, the accuracy of Chinese pronunciation and articulation is particularly important in Chinese pop singing. Teachers should help students master clear syllables and smooth rhythm through meticulous pronunciation training. **Encourage interdisciplinary integration and diversified training:** As music styles become more diverse, the types of pop songs and their performance methods are also becoming increasingly varied. Teachers should encourage students to explore music across disciplines to broaden their musical horizons. This not only helps students master more singing techniques but also enables them to find richer ways of expression in music creation and performance.

Update teaching content and methods to stay in line with the times: Teachers should keep up with the development trends of music and update their teaching content, especially in song selection and performance. Modern pop songs often blend various styles and elements. Teachers can guide students to master the latest singing techniques by following current trends and combining the vocal skills and styles of popular singers. Strengthening the cultivation of stage performance skills: Singing is not just about vocal expression; stage performance techniques are equally crucial. Pop singers need to enhance their songs expressiveness and emotional resonance with the audience through stage performances. Teachers can arrange for students to undergo stage singing training, including stage presence, body language, eye contact, and interaction with the audience, helping them improve their on-stage performance, enabling them to sing confidently and fully convey the emotions of the songs. Strengthening cooperation and team singing skills: Pop singing is not limited to solo performances; it also involves choral singing, group performances, and musical collaborations. The ability to collaborate cannot be overlooked. Teachers should focus on cultivating student teamwork awareness, organizing choir practice sessions, so that they learn to coordinate pitch, rhythm, and volume with others in the chorus. This enhances students overall musical literacy and singing abilities.

Cultivating Critical Thinking and Self-Reflection: In addition to technical training, teachers should also foster students critical thinking and self-reflection skills. By having students analyze and critique their own performances, teachers can help identify areas for improvement and provide targeted suggestions for enhancement. At the same time, through continuous reflection and summarization, students can gradually improve their artistic sensitivity and musical judgment. Improving Teachers Professional Competence and Teaching Skills: To enhance teaching quality, teachers themselves also need continuous professional development, learning the latest music theories and teaching methods. To improve the teaching level of Chinese pop singing, teachers must innovate in various aspects such as teaching methods, emotional expression, personalized guidance, and interdisciplinary training.

Conclusions

The teaching method of Chinese popular singing is a comprehensive training process, including reading music, singing, sound, accurate singing (rhythm, melody, intonation, tonality, expression) and stage performance training. Through these aspects of training, learners can improve their singing skills and stage ability, better understanding and interpretation of music works. China popular singing teaching method is an important part of music performance, aims to cultivate students singing technical skills, music rhythm, music and stage performance ability. In order to comprehensively evaluate and optimize the teaching effect of teaching methods, teaching tools and teaching methods from the six aspects of teaching objectives, teaching content and teaching methods.

New Knowledge

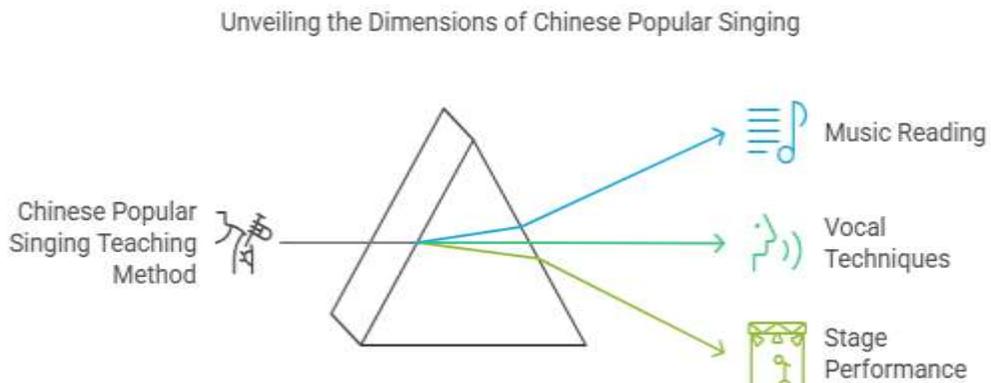


Figure 1: the teaching method of Chinese popular singing is a comprehensive training process.

Suggestions and Recommendations

1) Recommendations: Chinese pop singing has developed rapidly in recent years, but it still faces some challenges and areas that need improvement. To further enhance its teaching and performance standards, the foundational training of Chinese pop singing remains focused on refining basic techniques such as pitch, breath control, and resonance. Many students and beginners, in

their pursuit of advanced techniques and song styles, overlook the training of vocal fundamentals.

2) Singing can be combined with a variety of art forms, such as dance and visual effects, to enhance the overall performance. In order to improve the innovation and diversity of Chinese pop singing, teachers should encourage students to participate in music creation from an early age.

3) Recommendations for Future research: Chinese pop singing and Western pop music (such as European and American pop singing techniques) differ significantly in terms of performance skills, emotional expression, and vocal style. Future research can delve into the similarities and differences between the two, exploring how Chinese pop singing can draw on the successful experiences of Western pop music while maintaining its unique characteristics, and developing more culturally relevant expressions. Through cultural studies, pop singing can better reflect the uniqueness of Chinese culture.

4) Research in these areas can not only enhance the teaching standards of popular singing but also drive continuous innovation and development in Chinese pop music.

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