

The Development of the Vocal Coach Course in China

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Abstracts

In complete vocal music teaching, a vocal coach must cooperate with vocal music teachers to complete the teaching task and train qualified vocal music talents. Generally speaking, the teaching in vocal music class focuses on technical training, that is, scientific training for students' voices itself, correcting students' bad methods in vocal production in time, and helping students to establish a correct concept of singing. Form good singing habits. On the other hand, vocal coach class focuses on non-technical factors, such as cultivating students' sense of music, guiding students to feel different music, making them more sensitive to the rhythm of music, helping students to familiarize themselves with vocal music works in different languages, correcting students' inaccurate pronunciation in time, teaching students the style of specific vocal music works and helping them grasp the characteristics of vocal music works in different periods and styles. Guide students to sing when the physical movements, facial expressions, emotional changes, and other performance factors, enable students to establish a good psychological state of performance; expand students' knowledge level, enrich students' music vision from many aspects; guide students to analyze vocal music works, understand the works more deeply, grasp the works more accurately.

Keywords: Development; Vocal Coach Course; China

Introduction

The vocal coach's community and vocal coach's professional skills gave a clear explanation. The vocal coach is also called: Vocal Health Specialist, Singing Teacher, and Voice Instructor. Using a mix of practical experience and technical knowledge, vocal coaches nurture and instruct developing singers and advise and support experienced ones. As an instrument, the human voice is one of a kind. Not only is it uniquely linked to the body—altered by how the singer stands, breathes, or even eats—but it is also the only instrument in the world that cannot be fully repaired or replaced if damaged. This is where vocal coaches come in. Drawing from a combination of technical knowledge and lived experience, these experienced singers work one-on-one to improve singers' performance ability, vocal technique, and vocal longevity. Vocal coaches may help their clients develop personalized warm-up routines, use exercises to improve their range and breathing, work on articulation and projection ability, or provide specialized instruction in advanced vocal techniques. Most vocal coaches begin teaching after gaining significant experience as performing singers. Some continue to work as performing musicians while giving lessons in home studios or online, while others set aside performing and land full-time positions with educational institutions. In addition to teaching and consulting, vocal coaches might also write books on technique, develop apps for singers, or create their resources (e.g., Warm-ups and exercises) for vocal coaching. Like all tutors, vocal coaches must be strong communicators. More

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importantly, though, vocal coaches must be exceptionally perceptive listeners. A good vocal coach can pick up on a student's unconscious singing habits, technical weaknesses, and emotional and physical health from a single listen. Vocal coaches should also be flexible and nuanced in their approach; every voice is different, and the best vocal coaches tailor their approach to each student's needs. The professional skills of a vocal coach include Vocal technique, Harmony, Anatomy, Music performance, Music notation, Teaching, and foreign language (if specializing in opera and classical).

The word "artistic instruction" comes from the literal translation of "Coach" into "coach." In the sense of tradition, piano accompaniment and artistic guidance have not only strict demarcation and division but also interconnection. The art guidance is divided into vocal art guidance, opera art guidance, instrumental music or indoor music guidance, and so on. The art guidance in each direction is different according to the specialty of guidance, and the necessary abilities are also different. The main professional ability of artistic guidance is the teacher, which should have the basic accompaniment ability, mainly cooperative ability and instructive ability. A famous artistic director is not only a pianist but also a compound talent with many kinds of abilities. The literal translation of vocal coach is "vocal music teaching and training." According to its work, it is translated as "vocal music steel piano art guide," and it is called "vocal music art guide" or "artistic guidance" "for the square is easy to see, the following are simply called" artistic guidance. "

In China, the so-called "vocal piano art guidance" or "vocal music art guidance" comes from and refers to the foreign word "Vocal Coach" and its content, which is different from the piano accompaniment "Piano Accompaniment." The author believes that, from the perspective of literal translation of foreign languages and general international understanding, the more accurate name of this major should be "vocal music art guidance." The types of "Vocal Coach" are divided in detail, including opera "Coach" - "Opera Coach," art song "Coach" - "Lieder Coach," and so on. Although the focus of their work is different, the nature of their work is roughly the same. In essence, "Vocal Coach" should be a specific term, especially referring to a professional group, which does not refer to "vocal music" teachers. However, professionals who are responsible for guiding, dealing with, and grasping all non- "voice" elements such as singers, students' singing language, music, work style, performance heart, and their teaching achievements and effects are often reflected in the form of piano accompaniment in vocal singing. The growth and success of every singer are inseparable from the help of vocal art guidance (Wu, 2010 : 211-213.).

Development of vocal coach in China

In 1998 and 2000, the Education Department of the Ministry of Culture held the first and second National Symposium on Piano Art guidance at Shandong Liaocheng Normal University and Tianjin Conservatory of Music, respectively. In 2013, the "National Piano Art guidance discipline Development Forum" was held at the China Conservatory of Music in Beijing. Organized by the Beijing Central Conservatory of Music in 2014, the Orchestra Department of the Central Conservatory of Music hosted the first Central Conservatory of Music Collaborative Piano Festival and the first Piano Chamber Music Competition of the Central Conservatory of Music in 2014 (instrumental sonatas and art songs). In 2017, a seminar on constructing and developing piano art guidance in Heilongjiang colleges and universities was held at the School of Music of Jiamusi University. In 2017, the first Collaborative Piano Art week of the Xinghai Conservatory of Music was held in Guangzhou

Xinghai Conservatory of Music. These conferences lead and guide the development trend of vocal coach discipline in China and each region.

At the closing ceremony of the second National Symposium on Piano Art guidance in Art Colleges (departments) in 2000, Director Ying Feng of the Department of Education and Science of the Ministry of Culture said: the main topic of this meeting is to summarize and exchange the teaching experience and future development direction of steel piano art guidance in recent years, around this theme. The conference also hosted lectures, master classes, and piano art guidance concerts hosted by Chinese and foreign experts. He discussed the following two aspects with you according to the experts' suggestions. The main contents are as follows:

1) it is a problem to establish and further improve the discipline of piano art guidance in higher music education. This problem can be seen from two aspects. One is external. The other is internal. Of course, the external reason is that social development needs include the internal needs of art colleges and universities. The internal reason is developing the piano art guidance discipline itself. Since the 1920s and 1930s, the emergence of modern art songs in China has made remarkable achievements in the creation of piano accompaniment and gradually formed and developed the discipline of piano art guidance in practice. This discipline also greatly influences the creation of piano music and the development of piano performance art. Especially with the development of higher music education in the past 50 years since the founding of the people's Republic of China, many excellent piano art guidance experts have emerged in piano music education, some of which have gained an international reputation. In nearly 80 years of piano art guidance practice, piano art guidance has accumulated a wealth of experience in music education. The emergence of many piano art guidance experts has also promoted the development of vocal and instrumental music in our country, so we have sufficient reasons to prove the necessity of the existence of this discipline. Of course, although many colleges and universities have gained experience in piano art instruction to some extent, the Tianjin Conservatory of Music, the organizer of this conference, has taken the lead and accumulated some experience in this respect. However, as far as our national professional music education, including other aspects of music education, is concerned, this subject is still in its infancy. It still depends on the joint efforts of all of us here so that we can further guide the piano art from the professional setting, teaching plan, syllabus, lesson plan, teaching material construction, including academic discussion, as well as the curriculum according to the particularity of the discipline, gradually form a relatively stable teaching and scientific research teachers and strengthen the construction of piano art guidance discipline as a whole. In this sense, our conference is also one of the important symbols of the academic construction of the piano art guidance discipline.

2) the development of the piano art guidance discipline should be continuously promoted and promoted based on studying the special law of the piano art guidance discipline. We regard piano art guidance as a discipline. In that case, we should not only understand the necessity and feasibility of this discipline but also understand the particularity of this discipline both in theory and practice. In particular, it is necessary to clarify the connection and difference between this and the piano discipline. Piano art guidance should be a branch of the piano major, which has both connections and differences with the piano major. This difference is the particularity of the piano art guidance discipline. Clear the particularity of the piano art guidance major. We can better build and develop this discipline. Simply put, piano art guidance is a non-solo art, but an art to cooperate with other musicians and performing artists. Secondly, it is not only a foil for vocal and instrumental art but also a

creative art, especially to play its guiding role in cooperation and music education. It is an interdisciplinary cross-discipline, closely related to the piano major, vocal art, and instrumental art. It is also directly related to musicology, language, literature, and even music physiology, music acoustics, and many other disciplines.

In the paper "Reflections on some problems of vocal Art guidance in China-commemorating the Ten years of the National Symposium on Piano Art guidance," he reviewed the first and second National Symposium on Piano Art guidance held by the Education Department of the Ministry of Culture in Liaocheng Normal College in Shandong Province and Tianjin Conservatory of Music in 1998 and 2000 respectively. The two "National Symposium on Piano Art guidance" discussed many related contents, such as "vocal coach," "instrumental coach," "impromptu accompaniment," "vocal singing," and so on. The Education Department of the Ministry of Culture attached great importance to these two meetings and sent the then Deputy Director of the Education Department of the Ministry of Culture of the people's Republic of China Dai Jiafang (1998 meeting) and the Director of the Science and Technology Department of the Ministry of Culture of the people's Republic of China (2000 meeting) to speak at the opening and closing ceremonies respectively. The participants gathered relevant professional teachers from all nine professional music colleges in China and music teachers from more than 20 colleges and universities, including Shandong Art College, Northwest Normal University, Southwest Normal University, Nanjing Normal University, Shaanxi Normal University, and Yunnan Art Institute. The meeting held various academic activities, such as conference discussions and keynote speeches. Professor Zhao Bixuan of the Central Conservatory of Music and Professor Sheng Wengui of the Shenyang Conservatory of Music chaired it. The two collections of essays contain more than 80 excellent papers, from which we can see that there were heated discussions and rich exchanges at that time. These two meetings have epoch-making significance in the history of the development of piano art guidance in our country to re-establish the confidence of the piano art guidance profession and point out the direction and goal of professional development. He believes that the greater significance of this meeting is to put forward a series of problems to be solved urgently for the development of piano art guidance (Wu, 2010 : 211-213.).

The article "We are willing to give because we love-written after the" 2013 National Music College Piano Art guidance discipline Development Forum "summarizes the 2013 paper held at the China Conservatory of Music in Beijing. She believes this Forum has the largest number of participants, the richest academic content, and the most cutting-edge international professional seminar. The report of this Forum is rich in content. It focuses on the professional development and training of piano art guidance majors in Chinese music colleges, the exchange of experience in the construction and management of piano art guidance discipline in higher music colleges, the exchange of subject curriculum and teaching experience, and the training of piano art guidance talents. The Forum invited Professor Cameron Stowe, head of the Collaborative Piano Department of the New England Conservatory of Music in Boston, USA, and Professor Rita Sloan, Dean of the Collaborative Piano Department of the School of Music of the University of Maryland and a member of the American "ASPA Music Festival." The master classes of vocal and instrumental art instructors of the two masters left a deep impression on people. At the same time, Professor Cameron Stowe's report provided valuable information. He introduced the development history, curriculum, and discipline construction of coach majors in the United States (Liu, 2014 : 42-45).

Zhao Yang and Jiang Gongming (2014 : 104-106) wrote an overview of the first Central Conservatory of Music Collaborative Piano and the first Piano Chamber Music Competition of the Central Conservatory of Music (instrumental sonatas and art songs) in his paper "the collision of the Heart at the fingertips-- A record of the first Collaborative Piano Art Festival of the Central Conservatory of Music in 2014". He elaborated on the names of both connections and differences between Collaborative Piano and Piano Art Director. The former Collaborative Piano is mainly used on the stage, while the piano art director is mainly used in teaching. Performers and singers (of a certain standard) do not quite agree with the word "piano art director" on the stage. "Piano Art Guide" is more of a job title in teaching, widely used in teaching units. On the international music stage, piano chamber music performers are generally referred to as "pianists" directly, and the name of piano performance is also directly written in programs and CD records rather than "piano accompaniment." It is common in China to write the piano column as "piano accompaniment" in chamber music performances. This can also be seen that this problem is not taken seriously in China, and everyone is "unprofessional." here, the piano as a partner with other instruments or singers is as important, perhaps more important than the performers they work with. Such as piano trio, piano quartet, and piano quintet, where the piano is more dominant than its string players.

He described the development history of Collaborative Piano (Collaborative Piano) major in the United States. The collaborative piano was founded as an independent major in 1947 at the University of Southern California. More than 60 years later, Collaborative Piano major has been very common in the United States; most schools have Collaborative Piano departments. As an important performance form of piano performance art, Collaborative Piano includes piano and instrumental music, piano and vocal music accompaniment (Piano Accompaniment), piano chamber music (Piano Chamber Music), and other art forms that cooperate with others. Our country developed relatively late in the Collaborative Piano major, and there is still a big gap between our country and the developed countries in Europe and America. Collaborative Piano major (piano art guidance major in music colleges in China) still needs to be a relatively weak and strong major in our country. In some art colleges and universities, corresponding disciplines and teachers have yet to be established. Historically, our professional music teaching pays more attention to the cultivation of solo ability. In contrast, chamber music ensemble, ensemble, and accompaniment, which can best obtain the cooperation of music accomplishment and consciousness, need to be revised. As a student majoring in music performance, he should get comprehensive and adequate training and education from all angles to "absorb balanced nutrition."

In recent years, specialties in the music watch industry with a significant cooperative nature, such as chamber music and coaching, have developed rapidly. The number and audience of chamber music concerts are also increasing. Because of its complexity and difficulty (because of the emergence of cooperation or cooperation relationships and different objects of cooperation), the piano art guidance major has put forward many performance topics and requirements, so talents who specialize in this art are increasingly urgently needed. In order to make it develop in a systematic, theoretical, formal, and scientific direction. Some colleges and universities, such as the Central Conservatory of Music, the China Conservatory of Music, the Shanghai Conservatory of Music, and the Wuhan Conservatory of Music, have successively set up this major to recruit postgraduates or undergraduates majoring in this major. Wuhan Conservatory of Music offers an undergraduate art guidance major, while Shanghai offers an opera art guidance major at the undergraduate level.

Regarding training methods and objectives, the art guidance major of postgraduates of the Central Conservatory of Music is divided into two directions: instrumental and vocal music. The major of art guidance for postgraduates of China Conservatory of Music is only vocal music, but it is subdivided into bel canto and national vocal music. When training students in this major, the Central Conservatory of Music pays more attention to teaching double sonatas (instrumental music) and art songs (bel canto). Concertos and accompaniments of all instrumental solos (concertos, acrobatics, non-chamber music sketches) and operas (whole plays or arias) are rarely performed.

In 2017, Jiamusi University in Heilongjiang Province hosted a seminar on the construction and development of piano art guidance in colleges and universities in Heilongjiang Province. The meeting lasted 3 days, and the meeting invited Deng Yao, an expert in piano art guidance from the Art Troupe of the Political Department of the Chinese people's Liberation Army, and Associate Professor Xi Sha, an expert in piano art guidance at the China Conservatory of Music. Wu Hao, an expert in piano art guidance from Shenyang Conservatory of Music, and 103 scholars from 36 music colleges and universities inside and outside the province gathered at Jiamusi University to discuss the construction and development of piano art guidance major in colleges and universities in Heilongjiang Province. The event held a total of 1 seminar, 2 concerts (Heilongjiang University Piano Art guidance Exhibition Concert and expert course Learning Achievement report Concert), and more than 30 expert classes. The meeting discussed the curriculum, training plan, teaching mode, personnel training, and development of piano art guidance majors in colleges and universities in Heilongjiang Province, which positively promoted the professional construction and development of colleges and universities in Heilongjiang Province.

Guangzhou Xinghai Conservatory of Music held the first Collaborative Piano Art week of Xinghai Conservatory of Music in 2017, which included the first Collaborative Piano Piano Symposium in Guangdong Province and the first Collaborative Piano Piano Competition of Xinghai Conservatory of Music. Invited experts Zhang Jialin, director of the Piano Art Guidance Office of the vocal Music and Opera Department of the Central Conservatory of Music, and Huang Mengmeng, Director of the Piano Art Guidance Office of the Orchestra Department of the Central Conservatory of Music, and lectures and expert classes, concerts, concerts of Collaborative Piano teachers of Guangdong Conservatory of Music, concerts of expert classes and learning achievements, and other activities. Invite the representative teachers in the Collaborative Piano field of music colleges in Guangdong Province to discuss the future construction and development direction of Collaborative Piano piano in Guangdong Province, and invite domestic famous Collaborative Piano experts to introduce international advanced teaching concepts in the form of lectures and expert classes to improve students' professional skills. Strive to promote the development of the Collaborative Piano cause and find a group of outstanding talents by holding this event and competition.

Currently, in China, the professional name of vocal coach coexists with the vocal piano art director, vocal piano accompaniment, and piano art director. About the name of this major, as early as 1998 and 2000, the Department of Education of the Ministry of Culture held the first and second National Symposium on Piano Art guidance at Shandong Liaocheng Normal University and Tianjin Conservatory of Music, respectively. At that time, it was made clear that the name of the major was piano art guidance, which was divided into the vocal coach and orchestral art guidance according to different directions. He believes that a vocal coach

should be the unified title of the professional direction. However, different professional names are still used in domestic music groups, music colleges, and music colleges (departments) of comprehensive universities (Reng, 2015 : 149-151).

He believes that, at present, many comprehensive colleges and universities have set up music departments or music-related majors. When the teachers of other subjects are saturated, only coach teachers are scarce. Thousands of students in some colleges and universities are only equipped with a few vocal art instructors. In such a teacher-student ratio, it would be nice to barely complete the mass accompaniment of vocal music students before the examination, let alone guide them. In many colleges and universities, there are no coach teachers at all due to limited conditions or insufficient attention, and the students themselves entirely solve piano accompaniment. The master's degree graduates of coach major trained by music colleges in China are simply unable to meet the great demand of the whole country. It is a good way to introduce excellent coach talents from outside China. However, due to the current management system and employment mechanism of colleges and universities, it plays a small role and significance.

Zheng Yuanmeng (2022 : 4-7.) takes the general work of vocal coach teachers in professional music colleges in China as an example to further the current situation of the vocal coach in China. Coach teachers' daily work is based on accompaniment. Works include opera arias, art songs from various countries, Chinese vocal works, dabbling in everything but not specialized. Teaching goal: it is better to cooperate tacitly with the students, but it involves little work processing. Responsibilities: including accompaniment with students, entering vocal music class for accompaniment, and participating in students' exams, performances, and competitions. The common problems are:

1) the division of teachers' grades and the division of work could be clearer and more detailed; that is, everyone has to play and teach everything. On the surface, this is very omnipotent, but the division of labor is not detailed, and professional research is not deep.

2) the teachers' teaching ability and the ability to grasp the vocal music works are uneven, and few teachers are competent in vocal coaching. Most of them are still in the accompaniment stage and cannot give students practical and effective help in singing and artistic processing.

3) the ability of foreign language teaching could be improved. A few teachers can explain and spell Italian for their students, but only a few can model and correct pronunciation for students in German and French. Sun Hui, a professor at Shenyang Conservatory of Music, once summed up the current situation of domestic vocal coach major: "domestic vocal coach discipline is still in the primary stage, which is mainly manifested in the teaching methods and curriculum objectives, that is, the classification of teaching objectives is not clear, learners do not have a comprehensive understanding of the works, and cannot express the connotation of the works themselves. Most vocal coach teachers have limited foreign language proficiency, and only some can help students with their pronunciation." From a harmonious point of view, this situation "adapts to the national conditions and characteristics of Chinese vocal music teaching," but from another point of view, this is "the factor that hinders the piano art director from improving the professional level." This view objectively summarizes the current development of the vocal coach profession in China and is also recognized by most people in the industry.

Vocal coach course in China

From the current teaching work of music colleges and universities in China, the construction of a vocal coach curriculum is still in the initial construction stage. A complete and mature teaching system still needs to be formed. Only a few professional colleges and universities have perfect discipline construction, independent teaching and research departments, sufficient teachers, and effective classroom operation procedures. In contrast, most colleges and universities have only a few vocal coach teachers or even face dozens or hundreds of students. The workload is so heavy that it is difficult to guarantee the classroom's effect. There are also some colleges and universities that do not have special vocal coach teachers. Vocal music teachers serve as piano accompaniment in class, and their classmates are invited to act as piano accompaniment in competitions or exams. In this situation, how to correctly understand the significance and role of vocal coaches in vocal music teaching and better promote the development of vocal music art performance and teaching research has become a problem that colleagues in the industry should seriously consider (Jiang, 2012: 56-57).

There is a close relationship between piano accompaniment and vocal singing, so vocal music teaching is also inseparable from a vocal coach. In vocal music teaching in music colleges and universities, the vocal coach course exists as an auxiliary course of vocal music course, which provides strong support for vocal music teaching to be carried out in a comprehensive and orderly manner. Specifically, the role of vocal piano art guidance in vocal music teaching mainly has the following aspects: 1) vocal coach is a necessary supplement and continuation of the vocal music classroom. 2) vocal coach is a reliable way to improve students' multi-level literacy. 3) A vocal coach effectively cultivates students' spirit of artistic cooperation.

A vocal coach is an important link in vocal music teaching. Most music colleges and universities in China, as well as some art colleges and comprehensive colleges and universities, offer this course (or piano accompaniment lessons with partial functions of the course). However, the role of this course in higher vocal music teaching in our country at the present stage is far from the value of the course itself. However, from the perspective of curriculum construction and discipline construction of vocal music majors, it already has an embryonic form. (Wu Hao, 2012 : 211-213.)

At present, the problem that needs to be solved is how to give full play to the role of the course in vocal music teaching and try to restore the vocal coach course to reflect its subject value to the maximum extent.

At the present stage, the current situation of vocal coach courses in colleges and universities in China can be divided into two categories. Independent vocal coach has been set up in the vocal music majors of most specialized music colleges and some comprehensive art colleges. In the syllabus of the vocal music major, the teaching content, teaching objectives, and credit distribution of the course are required. There are stable teachers, some colleges and universities have set up independent teaching and research departments for the course, and some colleges and universities have also set up a syllabus for the course, classified by grade. According to the characteristics of the students of each grade, the teaching objectives and methods are detailed according to the general syllabus of the vocal music major. Although there are still many problems to be solved in the content and means of teaching, the quality of teaching, and the improvement of teachers' ability, these colleges

and universities have completed the curriculum model and construction. What needs to be done is to improve more details. However, the situation of other colleges and universities could be more optimistic. Due to various conditions, these colleges need more teachers for this course, and only a few schools have vocal coach courses in a strict sense. Most of these colleges (even some normal majors in music colleges) teach vocal coach courses by students, which seriously affects the overall improvement of vocal music teaching quality and the development of students' abilities. He believes that only by making joint efforts from both internal (technical problems in the actual operation of the vocal coach course) and external (major as well as the training of teachers and talents of this major) can the role of the course in vocal music teaching be brought into full play.

Zhang Chenyang (2019 : 3) collates and discusses the relevant literature on the Chinese vocal coach curriculum, the teaching content of vocal coaches, the function of a vocal coach, the research of the vocal coach teaching model, and the teaching materials of the vocal coach course. They put forward that the teaching of vocal music art guidance course takes into account the two attributes of theory and practice course, and the course content not only has the sublimation of theory but also combines theory to carry out practical skills teaching activities.

Conclusion

Therefore, this course's difficulty and comprehensive degree cannot be compared with the general skills course. The main content of the teaching is consistent with the contents of the vocal music courses learned by the vocal music majors. Compared with the vocal music courses, the most significant difference is that the vocal art guidance course focuses on the vocal works sung by the students. Teaching is carried out comprehensively around pronunciation, intonation, rhythm, breathing, style grasp, performance, cooperation with the piano, and so on. This paper discusses the role of a vocal coach on vocal music education objects (students) from the two professional perspectives of vocal music teachers and vocal coach teachers, which reflects the importance of a vocal coach and vocal coach teachers to vocal music learners. There needs to be more research on the teaching materials of a vocal coach because the vocal coach course involves a wide range of contents. Compared with other courses, this course teaches a high degree of content integration. The content of this course is also affected by the main content of vocal music, which varies from person to person. Therefore, the compilation of textbook content needs to be combined with the actual learning situation of students. This course is a very close relationship between theory and practice. Teaching is often half of the teaching of theoretical knowledge and half of the guidance and inspiration of professional skills.

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