

# The Reviews of Vocal Music Teaching Method Literatures in China

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## Abstracts

In recent years, with the rapid development of China's higher education, vocal music art also occupies a place in higher education and forms a certain scale. Vocal music teaching has reached a certain teaching level for the vocal music of China's career to cultivate high-quality talents. Since the 1950s, all music colleges and universities in the country have established vocal music majors. From this time, Chinese national vocal music has experienced half a century from start to prosperity and established the great cause of Chinese national vocal music. Chinese national vocal music teaching and practice are complementary to each other; we can see from the former study of different periods of vocal music development level, and the teaching level is inseparable from the economic and cultural development in our country; our national culture also improves, our national vocal music teaching to keep up with the pace, to train a new era of national vocal music teaching successors.

**Keywords:** The reviews of vocal music; Teaching Method Literatures; China

## Introduction

In China, vocal music education has had a long history and development and has formed a certain characteristic and system. The following is a summary of the literature related to domestic vocal music education to provide some reference for the development and practice of vocal music education. The vocal music teaching method refers to the methods and techniques of teaching vocal music skills and art. The following are some literature reviews on domestic vocal music teaching methods. That the vocal music teaching mode combining "singing" and "chanting" can improve students' vocal music performance ability and have wide application prospects. However, implementing the teaching mode needs to pay attention to the curriculum design and personalized teaching problems. Future studies could further explore the effectiveness and scope of the application of teaching models and suggest better teaching practices (Xie, 2019: 117-119.).

The large number of Hubei folk songs, unique forms of expression, rich and colorful contents, and strong local characteristics, which all contain the history, culture and life style of our Hubei folk songs. With the development of cultural changes in our country, for the inheritance and protection of Hubei folk songs is also our top priority task, through investigation and research, Hubei folk songs overall inheritance environment need to be strengthened, there are many areas of folk songs have been lost phenomenon, now young people have no interest in folk songs, they prefer pop music, it will appear folk songs for a long time. Once Hubei folk songs are lost, our folk culture will decline and be lost, so the inheritance of Hubei folk songs is the responsibility of our young generation.

Hubei folk songs are the witness of history, is also another way of expression of traditional culture, is the treasure of our Hubei folk music. In order to get a better inheritance and development of our Hubei folk songs, we must present the uniqueness of the protection itself, and will bring forth the new (Ren, (2019: 80-83.).

In the vocal music teaching in Jiangnan University, there are some problems, which may affect the students' learning effect and teaching quality. For example, students lack the understanding of folk songs, because the vocal music teaching needs a lot of practice and training, and the deep understanding of folk songs and the biased understanding of The Times, students may lack of enthusiasm for folk songs. Teaching content is too difficult or too small: some teachers may not make teaching plans according to the students' actual level and ability, resulting in the teaching content is too difficult or too small.

## **Literature in vocal music teaching method**

### **(1) Vocal Music Teaching Method written by Gao Jianhua**

Professor Gao Jianhua writes the *Vocal Music Teaching Method* from the School of Music and Dance of the Communication University of China. It is a professional book that introduces the teaching of vocal music systematically and comprehensively. This book puts forward a series of effective vocal music teaching methods by systematically analyzing the sound occurrence mechanism of vocal music combined with the author's years of teaching experience.

First, this book introduces the basic principles and methods of vocal music teaching. The author points out that the most basic task of vocal music teaching is to let students learn the correct method of voice while improving their musical literacy and artistic expression ability. Therefore, the author puts forward the teaching principle of "experience before explanation, focus on practice and personalized teaching." The author also detailed the steps and methods of vocal music teaching, including the principle of sound production, body vocal techniques, throat vocal techniques, oral vocal techniques, voice control techniques, etc. Secondly, this book details the techniques and methods of vocal music training. By analyzing the purpose and requirements of vocal music training, the author proposed a series of effective training methods, including pitch, timbre, pitch, breathing, and so on. The author also, combined with the actual teaching cases, introduced in detail how to use these methods for vocal music training. Third, the book also introduces the skills and methods of vocal performance (Zhao & Liu, 2018: 68-70)." The author believes that vocal music performance is the ultimate goal of vocal music teaching, and in-depth research must be conducted based on training. To this end, the author proposed a series of performance techniques and methods, including emotional expression, musical language expression, visual expression, and so on. The author also emphasizes the individualization of artistic performance and proposes the methods and techniques of personalized performance. Finally, the book also introduces the practical application of vocal music teaching. Based on his years of teaching experience, the author introduces in detail how to use the above methods and skills in teaching practice, how to make personalized teaching plans according to the characteristics of different students, how to carry out teaching evaluations, etc.

To sum up, the "Vocal Music Teaching Method" is a systematic and comprehensive professional book on vocal music teaching, which introduces the basic principles, methods, and skills of vocal music teaching in detail and provides a good reference and guidance for vocal music instruction personnel.

## **(2) Vocal Music Teaching and Singing Skills by Yang Jinhua**

"Vocal Music Teaching and Singing Skills" is a teaching material for vocal music lovers and professional singers. The book was written by Professor Yang Jinhua, a professor in the Department of vocal music of the China Conservatory of Music, and enjoys a high reputation in the vocal music teaching field at home and abroad. The book comprehensively introduces the relevant theory and practical content of vocal music teaching and singing skills and has certain authority and practicability. This paper will review the book's structure, content characteristics, and research value.

The book has three characteristics:

1) Comprehensive nature: The book comprehensively introduces the relevant theory and practical content of vocal music teaching and singing skills, covering various areas and all aspects of vocal music teaching.

2) Theory with practice: The book is rich in theoretical knowledge, but it is not a simple theoretical introduction but through practical cases and teaching experience, combined with the actual singing process of music, to make the theoretical knowledge close to the practical application.

3) Strong practicability: The book is suitable for professional vocal music teachers and students and for music lovers and amateur singing lovers, paying more attention to practicality.

The research value of the book:

1) The book systematically introduces the theoretical knowledge of vocal music teaching and singing skills, providing a scientific theoretical basis for vocal music teaching.

2) The book summarizes the experience of vocal music teaching and has new teaching methods and skills, which provides a reference for vocal music teaching.

3) The book can also provide reference and reference for vocal music research and provide certain theoretical support and practical guidance for exploring vocal music skills and performing arts.

4) The book is comprehensive, which not only introduces the basic knowledge and skills of vocal music but also includes the vocal music grading examination, competition skills, and song interpretation, which can provide multi-angle learning references for learners.

5) The book focuses on practicality, emphasizes the connection between teaching practice and theory, and provides learners with more practical vocal music teaching and singing skills guidance, which can improve learners' interest in learning and teaching effect.

To summarize, "Vocal Music Teaching and Singing Skills" (by Yang Jinhua) is an authoritative and practical vocal music textbook covering comprehensive content with certain research value and practical significance, suitable for most vocal music lovers and professional people engaged in vocal music teaching.

## **(3) Problems and Countermeasures in Vocal Music Teaching by Liu Shaohua**

"Problems and Countermeasures in Vocal Music Teaching" was published by Liu Shaohua in 2014. This article mainly discusses some problems in vocal music teaching and how to deal with these problems.

Liu Shaohua believes that one of the main problems in vocal music teaching is that students need more self-cognition and self-control. Many students need a true reflection of their voice and an understanding of their singing skills, preventing them from finding and solving problems themselves. Liu suggested that teachers should encourage students to actively participate in the classroom and provide more opportunities for self-control and self-assessment.

Another problem in vocal music teaching is the need for more individualized teaching. Many teachers adopt the same teaching methods and techniques, which may only apply to some students. According to Liu Shaohua, teachers should conduct individualized teaching according to students' different needs and abilities and design special courses and practice plans for each student.

Moreover, linguistic and cultural differences in vocal music teaching may also lead to problems. Understanding of music and singing may vary in different cultural settings. Liu suggested that teachers should understand students' cultural backgrounds better to understand students' understanding and expectations of vocal music.

Finally, Liu Shaohua also pointed out that there may be problems with the technology and equipment in vocal music teaching. For example, teaching equipment may be inadequate or outdated, and teachers may not be high enough. Therefore, Liu suggested that teachers constantly learn and update technology while using advanced equipment to improve teaching results.

In short, "Problems and Countermeasures in Vocal Music Teaching" provides some useful ideas and methods for vocal music teachers to help them better deal with various problems existing in vocal music teaching and improve the quality of teaching.

#### **(4) A Study on the Relationship between Vocal Music Skills and Singing Skills by Hu Weiping**

"A Study on the Relationship between Vocal Skills and Singing Skills," written by Hu Weiping, mainly explores the relationship between vocal and singing skills. The paper was analyzed and summarized from the following aspects.

The article points out that vocal and singing skills are two different concepts but are closely related. Vocal skill refers to the vocal and control skills of sound, while singing skill refers to the skills of expressive force and emotional expression during the singing process. Therefore, vocal and singing skills are very important for singing performance. Studies of the relationship between vocal skills and singing skills will provide a better understanding of the nature of singing performance and improve singing skills and performance levels (Wang & Zhu, 2020: 160-162).

Hu Weiping's research focuses on the relationship between vocal and singing skills. Through the literature review and analysis of related studies on vocal skills and singing skills, he explored the connection between vocal skills and vocal skills and their application in singing performance. Among them, he focused on the relationship between vocal skills such as pitch, timbre, volume, and intonation, and singing performance, as well as how to use these vocal skills to achieve better performance results.

At the same time, according to the method of literature review and analysis, through the combing and analysis of relevant literature, the connection between vocal skills and singing skills is summarized, and corresponding suggestions are put forward. He believes that in singing performances, we should give full play to the role of vocal music skills and constantly improve their singing skills to achieve better performance results. At the same

time, he also put forward some targeted suggestions, such as how to sound correctly, adjust the timbre, control the volume, and so on, to help singers better use their vocal and singing skills.

Through the study of the relationship between vocal skills and singing skills, Hu Weiping reached the following conclusions: vocal skills and singing skills are interdependent, both are indispensable; the vocal skills are the basis, and the use of singing skills can enhance the vocal skills; the correct sound and breathing are the important basis of vocal skills and singing skills, but also the key to protect the vocal cord and prevent sound disease. Through these conclusions, some enlightenment can be drawn: when learning singing skills, we should pay attention to the comprehensive use of vocal skills and singing skills to achieve better performance; Meanwhile, in daily life, we should pay attention to the protection of vocal cords, breathe correctly, and prevent the occurrence of sound disease (Wang & Zhuang, 2016: 100-103).

In short, Hu Weiping's Study on the Relationship between Vocal Skills and Singing Skills provides useful guidance and suggestions for singers by exploring the relationship between vocal skills and singing skills. This significantly improves singing performance, protects the vocal cords, and prevents vocal disease.

#### **(5) On the Enlightenment Stage in Vocal Music Teaching " written by Li Yanhua**

In the article on the Enlightenment Stage in Vocal Music Teaching, Li Yanhua discusses the importance and influence of the Enlightenment stage in vocal music teaching on students' vocal music development.

The article first introduces the definition and importance of the enlightenment stage in vocal music teaching. The enlightenment stage refers to the stage in which students come into contact with vocal music teaching and learn basic skills. This stage influences students' vocal music development because it determines the highest-level students can achieve in future studies. Therefore, the teaching of the enlightenment stage should be highly valued.

Then the article discusses the teaching methods of the enlightenment stage and puts forward the following suggestions: First, teachers should pay attention to the students' basic vocal music skills, including pronunciation, rhythm, and pitch. Second, teachers should encourage students to develop correct singing posture and breathing methods to help them achieve better vocal performance. Third, teachers should adopt various teaching methods, such as singing, practice, listening training, and solfeggio practice.

Next, the article discusses the difficulties and coping methods in teaching the enlightenment stage. At this stage, students often have some inherent and bad habits, such as excessive force, unclear pronunciation, etc. To solve these problems, teachers should adopt different teaching methods according to each student's situation, such as breathing training to help students master the correct breathing method or to improve students' attention and musical sense through music games. Finally, the article summarizes the significance and value of teaching in the enlightenment stage.

The enlightenment stage teaching not only has a decisive influence on the development of students' vocal music but also has a great significance to the overall development of students. Through the enlightenment stage of teaching, students can learn to sing and develop their expression ability, musical literacy, and innovative spirit.

In short, in this article, Li Yanhua introduced in detail the importance, teaching methods, difficulties, and coping methods of the enlightenment stage in vocal music teaching, providing valuable references and suggestions for vocal music teachers.

## **(6) Research on Problems and Countermeasures in Vocal Music Teaching by Tian Weihua**

Vocal music teaching has always been an important part of music education. However, there are also various problems in vocal music teaching. Tian Weihua discusses the problems and countermeasures in vocal music teaching in his book *Research on the Problems and Countermeasures in Vocal Music Teaching* (Wang & Chen, 2020: 70-72.).

Tian Weihua believes that the problems existing in vocal music teaching mainly include the following aspects:

First, the problems that arise in the teaching process. Because vocal music teaching is working with highly technical content, teachers need to have solid vocal music technology and teaching experience. However, in practical teaching, many teachers need more vocal music technology and teaching experience to guide students well. In addition, there is also a need for more effective teaching means and methods in the teaching process, as well as insufficient attention to students' personalized needs.

Secondly, the existing problems of the students. While learning vocal music, students may have some problems, such as inaccurate pronunciation, unclear pronunciation, and distorted singing. These problems are mainly due to the students' vocal music technology needs to be more solid and individual differences caused by.

Given the above problems, Tian Weihua put forward some countermeasures:

First, teachers must improve their vocal music technology and teaching experience. This requires teachers to keep learning and improve their vocal music level in ordinary times. However, they also need to pay attention to the innovation of teaching methods and the application of teaching methods.

Secondly, teachers need to pay attention to student's personalized needs. In the teaching process, teachers need to analyze and evaluate the characteristics of each student and formulate personalized teaching programs and methods according to the characteristics of students.

In addition, Tian Weihua also put forward some specific teaching countermeasures, such as using solfeggio and repertoire analysis to improve students' musical literacy and technical level and pay attention to the teaching and practice of vocal skills.

## **(7) The Exploration of Vocal Music Teaching Method Based on Cognitive Psychology Written by Zhang Yarui, Wang Lin**

The book *Inquiry on Vocal Music Teaching Method Based on Cognitive Psychology* was jointly written by Zhang Yarui and Wang Lin, a monograph on the research and application of vocal music teaching methods based on cognitive psychology. This book discusses the application of cognitive psychology in vocal music teaching, aiming to help vocal music teachers understand the theoretical knowledge and teaching methods of cognitive psychology and improve the teaching quality and effect (Gu & Deng, 2020: 83-85).

The book first introduces the basic theories of cognitive psychology, including cognitive process, aspects of cognitive development, cognitive development, and cognitive structure. Next, the author discusses the application of cognitive psychology in vocal music teaching. This part is divided into three aspects:

- the cognitive mechanism of vocal music teaching
- the teaching principle of cognitive psychology in vocal music teaching
- the application of cognitive psychology in vocal music training

In terms of the cognitive mechanism of vocal music teaching, this book introduces the cognitive processes such as perception, attention, memory, and thinking in vocal music training. The author focuses on the feedback mechanism in vocal music teaching and emphasizes the importance of teachers giving students timely and specific feedback in vocal music training.

In terms of the teaching principles of cognitive psychology in vocal music teaching, this book puts forward various teaching principles, including individualized teaching for individual differences, targeted teaching related to students' existing knowledge and skills, and teaching methods to stimulate students' enthusiasm and initiative.

In terms of the application of cognitive psychology in vocal music training, this book introduces various training methods and skills, including attention, memory, and reflection training. In particular, the authors emphasize the importance of practice and provide multiple practice methods and techniques.

In general, this book has in-depth research and discussion on the application of cognitive psychology in vocal music teaching. It provides a variety of teaching methods and skills that can help vocal music teachers to conduct vocal music teaching better and improve the teaching effect.

### **(8) The Impact of Emotional Factors in Vocal Music Teaching and Its Coping Strategies Written by Yang Yan**

In the influence of Emotional Factors in vocal music Teaching, Yang Yan discusses the importance of emotional factors in vocal music teaching and how teachers should deal with these factors.

First, Yang Yan pointed out that vocal music is an art form that requires high emotional input, so emotional factors influence vocal music teaching. Emotional factors include the emotional communication between teachers and students, students' emotional state, the teaching environment, and many other aspects. Teachers need to correctly understand and cope with these factors to improve the effectiveness of vocal music teaching.

For emotional communication, Yang suggested that teachers should have sensitive, emotional insight and effective communication skills to help students better understand and express their emotions. In addition, teachers should adjust their teaching methods and strategies according to students' emotional status to help them overcome their emotional problems.

As for the influence of students' personal emotional states, Yang Yan believes that teachers should pay full attention to student's emotional states, especially when there are difficulties or setbacks in the learning process. Teachers must encourage students to overcome emotional problems and improve their learning results by establishing good relationships with teachers and creating a positive learning environment.

Finally, Yang Yan emphasized the influence of the teaching environment on emotional factors. Teachers must create a positive and comfortable learning environment to encourage students to express and release their emotions and improve their interest and enthusiasm in learning. In addition, teachers should also pay attention to the allocation of teaching resources to provide better learning conditions for students.

Overall, Yang Yan's research shows that the influence of emotional factors is very important in vocal music teaching. Teachers need to pay attention to students' emotional states, flexibly deal with emotional problems, and create a positive learning environment to improve the effect of vocal music teaching.

### **(9) The Role of "Body" Factors in Vocal Music Teaching by Zhao Qiurong and Feng Zhilin**

The Role of the "Body" Factor in Vocal Music Teaching was written by Zhao Qiurong and Feng Zhilin and published in Research on Music Art Education. This paper reviews the role of the "body" factors in vocal teaching and explores how these factors influence students' vocal performance.

First, the article emphasizes the importance of the body for vocal performance. Vocal music is a highly technical art form that requires the singer to control the body during singing fully. The article points out that the body is the foundation of singing, and singing skills and sound quality depend on the singer's physical control ability. Secondly, the article explores the influence of physical control on vocal performance. Body control includes posture, breathing, pronunciation, and so on. The article points out that correct posture and breathing can improve singing skills and sound quality, while wrong posture and breathing can lead to a decline in singing and sound quality. In terms of pronunciation, correct pronunciation skills can make singers sing a purer timbre. The article also discusses the effects of physical relaxation on vocal performance. Body relaxation is integral to vocal performance and allows the singer to sing more naturally. The article notes that tension and anxiety can affect the singer's performance, so physical relaxation is needed to reduce tension and anxiety (Ren, (2019: 80-83)."

Finally, the paper summarizes the necessity of emphasizing physical factors in vocal music teaching. Proper body control and relaxation can improve singing skills and voice quality and make singing more natural and fluid. Therefore, in vocal music teaching, attention should be paid to training physical factors and incorporating them into the teaching plan.

In conclusion, the article "The Role of the" Body "Factors in Vocal Teaching" emphasizes the importance of the body in vocal performance and details the effects of body control and relaxation on vocal performance. This article provides an important reference and guidance for vocal music teaching and a deeper understanding and understanding for vocal performers. Vocal

### **(10) Music Teaching Practice and Thinking Based on Inquiry Learning by Feng Hui**

Feng Hui's vocal music Teaching Practice and Thinking based on Inquiry Learning introduces its application in vocal music teaching and its thinking on inquiry learning.

Feng Hui believes inquiry-based learning can promote students' independent learning and self-discovery in vocal music teaching. In the training of vocal music skills, inquiry learning can allow students to understand and use skills through their attempts and exploration. In training for singing performance, inquiry-based learning can make students think about the artistic conception and emotional expression of the song and express it through their singing. She also proposed a vocal music teaching model based on exploratory learning: "guidance-independent inquiry-discussion-reflection-sharing." In this teaching mode, teachers, as the guide, help students to find and master vocal music skills and performance skills independently by guiding students to think and explore. Through discussion and reflection, students can further deepen their understanding and application of knowledge.

At the same time, inquiry learning can cultivate students' innovative ability and problem-solving abilities and help students better adapt to and cope with challenges in their future studies and life. However, Feng Hui also points out some limitations of inquiry-based learning. First, inquiry learning requires students to have certain basic knowledge and skills. Otherwise, students may need to learn how to start. Secondly, inquiry learning may require more time and energy, which may cause some pressure for some students with strong examination orientation.

Therefore, in practice, it is necessary to use inquiry learning flexibly according to the situation of students and the requirements of courses.

## Conclusion

In conclusion, the vocal music teaching mode combining "singing" and "chanting" can improve students' vocal music performance ability and have wide application prospects. However, implementing the teaching mode needs attention to the curriculum design and personalized teaching problems. Future studies could further explore the effectiveness and scope of the application of teaching models and suggest better teaching practices. The problems and countermeasures existing in vocal music teaching need to be taken seriously by the teachers. Only by constantly improving their own vocal music level, paying attention to the innovation of teaching methods and the application of teaching means, and paying attention to students' personalized needs can we better carry out the vocal music teaching work.

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