Constructing the Teaching Guidebook for Vocal Music Base on Bloom's Taxonomy for Teaching Vocal Music Students at First Year Education, Shenyang Conservatory of Music, China

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Abstracts

Since 1949, Chinese colleges and universities have shouldered the main task of cultivating professional vocal music talents. The purposes of the study were 1) To study the teaching vocal music based on Bloom's taxonomy from the experts. 2) To construct the teaching guidebook for vocal music based on Bloom's taxonomy for teaching first year students at Shenyang Conservatory of Music. 3) To experiment the guidebook for vocal music based on Bloom's taxonomy by teaching first year students at Shenyang Conservatory of Music. 4) To evaluate the guidebook for vocal music based on Bloom's taxonomy by teaching first year students at Shenyang Conservatory of Music. The research methodology was mixed method. In the experimental research, 40 freshmen majoring in vocal music education in Shenyang Conservatory of music as the research sample. In addition to the student survey. The sample was 20 freshmen majoring in vocal music education in Shenyang Conservatory of Music were randomly selected as research samples. The qualitative research conducted by interview 5 key informants.

The research findings were 1) the higher the level of development of various fields, the more obvious and strong their integration and complementarity. This reminds us that vocal music teachers should use and refer to the taxonomic design course of educational objectives. 2) On the premise of widely soliciting experts' opinions, the course teaching part of the vocal music teaching guide is compiled, which includes the vocal music teaching under Bloom's construction and the singing analysis of 15 art songs. 3) Twenty students majoring in vocal music and three vocal music teachers volunteered to participate in this study, and were willing to use the teaching guide to study and teach for 16 hours in a semester. 4) The researchers tested 20 students majoring in vocal music performance in Shenyang Conservatory of music, tested the students' academic performance before and after learning, and compared the improvement of students' learning efficiency and teachers' teaching effect after vocal music teachers used teaching guidebook.

Keywords: Constructing; Teaching Guidebook; Vocal Music; Bloom's Taxonomy; First-Year Student, Shenyang Conservatory of Music

Introduction

Chinese colleges and universities have shouldered the main task of cultivating professional vocal music talents. During this period, they have always focused on the fundamental logic of the modernization of higher education, worked hard to learn from Vanguard International Semiconductor Corporation's advanced experience, actively explored the training mode that conforms to China's reality and development laws, and have formed a comprehensive development path of higher vocal music education in terms of singing methods, teaching system, art practice, serving society, foreign exchange and cooperation. At present, in the new period of building a cultural power and reconstructing the cultural subjectivity of Music of China, this paper analyzes the construction of Bloom's goal classification teaching method system. By combining the characteristics of higher vocal education at various stages and demonstrating the historical continuity of the evolution path, we can understand history from a higher perspective. The tortuous journey of higher vocal education in China will inevitably become a valuable experience in building a talent cultivation model with Chinese characteristics, as well as building a Chinese music school and its discourse system.

Vocal music is a compulsory professional skill course for students majoring in music education in normal universities. In terms of curriculum design, vocal music courses are generally offered throughout the course, and are offered every three or four years. The purpose and task of vocal music teaching in normal universities is not to cultivate singers, but to serve the training of qualified primary and secondary school music teachers through comprehensive and systematic education. This not only requires students to master certain vocal skills and skills, be able to sing, but also to master the vocal cultural literacy that a music teacher must possess, laying the foundation for future vocal music teaching. Vocal music teaching in normal universities emphasizes both theoretical and practical development, including two aspects: firstly, to enable students to systematically master basic vocal theory knowledge such as vocal production principles and teaching methods, and use these knowledge to guide vocal practice training; The second is to emphasize the importance of vocal culture in vocal practice and vocal teaching practice.

Shenyang Conservatory of Music, located in Heping District, Shenyang, Liaoning Province, is a national cultural quality education base for college students, a demonstration base for red classic art education in colleges and universities, a national exemplary organization in school art education, a training base for art talents in Liaoning Province, and a key research base for humanities and social sciences in Liaoning Province. The predecessor of Shenyang Conservatory of Music is Lu Xun Art Institute, which was founded in Yan'an in 1938 by Mao Zedong, Zhou Enlai and other proletarian Revolutionary of the older generation. It is the first higher art institute founded by the CPC. After the victory of the Anti Japanese War, the college moved from Yan'an to Northeast China and was renamed as Northeast Lu Xun Literature and Art College in 1949. In 1953, on the basis of the Music Department of Northeast Luxun Literature and Art College, Northeast Music College was established, and in 1958, it was renamed Shenyang Conservatory of Music.

Literature Reviews
Vocal music teaching content

At present, the development of vocal music teaching in China is increasingly prosperous, but it is still in the initial stage of development. Although vocal music teaching in China has undergone a long-term reform, it is a summary of previous experience and lacks fundamental innovation. Many schools are also lack of innovation in the process of vocal music teaching. The teaching materials are relatively simple, which leads to the lack of innovation of students. At the same time, some teachers' teaching ideas are also very confused. Therefore, we should constantly improve the vocal music teaching process and build a scientific and reasonable teaching process. In order to realize the real reform of vocal music teaching in China, it is necessary to innovate the teaching concept according to the needs of the times. Vocal music teaching needs unique teaching ideas and ideas, but cannot become a theoretical discipline, and should follow the development law of art discipline. Teachers should take this as the starting point to improve the teaching process. Teachers can appropriately introduce scientific teaching methods to guide students to form a positive way of thinking (Chen, 2022: 175-177.).

The learning process is relatively boring, which is easy to affect students' interest in learning. In the process of theoretical learning, teachers can introduce a series of new teaching methods and concepts, comprehensively apply multimedia teaching, simulation teaching, scene reproduction teaching and other teaching strategies, improve students' interest in learning vocal music theoretical knowledge, and enable students to fully understand the role and value of theoretical knowledge, so as to obtain good teaching effect. Optimizing the course teaching scheme the traditional single backward course teaching system seriously affects the learning interest of students majoring in vocal music, which is not conducive to the cultivation of students' innovative ability. When carrying out vocal music teaching activities, teachers need to constantly innovate teaching methods according to the requirements of the development of the times, establish an equal relationship between teachers and students, fundamentally stimulate students' subjective initiative, make students actively participate in vocal music learning, and establish a harmonious and pleasant classroom atmosphere. Vocal music teachers should take students as the main body to carry out teaching activities, encourage students to express their own views and attitudes and give them timely recognition, so that students can obtain a sense of achievement through continuous vocal music learning. For example, for classic vocal music works, teachers can encourage students to actively carry out secondary creation and create more personalized and innovative singing methods based on their own experience and feelings. Through their own understanding of the works, their emotions are integrated into the works to stimulate students' creativity (Xu, 2023: 152).

In visualization of singing principle in vocal music teaching, we should first understand the singing principle. However, the "musical instrument" of singing is hidden in the human body, which easily leads to the embarrassment of "not knowing the true face of Lushan Mountain, only because of being in the mountain". In order to facilitate students' understanding, we can use corresponding pictures, models or videos to help students understand the vocal principle of singing and the composition of vocal organs. The teacher explains singing and vocalization to the students through pictures, so that the students can more clearly understand the principle of vocal cord vibration and vocalization, as well as the dynamic organs, language organs, resonance regulating organs, etc. of singing and vocalization. The vocal organ of singing is the vocal cord growing in the throat, and the dynamic organ includes diaphragm,

lung, trachea, bronchus, etc; The language organs of singing include lips, teeth, tongue, throat, pharynx, etc; The resonance regulating organs of singing are mainly nasal cavity, oral cavity, pharyngeal cavity, palate (hard palate and soft palate), etc. Through such teaching means, students can clearly know the four elements of vocal music singing, namely, breathing, phonation, language and resonance. Figure 12. visualization of singing breath through pictures, models and 3D animation. Or video and other visual teaching methods can let students clearly know the internal organs of the human body and their movement process related to singing and breathing. When inhaling, air is sucked into the lungs (left lobe and right lobe) from the mouth and nose through the trachea and bronchus, the lungs expand, the diaphragm (which separates the chest cavity and abdominal cavity) drops, and the bottom of the lungs is pushed down at the same time. When exhaling, the muscle interaction of the waist and abdomen helps push the diaphragm upward from the bottom of the lung, and the upper part of the lung also interacts with the rib and chest muscle, so that the chest and abdomen work up and down to blow out the air from the lungs. The air blown out vibrates the vocal cords in the throat (the throat is opened to help the vocal cords take the initiative to tighten) and makes a sound (Jiang, 2021: 131-133).

It is very important to be familiar with the lyrics and understand the emotions of the lyrics. The lyrics of art songs are lyrical and emotional. Therefore, reciting the lyrics before singing is a very effective way to deepen the understanding of the works and better express emotions. As far as the song of Mei Niang is concerned, the lyrics are written from the perspective of Mei Niang. Therefore, the lyrics are very colloquial. To convey emotions like words, you need to practice how to say the lyrics well and how to convey the emotions in the lyrics. In addition, recitation can also practice the correct pronunciation of the lyrics. Because most of the voices stand on the vowel, such as "Mei Niang song", the "ah" and "guitar" should stand on the vowel a, and the "sing", "regret" and "Niang" should stand on the ang. Vocal music teachers should guide and pay attention to the vowels in the lyrics, speak accurately before they can sing accurately, and pronounce words according to the basic vocal characteristics of Chinese "correct pronunciation and round accent", so as to ensure that the content of the lyrics can be accurately conveyed to the audience during singing (Fu, 2023: 101-103.).

Practicing vocalization is the only way for vocal music learners. Only when students strengthen the control of voice can they be able to express the emotion of vocal music works and convey the spirit that the works want to convey. During the practice, the teacher should ensure that the students master the correct voice position. The teacher can lead the students to find a correct voice state from the middle tone area, and then bring the voice from the middle tone area to the high tone area and the low tone area, so that the voice is in different pitches but there is no fault in the breath. Students can practice the basic phonation method repeatedly in this way. After their singing position is stable, they can try to change the strength of the voice for repeated practice to ensure that the phonation position is correct. The second is to practice skills. Overtone is a very important vocal technique in emotional expression. In many places with long sounds, if the singer does not perform overtone processing, the work will appear less vivid and affect the expression of emotion (Zhang, 2018: 168-169).

The first step is to practice making "bubble sounds". Yawn, pronounce "ah" from high to low. When it reaches the lowest pitch, you will hear the sound like a string of bubbles, which is "bubble sound". "Bubble sound" is a good way to open your voice.

Step two: practice "rap". Close your lips, put the tip of your tongue in front of your teeth, turn it clockwise for 5 weeks, and then turn it counterclockwise for 5 weeks. Through practice, you can strengthen your tongue.

The third step is summarized as "lifting, fighting, supporting and loosening". "Lifting" means lifting the laughing muscles, "hitting" means hitting the teeth, "straightening" means straightening the soft palate, "loosening" means loosening the chin. Smile lifting muscles, practice smiling at the beginning, and then form a habit; Hit your teeth, open your mouth and let your teeth open completely. If you hold on for a while, you will feel sore, and then your back teeth will not close when you keep talking; The soft palate feels like yawning. The soft palate is fully supported and should be kept in this state all the time; Panasonic Ba, your chin should be completely relaxed. You can shake your chin left and right to help relax. Through practice, it can help you open your mouth and practice oral resonance.

The fourth step is to practice the "thoracoabdominal combined breathing method". Spread your legs parallel to your shoulders, pinch your waist with your hands, inhale and exhale, feel the changes in your waist, breathe fast, breathe slowly, breathe slowly, and practice repeatedly. This will practice your breath.

The fifth step is to pronounce. First pronounce the short "Mi", the short "Ma" and the long "Mi" for 5-6 times to practice the opening voice, and then practice the words

The sixth step is to practice tongue twisters. It should be emphasized that in the process of practicing tongue twisters, we should not simply pursue speed, but must make every sound full. The tongue twister can be practiced word by word, word by word and sentence by sentence.

Vocal music teaching is essentially different from other disciplines, especially in the teaching mode. Therefore, vocal music teaching should not be limited to theory, but should pay attention to practice. Teachers can introduce one-to-one or one to many oral teaching methods in the process of teaching, and constantly study and innovate teaching methods. In the process of vocal music teaching, the traditional teaching concept is still popular. Teachers need to improve the teaching mode in the original teaching framework, which will lead to low teaching efficiency. Therefore, teachers need to reform the teaching concept. Compared with other disciplines, vocal music teaching should be lively. Teachers do not need to study the theory too deeply, otherwise it will increase the burden on students and make students feel powerless. Teachers should pay more attention to the preparation before class and make the vocal music course more scientific instead of working hard. Teachers should analyze and think about the problems that students may encounter, teach students in accordance with their aptitude, and make students master the knowledge points. When teaching basic vocal music skills, teachers should guide students to practice differentiation according to their characteristics. For example, students can perform humming practice, contrapuntal practice, continuous practice, etc. Teachers should have enough patience, especially for some students with poor foundation. Teachers should give them more support and make them have enough self-confidence in learning. Under the background of the new curriculum reform, teachers should pay attention to their own responsibilities, and vocal music majors in Colleges and universities are also developing in the direction of systematization and standardization, so as to form a perfect teaching system. Teachers can participate in the compilation of vocal music teaching plan, so as to clarify their own work objectives in the teaching process, make reasonable arrangements for the work content of the semester, refine the teaching plan from the aspects of curriculum, classification, name, nature, etc. and think about what textbooks and teaching methods should

be used for different students. Nowadays, multimedia technology is developing rapidly. Teachers can introduce multimedia technology to make the teaching process easier (Wang, 2020: 89-93.).

The vocal music discipline pays more attention to practice, and compiles the teaching materials based on the vocal music repertoire, sensory training, and the compilation of related works. If students want to improve their comprehensive vocal quality, they must trigger the transformation from quantitative change to qualitative change through practical practice. In this process, scientific and reasonable teaching materials can get twice the result with half the effort. Teachers need to choose teaching materials suitable for students and pay attention to the cultivation of students' basic ability. In the whole teaching process, teachers should play their guiding role, pay attention to the dominant position of students, and teach from shallow to deep. In addition to the learning of legato, interval, jump, etc., after the students complete the basic training, teachers can carry out skill training, not limited to a single solo, and can appropriately add some accompaniment, etc., and adding accompaniment can make the teaching process more interesting. The practice of basic skills is the center of vocal music learning. Only by doing well in basic skills can we learn more in the future. In today's teaching system, voice training is very important. Some students have heavy accents and poor Mandarin, so they need to practice. Students can practice singing vocalise and morning vocalise, and then change the problem of non-standard enunciation or unclear enunciation. For students with strong ability and a good foundation, teachers can appropriately increase the difficulty, carry out targeted training for them, let them form a certain understanding of the works, and innovate on the original basis to deduce their own characteristics
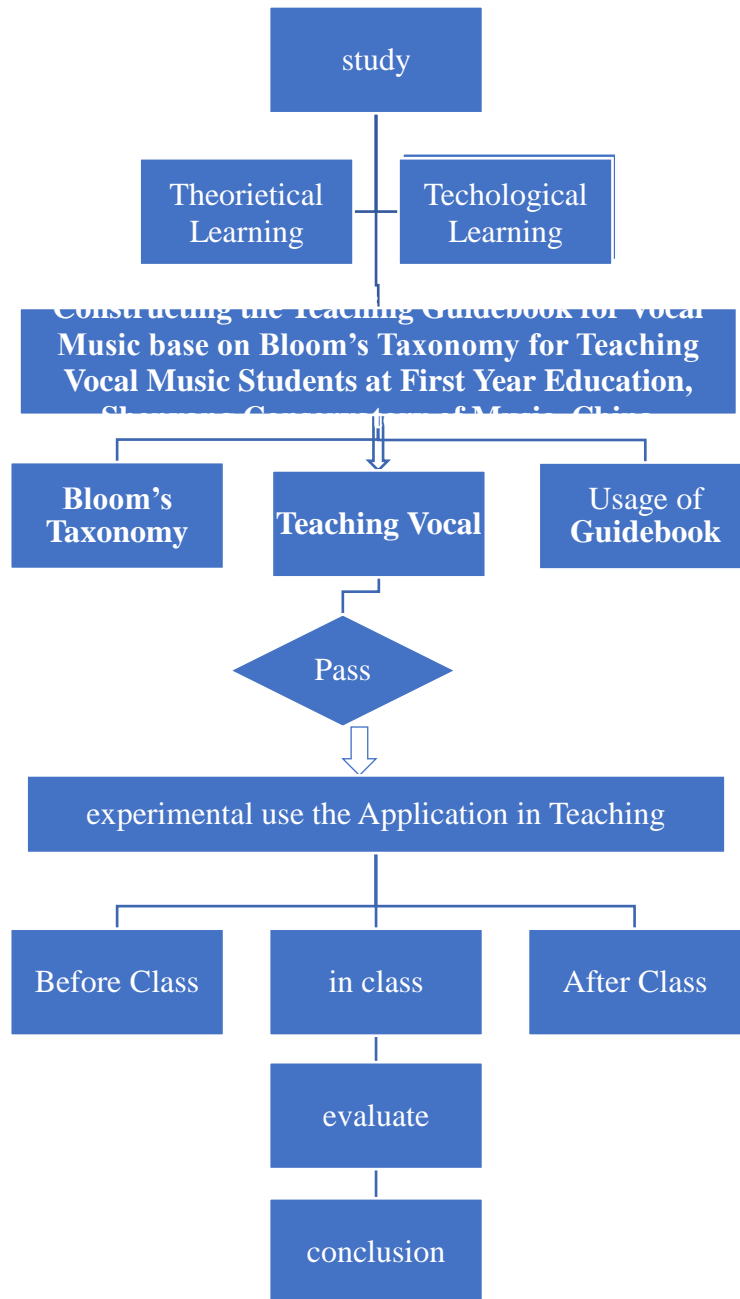
Research Objectives

1. To study the teaching vocal music based on Bloom's taxonomy from the experts.

2. To construct the teaching guidebook for vocal music based on Bloom's taxonomy for teaching first year students at Shenyang Conservatory of Music.

3. To experiment the guidebook for vocal music based on Bloom's taxonomy by teaching first year students at Shenyang Conservatory of Music.

4. To evaluate the guidebook for vocal music based on Bloom's taxonomy by teaching first year students at Shenyang Conservatory of Music.

Research Methodology

This study used the mixed method research. In the experimental research, 40 freshmen majoring in vocal music education in Shenyang Conservatory of music as the research sample. In addition to the student survey. The sample was 20 freshmen majoring in vocal music education in Shenyang Conservatory of Music were randomly selected as research samples. The qualitative research conducted by interview 5 key informants.

Research Conceptual Framework

study

Theorietical Learning

Techological Learning

Constructing the Teaching Guidebook for Vocal Music base on Bloom's Taxonomy for Teaching Vocal Music Students at First Year Education,

Bloom's Taxonomy

Teaching Vocal

Usage of **Guidebook**

Pass

experimental use the Application in Teaching

Before Class

in class

After Class

evaluate

conclusion

Figure 1 Research Conceptual Framework

Research Results

1. Bloom classification of teaching objectives.

Individual learners are extremely complex. The main purpose of the editors of the taxonomy of educational objectives is to facilitate the operation and provide a basic basis for teachers to formulate teaching objectives. This does not mean that the three fields are separated from each other and completely independent. On the contrary, they are closely related and complementary to each other, and exist and act on individual learners. Cognition can change emotion, and emotion can also affect cognition. Similarly, the development of cognition and emotion can also affect the speed and degree of skill mastery.

From the above levels, we can see that the higher the level of development of various fields, the more obvious and strong their integration and complementarity. This reminds us that vocal music teachers should use and refer to the taxonomic design course of educational objectives. When implementing teaching, we should have an overall concept, think systematically, and fully understand the internal relationship among the three_ In this way, each goal can play a greater role, teaching can be effective, and the educational goal can have its practical significance. The taxonomy of educational objectives covers more than music education in ordinary primary and secondary schools. That is to say, it is difficult for students to reach the highest level of objectives only by the stage of compulsory education. It requires a considerable period of follow-up education as necessary supplement_ This reminds us that in the preparation of teaching objectives, we should not be divorced from the reality of students, so that the gap between the objectives and students' actual ability is too large, otherwise, the objectives are not practical and feasible. The learning fields divided by the taxonomy of educational objectives are organized and constructed according to a hierarchical order, that is, each behavior category is based on reaching the behavior of one of its subordinate categories as a prerequisite, and it is an internal consistent continuum from the primary level to the advanced level. However, whether the division and development order of each part in this continuum is reasonable or not still needs to be observed, tested and further studied in practice, so as to make the taxonomy of educational objectives more suitable for vocal music education in China.

2. Constructing the teaching guidebook for vocal music based on Bloom's taxonomy for teaching first year students at Shenyang Conservatory of Music

2.1 teaching guidebook design framework

Based on the theories and viewpoints of curriculum construction at home and abroad, according to the national standard for teaching quality of music and dance (Music Major) in the national standard for teaching quality of undergraduate majors in Colleges and universities issued by the Ministry of education in January, 2018, and the taxonomy of educational objective, all our children learning Developing talent in young people and other works, combined with the extensive facts of Shenyang Conservatory of music, such as the construction of teaching staff, curriculum construction and the current situation of students, and using a variety of research methods, compiled the "construction of vocal music teaching guidance for freshmen in Shenyang Conservatory of music based on bloom classification".

The first chapter discusses the integration of Bloom's classification of teaching objectives and vocal music; The second chapter introduces the basic knowledge of vocal music; The third chapter discusses the vocal music teaching under Bloom's construction; The fourth chapter makes an in-depth analysis of the singing of fifteen art songs, and puts forward good suggestions on the singing treatment of each song.

2.2 theoretical research part of vocal music teaching guidebook

The first part studies the integration of Bloom's classification of teaching objectives and vocal music, as well as the basic knowledge of vocal music, including the characteristics of vocal music education, the integration of Bloom's classification of teaching objectives and vocal music, and introduces a large number of basic knowledge of vocal music singing, which is very suitable for teachers and students of vocal music major in conservatory of music to understand the basic situation of vocal music teaching in Colleges and universities.

2.3 course teaching part of vocal music teaching guidebook

On the premise of widely soliciting experts' opinions, the course teaching part of the vocal music teaching guide is compiled, which includes the vocal music teaching under Bloom's construction and the singing analysis of 15 art songs.

(1) According to the basic requirements of the vocal music syllabus of Shenyang Conservatory of music and the opinions of experts on the syllabus, combined with the actual characteristics of the vocal music teaching course, the compilation of the vocal music syllabus has been completed, which is divided into the course nature and orientation, teaching objectives and tasks, teaching suggestions, course assessment and performance evaluation, basic knowledge of vocal music theory, song learning and so on.

Based on the in-depth study of the vocal music teaching process and methods in domestic colleges and universities, according to the actual needs of the vocal music professional training objectives of Shenyang Conservatory of music, this paper summarizes the characteristics of the basic teaching methods, absorbs Bloom's educational thoughts, concepts and methods, and highlights the systematic, scientificity and practicability of the basic vocal music knowledge and basic singing skills, The syllabus and teaching plan of the course were creatively compiled, and five experts were invited to evaluate the vocal music teaching guide. At the same time, 20 students majoring in vocal music singing were surveyed and interviewed. It also tests the students' academic performance before and after learning, and compares the improvement of students' learning efficiency and teachers' teaching effect after vocal music teachers use teaching guidance.

(2) Music education is an interdisciplinary subject of musicology and pedagogy. This discipline not only follows the general laws of pedagogy, but also has some characteristics of music art itself. No matter how the connotation and extension of music education change, the fundamental purpose of music education is to make music education practice can be carried out well. And good music education must have teachers who implement education, students who have learning objectives and the media between teachers and students - music, which are the three parts of music education activities. Without any of them, music education cannot exist, so the selection of teaching tracks is a very important content in music teaching.

This study creatively links the teaching objectives, teaching priorities, teaching difficulties and teaching contents of 15 tracks, so that vocal music teachers can more clearly understand the teaching philosophy of this course, which is conducive to teachers' taking different teaching methods according to students' different characteristics, giving full play to each student's enthusiasm and initiative, cultivating students' learning ability, and allocating teaching time reasonably.

3. Experimenting the guidebook for vocal music based on Bloom's taxonomy by teaching first year students at Shenyang Conservatory of Music.

Twenty students majoring in vocal music and three vocal music teachers volunteered to participate in this study, and were willing to use the teaching guide to study and teach for 16 hours in a semester.

The teaching plan of this course includes 15 Chinese art songs, including "Qingliu", "swallow", "coming in February", "Jialing River", "xiangxiangzhi", "Guanju", "moon full West Building", "homesickness", "ask", "flowers are not flowers", "great Wall Ballad", "farewell", "ah, China's land", "me and my motherland" and "a lovely rose". Each art song is analyzed and explained from the aspects of work creation background, song introduction, piano accompaniment suggestions, singing suggestions and so on. Due to the particularity of vocal music course, each student's track singing problems are different in each class. Therefore, in the above research, the researchers respectively summarized the teaching priorities and difficulties of each song, and vocal music teachers can make targeted choices according to their own needs.

4. Evaluation of teaching efficiency of vocal music teaching guidebook

The researchers tested 20 students majoring in vocal music performance in Shenyang Conservatory of music, tested the students' academic performance before and after learning, and compared the improvement of students' learning efficiency and teachers' teaching effect after vocal music teachers used teaching guidebook. In the pre-test, each student randomly selected two Chinese songs to sing with piano accompaniment, and organized five vocal music coaches to score the students' live singing. Score according to the percentile, the highest score multiplied by 50%, the lowest score multiplied by 50%, and score according to the five-level scoring system of excellent (90-99 points), good (80-89 points), medium (70-79 points), pass (60-69 points) and fail (below 60 points). Students' final scores consist of 50% formative scores and 50% post exam scores.

The content of the singing ability test (posttest) is the same as that of the pre-test, that is, each student randomly selects three Chinese art songs to sing, and organizes five vocal music coaches to score the students' live singing, which is scored by the percentile. Before the final exam, the highest score is removed, and the lowest score is multiplied by 50%. The five-level scoring system is used to score, that is, excellent (90-99 points), good (80-89 points), medium (70-79 points) Pass (60-69 points), fail (below 60 points). The scoring standard is the same as the "pre-exam and post exam scoring standard". The final score of students is composed of 50% formative score and 50% post exam score.

Through the comparative analysis of the above-mentioned students' scores before and after the experiment, we can see that the largest increase in scores reached 11%, and the scores of all students were higher than those before the experiment. Compared with the results before and after the experiment, the number of students with excellent results increased from 1 to 5, and the number of students with less than 80 points decreased from 8 to 4. The test results show that the application of vocal music teaching guidance can significantly improve students' academic performance.

After that, the researcher invited five experts to evaluate the quality of the first grade vocal music teaching guide of Shenyang Conservatory of music based on bloom classification, from meeting the requirements of the educational system, the requirements of the professional setting, the requirements of talent training objectives, the teaching outline and teaching plan, the actual situation of students, the selection of music, the training plan and the syllabus The

selection of music meets the requirements of the training plan and syllabus, can effectively improve students' learning efficiency and singing level, meets students' interests, and meets the requirements and forms of performance appraisal. The five experts were highly satisfied with the use of the vocal music teaching guide, with a total score of 39 points and an IOC value of 0.82.

The research process and data show that through the use of vocal music teaching guidance, students' professional level and academic performance have been significantly improved, and students' language ability, work analysis ability, score reading ability, vocal music work analysis and processing ability, stage performance ability and psychological quality have been greatly improved, The experiment of "constructing the vocal music teaching guide book for the first year of Shenyang Conservatory of music based on bloom classification" in the Conservatory of music of Shenyang Conservatory of music has achieved the expected results.

Discussion

According to the current situation of vocal music performance major, vocal music teachers and courses in Shenyang Conservatory of music, after a large number of literature collection and collation, and according to the existing literature, theory and expert opinions, the vocal music teaching guidance manual is constructed. It is necessary to discuss it according to the existing theoretical views and the results of this study. Because of the diversity and complexity of the objectives in education, it has brought a lot of trouble to the teachers who specifically implement the educational objectives. New teachers see a wide range of vague curriculum objectives in the curriculum standards, and do not know which one to choose as their teaching objectives, or they choose and do not have good teaching methods to achieve this goal. How to solve these problems? The best way is to develop a classification framework of educational and teaching objectives, according to which a wide range of educational and teaching objectives can be classified. This makes the vague educational and teaching objectives concrete and clear. The educational objectives of the same category can be achieved by similar teaching methods. Using the classification framework to analyze the classroom teaching goals of others or yourself can understand the setting level of teaching goals. There is a very useful tool in the theory of classification of educational objectives: Bloom's theory of classification of educational objectives.

Bloom's classification method has external behavior description, but no internal essence Description: the overall picture of the occurrence and development of learning cannot be presented, trying to discuss the relationship between knowledge and ability, but the concepts of knowledge classification, the distinction between knowledge and cognitive process still regard knowledge as objective, which can exist independently from psychological activities, and does not really reveal the internal mechanism of ability generation. What seems to be a "process" is still an interpretation of the achieved state based on psychometrics, and ultimately points to external behavior. In other words, it does not directly point to the "process" that occurs within the learner at the moment when learning occurs, or it does not ask or answer how the students' internal quality changes in the "process" at the moment when learning occurs. At the same time, the tradition of using explicit behavior to represent educational goals has been followed, and its disadvantage lies in heredity (Gong, 2022:160-165.).

The setting of teaching objectives should balance the dimensions of knowledge and cognitive process. Are the goals inferred from the teaching activities consistent with the stated goals? The classification framework is used to classify the objectives and teaching activities, and the results should show that the objectives and teaching activities both point to the same knowledge category and cognitive process, so as to ensure that the teaching activities are "targeted" (Hou, 2019: 55-57.).

Bloom's taxonomy of cognitive goals (Revised Version) classroom view provides a theoretical framework and convenient tool for researchers who observe and study the classroom from the perspective of the combination of knowledge and cognitive process. It allows observers to touch the hidden knowledge and cognitive process behind the behavior through the superficial behavior of Teachers and students in the classroom, so as to deepen researchers' understanding of the classroom and the mining of classroom rules. However, we should also pay attention to its weakness and "blind spots" when we apply the revised version of the classroom view to classroom observation and research. Although the revised classroom view depicts the classroom structure from the perspective of the relationship between activity units and teaching objectives, it has not yet made a more in-depth description of the relationship between multiple activity units in the classroom. In addition, the classroom is multidimensional and complex. The revised version of the classroom view only analyzes and interprets the classroom from a cognitive perspective. Although this perspective helps to grasp the cognitive activities in the classroom, it is difficult to fully interpret the non-cognitive dimensions of the classroom, such as students' motivation, attitude, values and other aspects. It is an important direction for classroom observation research to integrate a variety of theoretical perspectives of observation and analysis of the classroom and reveal the laws of the classroom from multiple angles and layers (Wang, 2023:4).

Recommendation

1. Practical Recommendations

teachers should start from the teaching plan, analyze the teaching details, and make the teaching design richer and more scientific. Teachers should design more targeted teaching plans according to the characteristics of students to improve the level of vocal music teaching. It is suggested to continue to compile vocal music instruction manuals for other grades according to the steps and syllabus of this study. The vocal music discipline pays more attention to practice, and compiles teaching materials based on the vocal music repertoire, sensory training, and the compilation of related works. If students want to improve their comprehensive vocal quality, they must trigger the transformation from quantitative change to qualitative change through practical practice. In this process, scientific and reasonable teaching materials can get twice the result with half the effort. Therefore, the teaching repertoire in the guide book can be further expanded, including Chinese and foreign opera works, Chinese and foreign pop songs and foreign art songs.

2. Recommendation for future research

Considering the professional functions and actual needs, the author believes that the art guidance disciplines in Colleges and universities in China can be divided into the following four professional directions: instrumental art guidance, vocal opera art guidance, vocal art song art guidance, and national music art guidance. Such subject classification is more systematic, scientific and standardized, and each direction has strong pertinence: due to its functional orientation, the art guidance of instrumental music and vocal music opera is to guide the solo

instrument or singer to master the music style and familiar with the work before the formal rehearsal with the band, so as to improve the efficiency of the formal rehearsal. Its essence is to replace the role of the band and conductor to a certain extent.

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