

Surveying on Teachers' Perspectives of the Current Situation of Vocal Education at Three Universities in Guangxi Province, The People's Republic of China

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Abstracts

This research objective was to survey on Teachers' Perspectives of the Current Situation of Vocal Education at Three Music Universities in Guangxi province.

The research methodology was conducted by qualitative research, which was collected data by interviewing six vocal teaching experts and studying related literature.

The research finding was: According to the experts, the researcher learned that current situation of vocal education was not suitable to the students in Present. They gave some opinions about vocal teaching for the future which can be considered as following: (1) Teaching repertoire collection: appropriately expand the vocal repertoire. It should not be limited to professional bel canto songs and ethnic songs, but should appropriately include "Red songs" and "Internet popular songs" that were familiar and loved by the people. The choice of song styles could even be broadened. (2) Teaching concepts: Traditional vocal music education concepts and models can no longer adapt well to the requirements of the times. A single teaching method prevents future students from receiving professional music education. (3) Teaching methods: Some teachers rely on traditional teaching methods and do not accept new knowledge and concepts, making singing teaching methods outdated and difficult for students to understand. Teachers should regularly update teaching models and methods to better adapt to social needs. (4) Teaching content: "Vocal Music" can be added to the original course. (5) Art practice: students can go out of campus to practice art and strengthen their integration with society.

Keywords: Teachers' Perspectives; Current situation; Vocal Education; Universities in Guangxi.

Introduction

Vocal music is one of the musical forms performed by one or more singers, with human voice as the main focus of performance. The types of vocal singing methods include Bel Canto, ethnic singing, and popular singing.

Learning vocal music is beneficial for physical health. Scientific vocal methods require the coordination of various parts of the human body, such as breathing and *qi* (air) of *dantian* (singing with the power of lower abdomen). Scientific vocalization also requires the contraction of the lumbar and abdominal muscle groups, resonance of cavities and ducts, and coordination of facial expressions (Guangaole, 2021).

Listening to music and singing is a delightful process, whether it is humming alone, karaoke with friends, or singing along the roadside or in the park, it is all great entertainment. As stated from Guangaole (2021), there are also many beautiful popular songs worth listening to and singing. Many friends socialize and gather together by singing.

Vocal art is an aesthetic art that revolves around life and our emotions, no matter what song. Many songs, we experience various emotions such as joy, anger, sadness, and unconsciously cultivate our aesthetic habits and perspectives.

As an important training base for innovative practical talents, universities play a crucial role in delivering high-quality graduates to society. In the music education system of higher education institutions in China, vocal music is one of the most fundamental and important components, which has high requirements for students' innovative and practical abilities (Jin, 2021).

Currently, with the rapid development of music education in China and the continuous changes in the music market, traditional vocal education concepts and models can no longer adapt well to the requirements of the times, especially in cultivating students' innovative and practical abilities. How to highlight the cultivation of innovative practical talents in teaching is a key issue that vocal educators in higher education institutions should focus on.

Vocal music is a highly personalized art education discipline. In the teaching process, teachers are the main body of teaching and need to solve various problems of students in the art of singing, such as vocal methods, breath control, pronunciation and melody, music accompaniment, artistic expression and processing, etc.

However, in traditional vocal music teaching, some teachers may unilaterally emphasize "sound sensation" and lead students into a single mode of learning sound skills to find "sensation", resulting in students not paying attention to the scientific nature of art; apart from vocal techniques, singing has no artistic expression (Duan, 2014).

First, as the main training base for primary and secondary school music teachers, this situation has led to teachers being unable to provide excellent basic vocal education for primary and secondary school students under the new curriculum reform. The current teaching plan neglects the pedagogical role of the teaching process and still borrows the teaching methods of specialized music schools, which is likely to lead to a single teaching method for normal school students in the future, making it impossible for future students to receive professional teaching, thereby affecting their learning quality (Yang, 2018). The curriculum of vocal music teaching in normal universities usually lasts for two years. As a course that requires continuous practice, suddenly stopping practice and turning to other courses without vocal aids can lead to students being unable to maintain the continuity of vocal learning. However, just four semesters of vocal teaching are clearly not enough.

Second, in the process of music teaching, the traditional "one-on-one" teaching mode, a 45-minute class with only two students per class is too inefficient. Due to this inefficient and single teaching method, most students are unable to further improve (Li, 2020). The teaching method of vocal music is divorced from the development of reality and society, and the comprehensive problems caused by the excessive emphasis on technology cannot be competent for teaching work solely based on two years of singing experience, resulting in the phenomenon of being able to sing cannot be taught, and being unable to sing cannot be taught.

Third, although the vocal learning process is a way to exercise singing skills, it still cannot be separated from the scope of art, blindly pursuing skills can actually cause students' singing skills to regress and turn them into "emotional singing machines". Due to current teaching conditions and other limitations, the teaching content and methods of vocal music teachers are too outdated. In addition, some teachers adhere to traditional teaching methods and are complacent, and do not accept new knowledge and concepts, making the singing methods of teaching too outdated for students to understand, thus, they are unable to improve their own vocal music level (Tian, 2018).

The first teacher thought that, in her teaching process, she discovered the most common problem. The vast majority of students were able to recognize their technical problems during class and correct them promptly according to the teacher's guidance. After a week of practice, the problem not only could not be solved, but sometimes new problems may arise. After a period of observation and conversation with students, as well as discussions and communication with other teachers in the same field, it was found that the main reasons for this problem were the following two aspects: one was inappropriate practice methods, for students another was the college provided limited practical opportunities (Jia, 2016).

The second teacher thought that, some vocal music teachers had not formed a clear understanding of the differences between general education and vocational education, blindly using exam oriented and cramming teaching methods, resulting in students being in a passive and theoretical learning state for a long time, and not having much exposure to practical vocal learning content such as editing, creation, and performance. Another group of vocal teachers believed that the destination of vocal talents was stage performance, and performance skills and experience were much more important than abstract theoretical knowledge. Under the influence of this concept, teaching activities were prone to the problem of "emphasizing theory over practice", which in turn led to weak theoretical literacy of students and was not conducive to their deep learning, comprehension, and development of professional knowledge and skills (Yuan, 2017).

The third teacher thought that, firstly, in the professional teaching work of universities, many focused on specialized training for a certain skill. For vocal education, the school placed too much emphasis on the cultivation and cultivation of students' performance skills rather than the comprehensive development of students, which meant that students' mastery of knowledge beyond theory was not sufficient. Secondly, vocal music classrooms should pay more attention to whether emotional expression was in place and pronunciation was standard. However, the current situation was that teachers only focus on the skill training of relevant students in the teaching process, while neglecting the need for students to immerse themselves in real emotions in the works. thirdly, any educational culture should not be separated from the essence of culture. Only knowledge rooted in culture could be said to be valued. Some teachers and schools had certain deficiencies in the cultivation of vocal culture, and did not attach importance to or even neglected the learning of related vocal cultural knowledge (Chi, 2018).

The last one teacher thought that, after entering the 21st century, the fundamental task of education in China was to improve the quality of the people. In the Action Plan for Revitalizing Education in the 21st Century, the Ministry of Education required "experimental work on community education, gradually establishing and improving a lifelong education system", and encouraged schools and society to "create conditions for the public to receive lifelong education". In this context, vocal education in higher education institutions should also

comply with the reform requirements of the Ministry of Education. The traditional education and training mode should be broken, and the closed nature should be broken. On the premise of maintaining the main training goal of talent cultivation for music teachers in primary and secondary schools, it could be integrated with vocal activities serving urban communities, promoted the continuous and in-depth development of community vocal activities, and met the overall development needs of society (Zhang, 2017).

The reason why author choose to do this research in Guangxi Province is that Guangxi Zhuang Autonomous Region is a provincial-level administrative region of the People's Republic of China, with the capital of Nanning City. It is an autonomous region inhabited by multiple ethnic groups, with the largest population of ethnic minorities in the country. There are 12 ethnic groups including Zhuang, Han, Yao, Miao, Dong, Mulao, Maonan, Hui, Jing, Yi, Shui, Gelao, etc. The researcher was born in Guangxi, and it is more convenient to investigate these three colleges. Guangxi Arts University is a first-class discipline construction university in Guangxi. Guangxi University is located in Nanning, the capital of Guangxi, known as the "Green City of China". Guangxi Normal University, is a comprehensive university jointly built by the Ministry of Education and the People's Government of Guangxi Zhuang Autonomous Region. The art education of the three universities in Guangxi Province is relatively good.

In conclusion, the researcher believes that doing some research on this topic will help the vocal education to improve the students' vocal singing skills and comprehensive abilities, enhance students' graduation and employment abilities, and cultivate more high-quality talents for the country and promote the development of vocal education in universities effectively.

Research Objectives

To survey on Teachers' Perspectives of the Current Situation of Vocal Education at Three Music Universities in Guangxi province.

Research Methodology

This study used qualitative research, which collected data by interviewing six vocal teaching experts.

Research Conceptual Framework

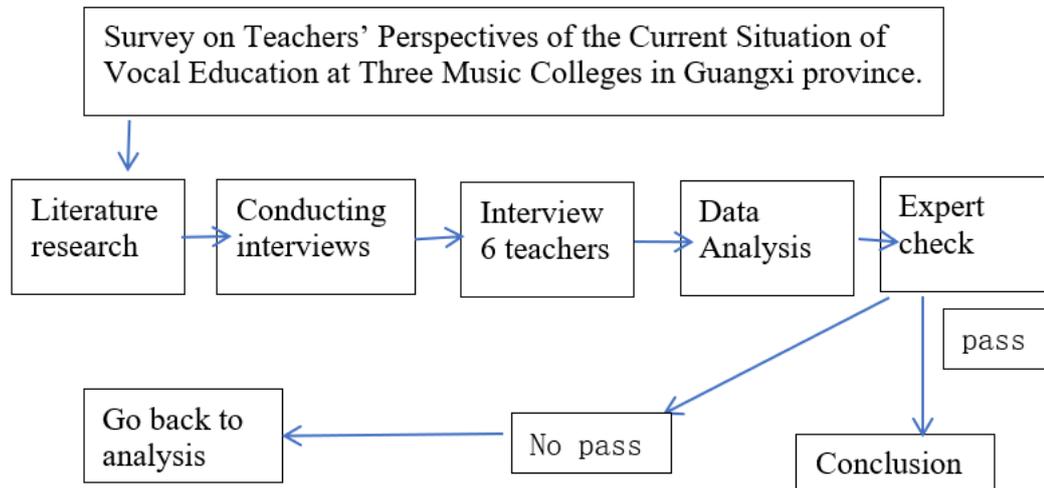


Figure 1 Research Conceptual Framework

Research Results

1. In terms of student ability development and practical activities.

Six experts believed that junior students needed to have the ability to master vocal music theory, certain stage performance abilities and certain piano accompaniment abilities. They believed that after having a certain ability, participating in some chorus competitions, solo competitions, concerts, vocal charity performances, competitions organized inside and outside the school, local children's palaces, piano shops, and art activities organized by the community could effectively improve students' comprehensive abilities.

Teachers would not have too many restrictions on practice. For students with good foundation, teachers would arrange to encourage students to participate in art practice in their freshman year. Some particularly good teachers would even recommend a larger stage. However, most students had no foundation or poor foundation. These students needed lay a solid foundation in vocal music during their freshman and sophomore years, so that they could continue to participate in some artistic practices in their junior and senior years, participated in teacher-student concerts, department competitions, and some singing activities in the courtyard, and accumulate some stage experience. Especially during the internship period in their senior year, students would enter the society and start teaching, performing and other practices that were integrated with the society outside the school.

2. In terms of course arrangement and teaching material selection

Six experts believed that the book "Italian Songbook" (edited by Shang Jiexiang) was helpful in laying a solid foundation for vocal music system learning, helping to standardize vocalization, and was helpful for future teaching work. With the study of this book, students could broaden their singing styles by their junior year.

Regarding the choice of including "red songs" and "Internet pop songs" in their junior year studies, six experts believed that after students had laid a solid vocal foundation in their freshman and sophomore years, they could learn works of different styles in their junior year. But most teachers still arranged bel canto songs for students to practice, and other styles were rarely involved. Not every student liked bel canto songs. Some students liked "red songs" and "pop songs." Then the teacher would consider the needs of these students when teaching and arranging courses. In particular, these songs carried rich historical and cultural connotations, and also carried certain educational functions. The tunes were also relatively relaxed, close to people's lives, and were loved by the public. In this way, these students would integrate into social vocal activities more quickly after graduation.

Regarding the choice of style, the six experts agreed that it should be arranged according to different students' conditions, including tone, timbre, language, image, and preferences. For example, those with bright timbres were recommended to go in the direction of folk songs, and those with generous timbres were recommended to go in the direction of bel canto. A large number of students liked pop songs, and a small number were interested in musicals.

Finally, these teachers believed that traditional courses had limitations and were difficult to meet the current diverse social needs. Moreover, the current teaching content setting was not reasonable and did not highlight innovation and practicality. The current learning content was mainly Western vocal music, with a lower proportion of ethnic vocal music content and fewer practical courses. Students particularly liked popular vocal music, but did not like musicals, dance dramas, and opera vocals. Therefore, they felt that the curriculum content of vocal music education should be appropriately expanded.

3. In terms of teachers' self-improvement and students' future work

Each teacher had a different time period for updating his teaching methods. They were study abroad once a year, art practice weeks for exchanges and learning at different domestic institutions, seminars organized by his own department, experience sharing exchange meetings, etc. Every teacher was different, but every teacher improved himself regularly.

Some students would engage in vocal music education after graduation, and most chose to be music teachers in primary and secondary schools. In particular, many students had signed a contract with the internship school during their senior year internship and directly worked in the school after graduation. Some students would choose to work as vocal actors in song and dance troupes, some students would continue their studies after graduation, and other students would change careers, and they could do anything, such as resident singers in bars, owners of music shops, art management agents in concert halls, etc.

Discussion

Surveying on Teachers' Perspectives of the Current Situation of Vocal Education at Three Universities in Guangxi Province, The People's Republic of China. Including vocal music curriculum setting, teaching material selection, participation in practical activities, updating of teaching methods, etc. The text was divided into five chapters. The first chapter introduced the research methods, namely interviewed transcription. The second chapter introduced vocal education in current situation and traditional vocal education and three university in Guangxi and related Research. The third chapter introduced the data collection

and analysis. The fourth chapter introduced the results of interviews. Chapter 5 was a synthesis of the results. Through interviews, we learned about the current status of vocal music education.

Update vocal music teaching content and cultivate applied talents.

In the current stage of vocal music teaching, the traditional teaching model was for educators to teach vocal music based on fixed teaching materials. According to Jing (2018), however, as the times develop and society progresses, vocal music teaching should also get out of the traditional model and constantly adapt to the new era in order to be able to change the traditional essence of vocal music, educators could incorporate vocal music teaching into the trend elements of the Silk Road era, and made vocal music teaching more novel through continuous transformation of forms, thus attracting the learning of today's students. This method of constantly updating vocal music teaching content could also make students' learning space more closed, thus improving students' independent innovation ability, broadening students' understanding of vocal music knowledge, and Students were comprehensively trained to become vocal talents.

The author thought what the current society needs was practical and applied talents, which also meant that colleges and universities, vocal music education and teaching work must take the initiative to change thinking and abandoned the traditional solemn approach of the past. The inherent concept of giving priority to theoretical knowledge, focusing on practice while learning theoretical knowledge. In carrying out practical activities, teachers must play a good guiding role and lead from multiple angles. Students applied what they learn in class into practice. For example, teachers could set up a dedicated practical activity classes or practical drills interspersed with theoretical classes, and through simulation. Real stage performances allowed students to be immersed in the scene and made their own stage performances. Acting ability and vocal skills were trained and improved.

The cultivation of students' artistic practice ability is extremely critical in vocal music education in colleges and universities.

In the teaching of vocal music in colleges and universities, Jin (2021) said that teachers should not only carry out rich practical activities in the classroom, so that students could apply theory to specific practice, master various singing skills skillfully, and improved their vocal singing ability. At the same time, teachers should also recommend valuable artistic practice activities inside and outside school to students, and guide them to use their spare time to actively participate in the activities, so that students could accumulate rich practical performance experience in the process and prepare for future stage performances and social practice. Build the foundation to go far in your professional field. In addition, colleges and universities should also provide students with a large number of high-quality internship opportunities, so that students could output the input knowledge in actual jobs. At the same time, this could also enable students to understand the market demand more concretely and truly, so as to use this as a reference to develop their own abilities and qualities in a targeted manner.

The researcher thought that teachers could also consider developing school group cooperation. Colleges and universities could use their own network resources to build a platform for students to cooperate with school troupes, provided students with more opportunities to perform in art troupes, and also gave art troupes more opportunities to discover and cultivate talents. By building a long-term mechanism, a new training model was formed,

so that students could enter working status while they were in school, experience the real vocal performance atmosphere in advance, and allowed students to apply vocal music knowledge in practice and accelerated the pace of self-growth.

Enrich course content design

Scientific and reasonable course content design could improve teachers' teaching quality and teaching efficiency. Zhang (2022) hold that in order to promote the innovative development of vocal music teaching in ordinary colleges and universities, the course content must be innovated and reformed. The innovation in course content design was mainly reflected in the reasonable distribution and arrangement of courses. Teachers needed to pay more attention to the practice of vocal singing based on previous teaching, paid attention to improving the proportion between music appreciation and music analysis, and tried to expand the scope of vocal music from as many angles as possible. The scope of teaching enabled music appreciation to stimulate students' aesthetic needs, improved students' professional qualities, and activated students' professional thinking. The innovation and reform of traditional teaching in the past was in line with today's society's requirements for professional talents, and it was also a profound implementation of the current reform in the education field. In order to achieve better teaching results, the course content design must add enough practical content so that students could apply vocal music professional knowledge to actual performances, improve students' practical level, and truly optimize and improve the teaching content.

The researcher agreed that higher normal college schools must strengthened vocal music education content reforms, while retaining on the basis of the essence of singing skills training, we clearly eliminated and subtracted unpractical theoretical knowledge, and learned to expand the proportion of cultural and educational content. Educators should not place too much emphasis on the training of singing skills. They needed to pay attention to the current emphasis on skills and neglect of culture. In the process of systematically explaining the theoretical knowledge of vocal music, teachers needed to guide students to comprehensively analyze the role of vocal organs, and proportionately enhance and deepen the content of vocal music history. The content of vocal music education in the future must be expanded and extended in multiple dimensions. It should not be completely limited to vocal skills and technical training. It requires a comprehensive study and understanding of related technologies and cultures.

Reform of Vocal Music Education Methods

In the context of modern education, normal colleges and universities should cultivate innovative and applied talents. According to Wei (2021), in the process of cultivating artistic education talents through vocal music education, teachers needed to gradually realize the democratization and intelligence of the education process, and scientifically treated students' learning characteristics and growth issues. Only when students felt pleasure and freedom in learning and practice could they consciously innovate and create. In the process of reforming vocal music education in normal colleges, teachers needed to design diversified teaching methods. In the process of imparting knowledge and singing skills, they always adhered to the principle of measuring their abilities and implement classified teaching according to the individual differences among students.

The author held that vocal skill training was the focus, but it was not the only goal of vocal music education. Teachers needed to fully reflect the personalization and diversity of the teaching process, effectively connected the knowledge and culture related to vocal music, and combined theoretical teaching methods with situational teaching methods. Enable students to learn various knowledge in a pleasant and harmonious atmosphere.

Enrich the curriculum of vocal music teaching.

A single vocal music teaching course would have a huge negative effect on the quality of teaching. Tian (2018) agreed that students would not be able to fully master theoretical and practical knowledge during the learning process, and their professional quality would be stretched after entering the field of vocal performance. First of all, in the teaching process, not only music theory knowledge education must be carried out, but also performance practice teaching must be paid attention to. In the teaching process, theory must be combined with practice, so that students knew what was happening and why, so that theoretical knowledge could be applied through practical training. It enabled students to further understand music theory knowledge and at the same time improved the practical level of vocal performance.

The researcher agreed that vocal music content education in the new era must be expanded and extended in multiple dimensions. It should not be completely limited to vocal skills and technical training. It required comprehensive study and study of related technologies and cultures. For example, in specific vocal music theorist classes, it was necessary to cultivate students' high-level aesthetic taste, with the goal of comprehensively improving the quality of vocal music education, and optimizing the content of vocal music theory education.

Generally speaking, whether it was the vocal music major itself or the job market that students would face after graduation, the requirements for stage performance ability were very high, which inevitably required that we paid attention to cultivating and exercising students' expressive ability in classroom learning. , Improve students' musical literacy. Only with these abilities could they had better development in future jobs. However, judging from the actual classroom teaching effect, the current vocal music teaching in many colleges and universities failed to provide students with enough practice opportunities, and the teaching form was relatively simple. Therefore, the graduates trained were often difficult to meet the actual needs of society and job positions. Specific requirements for abilities. Although many students had a relatively solid professional theoretical foundation, their stage performance ability was relatively poor and they were unable to fully demonstrate their true strength. On the other hand, the talent training model of colleges and universities was relatively backward, making it difficult to cultivate talents with good innovative abilities. The key to art lies in innovation, and the same went for vocal music. Since the birth of the subject of vocal music, it was precisely because of the continuous innovation and innovation of many vocal performing artists that we could now have a wide variety and colorful vocal works. Therefore, vocal music majors in colleges and universities must include teaching content on the cultivation of innovative abilities in the teaching process.

Recommendation

1. Practical Recommendations

For students, it is best to use correct practice methods in the lower grades, lay a solid foundation in vocal music, participate in more different types of practice, and improve the quality of practice. In addition to vocal skills, they must also strengthen their vocal artistic expression. Invest in true emotions and pay attention to your own artistic accomplishment. No education and culture can separate the essence of culture. Only knowledge rooted in culture can be said to be valuable. In each study, we gradually enrich our stage experience, teaching experience, cultural connotation, etc.

If you have any questions in your study and life, you should communicate with your tutors and classmates in a timely manner. In the era of information explosion, you must make full use of the existing developed social resources, network resources, campus resources, etc., so that you can comprehensively improve yourself as quickly as possible.

For teachers, currently, with the rapid development of music education in my country and the continuous changes in the music market, traditional vocal music education concepts and models can no longer adapt well to the requirements of the times, especially in cultivating students' innovative and practical abilities. aspect. How to highlight the cultivation of innovative and practical talents in teaching is an issue that vocal music educators in colleges and universities should focus on.

The current teaching plan ignores the teaching role of the teaching process and still borrows teaching methods from professional music schools, resulting in a single teaching method; too much emphasis on technology, resulting in a lack of appeal in stage performances; teachers stick to traditional teaching methods, are content with the status quo, and do not accept New knowledge and concepts have led to singing teaching methods that are too outdated and difficult for students to understand; teaching activities have the problem of "lighting on theory and focusing on practice", resulting in students' weak theoretical literacy and other problems. This kind of vocal music teaching will cause students to be incompetent for teaching work with only two years of singing experience, making them incompetent.

For the selection of teaching repertoire collection: appropriately expand the vocal repertoire. It should not be limited to highly professional Bel Canto songs and ethnic songs, but should appropriately include "Red songs" and "Internet popular songs" that the people are familiar with and love to sing, as well as songs from musicals and operas. This style of repertoire is unique.

Regarding artistic practice: students' artistic practice can be extended to social vocal music activities outside school. The author believes that students can use their spare time or holidays to carry out community vocal music art practice. The school can regularly organize students to go into the community and hold special lectures related to singing, etc. Off-campus social practice activities strengthen students' integration with society and more comprehensively improve students' comprehensive quality.

2. Recommendation for future research

For students who want to do similar or similar research in the future, the author believes that in addition to the above-mentioned research aspects, local vocal music characteristics can also be introduced into vocal music teaching. For example, the author's survey targets this time are three universities in Guangxi, which itself is home to ethnic minorities. The region, especially the Zhuang ethnic group, has very rich ethnic music resources waiting to be developed and excavated by future researchers. This style of music can also help cultivate students to form a unique music style. Local students can take advantage of regional advantages to supplement this aspect. Curriculum resources can further enrich students' own and even local musical connotations.

Local vocal music characteristics are rich resources for vocal music education in colleges and universities, and they can be reasonably introduced into vocal music teaching classes in colleges and universities. This will not only promote the inheritance and development of local culture and form a more distinctive and profound college vocal music education, but also the college vocal music teaching classroom that incorporates local vocal music characteristics will be more infectious and attractive, and can stimulate students' enthusiasm for learning. If college vocal music teachers want to incorporate the characteristic elements of local vocal music into their classes, they need to use their free time to actively search for the elements of local traditional vocal music, organize them, and closely integrate them with the teaching content. At the same time, college vocal music teachers should also guide students to reasonably integrate the characteristic elements of local traditional vocal music into their own music creation, so that modern vocal music can highlight the color of local culture and reveal the beauty of traditional vocal music. This kind of vocal art has a unique charm and great appeal. Through long-term learning and creation in this way, students can gradually form their own unique music style.

Regarding the interview format: online interviews could also be used. Now that science and technology are developed and information exchange is convenient, the author believes that the number of interviewees can be increased, which can expand the scope of the investigation. This time, the author only interviewed six experts from three universities in Guangxi to collect materials. Such results still had limitations. If online communication methods can be used to expand the interview targets, and not only limited to a certain region, it can be expanded to three provinces, 15to20 teachers joined the interview team. Such results may be more comprehensive and objective, and more conducive to the future development of vocal music education.

In addition, through the communication with some experts, the author learned that questions about the teaching evaluation mechanism could also be added to interview different experts. The author believed that this was also a good direction and could be recommended to researchers who wanted to do such research in the future.

Establishing a scientific teaching evaluation mechanism is also a necessary measure for the reform of vocal music education in colleges and universities. With the help of scientific teaching evaluation mechanism, college vocal music teachers can fully and deeply understand the specific situation of students' vocal music learning and students' feedback on teachers' vocal music classroom teaching. This teaching evaluation mechanism can not only establish a closer relationship between teachers and students, but also stimulate students to have a stronger interest in vocal music teaching. In this regard, in addition to teachers conducting some after-

class questionnaires, colleges and universities should also set up a teaching evaluation section on the school website or forum, so that students can put forward their own opinions on teachers' teaching activities through these platforms in their spare time, and reasonably reflect on the problems in their own learning. Vocal music teachers can also have a very real and comprehensive understanding of the teaching situation through these platforms, and used this as a basis to carry out targeted reforms in teaching, improve the deficiencies in teaching, and create a higher-quality vocal music teaching classroom, thus promoting the promotion of college students' effective improvement of knowledge level and musical literacy.

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