

RESEARCH ON THE TEACHING SITUATION DESIGN OF ONLINE VOCAL MUSIC CLASSROOM—TAKE AN ONLINE CHILDREN’S VOCAL CLASS AS AN EXAMPLE



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Abstract

With the advent of the 3.0 Internet information age, digital technology is profoundly changing the way we work, live and learn. Online classroom is an innovative way of teaching using Internet resources and technology, and music teaching is also constantly exploring and innovating on this basis. The online vocal music teaching situation transforms inherent course knowledge into vivid life forms. Based on the characteristics of online video interactive teaching and digital system iterative updates, optimized vocal music teaching situations can better promote children's learning experience and all-round development. This article aims to explore what kind of situations are needed for online children’s vocal music classroom teaching and how to construct situations to improve children’s core vocal literacy. Use empirical research combined with case analysis to generate a theoretical model of teaching situations, explore the relationship between different teaching situation designs in online classrooms and children's vocal music teaching, provide effective measurement tools and research methods for online children's vocal music teaching research, and provide effective measurement tools and research methods for online vocal music course classroom situations. Design, effective vocal classroom establishment, and scientific teaching methods provide valuable strategies and references.

Keywords: online vocal music courses, children’s vocal music classes, teaching situation design

Introduction

The (Guidelines for the Learning and Development of Children Aged 3-6) issued by the Ministry of Education in 2012 established the basic concepts of "child development-oriented" and "respecting children", and clarified that learning in the field of early childhood art "lies in fully creating conditions and opportunities, in nature and social and cultural life, children’s feelings and experiences of beauty are sprouted, their imagination and creativity are enriched, and children are guided to learn to feel and discover beauty with their hearts, and to express and create beauty in their own way.” After the introduction of this guideline, more emphasis is placed on two aspects in art, one is feeling and appreciation, and the other is

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expression and creation. Therefore, the contradiction between "knowledge and skills" and aesthetics, interest, and free and happy expression appears in teaching practice.

The release of the research results in 2016 (Chinese Student Development Core Competencies) has given the content of quality education new value and significance. "Core Competencies" has attracted widespread attention and academic discussion in the field of music education. Music core competencies have important implications for different levels of education in my country. The field of music education has important epistemological value. It is not only a transformation of the way of educational thinking, but also an overall reconstruction of the educational outlook, curriculum outlook, knowledge outlook and teaching of the music subject in the context of the new era. [] The traditional vocal music teaching form can no longer meet the needs of children's vocal music teaching. Only by integrating children's vocal music teaching into the classroom situation that children need can they show vitality and beauty. The online vocal music teaching situation creates a virtual classroom learning environment for children, allowing children to learn and grow freely according to their nature. In the carrier of online teaching situation design, the use of its internal situational teaching rules can enable children to stimulate their own creative instincts, discover their own musical potential, create a good learning environment, and pay more attention to emotional experience and improve the quality of thinking in the process of children's vocal music learning. At the same time, the vocal music teaching situation can take advantage of the online learning space to give full play to the subjective initiative of vocal music teaching and realize cross-screen teaching interaction, which has a strong impact on mobilizing students' learning interests and achieving learning goals.

Literature Review

Online classroom teaching situation design refers to stimulating students' learning enthusiasm and enthusiasm by creating far-reaching situations in an online teaching environment to improve their learning effects and teaching quality. There is no widely recognized authoritative view on the connotation of this specific situation and how to achieve situational teaching through online formats. However, we can seek inspiration from related research on instructional design, student engagement, and feedback mechanisms.

In the West, research in the field of online instructional design mainly includes: Christopher Dede focuses on immersive learning environments and the application of virtual reality technology in education. He explores how these technologies can be used to create engaging and interactive learning environments to increase student engagement and learning. Dalton's research is important for understanding and harnessing the potential of emerging technologies in education, particularly in making online learning more engaging and interactive. George Siemens is the founder of connectionist learning theory, and his research focuses on learning networks, knowledge management, and learning technologies. He believes that learning occurs through network connections, information flows and social learning environments.

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Relevant research by Chinese scholars on the field of online classroom teaching situation design mainly includes: Professor Wang, C. M. published the paper "Sexy: Meaning, Characteristics and Today - An Analysis of Li Jilin's Views on Sexiness" in September 2020.

He deeply discussed the connotation, characteristics and current principles of sexual education, which is an important research based on Li Jilin's education theory. The educational technology professional team of Jiangnan University has developed a course on online course design and development, integrating the design concepts of CMOOC and XMOOC. The course was jointly developed by three online learning experts and supported by Jiangsu Province's key education reform projects and Jiangnan University's quality course construction projects. The course content includes the theory, practice, cases and methods of online course design. Wang, Z.J. and Yu, X.Y.X. published the paper "Online Course Design and Development: Elements, Concept Models and Process Models" in 2022. This article discussed in detail the key elements and models of online course design. These studies demonstrate China's theoretical and practical progress in online course design and instructional design. Rogers, he mainly used literature research and case analysis methods to study the theory and practice of situation design in online education, and proposed the basic principles and strategies of situation design.

Research Methods

This study will use experimental methods to conduct empirical research. First, we will randomly select children aged 3-6 as the research subjects, conduct a vocal proficiency test before starting, and accept online learning in a home environment at the same time. In the children's vocal music course, one typical lesson is selected from each of the three stages. Finally, learning observations and interactive feedback are analyzed and evaluated to compare and verify which type of situational teaching has a significant effect on improving vocal literacy.

In this study, the main teaching objects of the one-on-one real-person + AI vocal course are young children aged 3-6 whose cognitive development is in the pre-operational stage. The focus of this stage is to stimulate interest and fun rather than strict technical training. The following online course system arranges the online vocal courses in the coding order of S1-S12 and divides them into three ability stages, with courses every four months as one stage.

This study selected typical teaching cases in the three stages of course learning. Based on the design and practice of online children's vocal music teaching situations, classroom content is arranged for children's vocal music learning and growth stages based on teachers' experience. A variety of video presentation methods are generally used in a class, such as: animation introducing situational teaching, animation and real person combined with situational teaching, real-person situational teaching, designed to allow children to improve their core vocal qualities in a relaxed and pleasant learning environment.

Research result

Teaching situation case analysis

Take three stages for research, Taking the first stage of teaching as a case analysis

Teachers: real Teacher Cherry, virtual teaching assistant Jiajia

Students: children aged 3-6, virtual student Gubi

Content: Planting melons

Teaching goal: Master the pronunciation skills of speaking with an accent.

Knowledge and skill goals: Learn to pronounce the accent A, perceive the five roll calls, and learn to sing the song "Planting Melons"

Process and Method Objectives: Understand the opening accent and perceive the five solfeggio pitches in the situation, master new knowledge through different practice methods, and be able to use the vocalization in the given situation.

Emotional attitude goal: germinate the emotion of loving labor

Table 1 Case design of the first phase of situational teaching

Teaching session	Teaching form	instructional text
Class introduction	animation	<p>Jiajia: (Happily) Hi, everyone! I am Jiajia! Welcome to "XX Music Enlightenment"! (Fixed mode) Music stage, the red curtain is raised, Jiajia stands on the stage and greets the audience</p> <p>Jiajia: Let's study together today... (Take out a baton and display the title in large characters on the screen) "Growing Melons" Jiajia stood on the stage and used the baton to display the colorful characters "Growing Melons" in the screen (The silhouette of a big watermelon appears on the stage)</p> <p>Jiajia: What we need to prepare today is very simple, that is our beautiful little voices! In the background screen, Jiajia pointed at her throat, the screen stopped, and a green confirmation button popped up.</p>
Part1 Part1	animation	<p>Scene: blue sky, white clouds and grassland.</p> <p>Jiajia: I'm really looking forward to going to the Music Palace! But how do we get there?</p> <p>Lulu: Jiligulu, Jiligulu! (Lulu flew over with a map in her mouth)</p> <p>Harry: Lulu, did you bring the map to the palace?</p> <p>Lulu: Gulu. (Lulu nodded)</p> <p>Harry: Give me the map quickly! (Harry reaches out his hand to take the map.)</p> <p>Lulu: Chi! (Lulu spun around in the air, conjured a map, jumped up happily, then opened her mouth wide and ate the map.)</p> <p>Jiajia: Huh?</p> <p>Gubi: I didn't ask you to eat the map! Now, how can we get to the palace?</p> <p>Lulu: Ji~ (lost)</p> <p>Harry: Hey, this is his old problem. Let's make him open his mouth and give the map back. (Lulu looked here and there, suddenly feeling embarrassed, and shrank behind Harry, unwilling to open her mouth.)</p> <p>Jiajia: What can we do, Teacher Cherry! Help us!</p>
Part 2	Real person + animation interaction	<p>Scene: Japan Teacher Cherry (Teacher Cherry appears)</p> <p>Teacher Cherry: DO RE MI DO MI DO MI (sing out) Hello, kid! I am Teacher Cherry who loves to sing. (Lulu, Jiajia, Harry and Migu pop up from the bottom of the screen, and then Teacher Cherry looks at Lulu.)</p> <p>Teacher Cherry: Lulu, what you are doing is wrong. You can't eat randomly. (Lulu twisted in embarrassment.)</p> <p>Jiajia: It seems that he already knew he was wrong.</p> <p>Harry: Just ask him to open his mouth and make the "a" sound, and the map will be returned! (Teacher Cherry looked at Lulu and nodded.)</p> <p>Teacher Cherry: Yeah! I have a solution. Please open your mouths with me and enter today's study.</p>
Part 3	Live animation + teaching	<p>(A mouth shape picture appears in the teaching box) Teacher Cherry: Practicing the pronunciation of a can help us open our mouths when singing, and the singing sounds more sweet and three-dimensional. Children, follow the teacher and sing: (Lulu and Jiajia appear on the screen, A speaker appears on the right, prompting children to press it. A line of words appears on the screen: Children, it's your turn.)</p>

		<p>Teacher Cherry (demonstrating): aaa blow the trumpet</p> <p>Sing along:</p> <p>Teacher Cherry: aaa tick tick tick tick</p> <p>Sing-along: (After the students sang along, Lulu opened her mouth and spit out the map. Lulu's body grew bigger after eating, and smaller after spitting out.)</p> <p>Jiajia: Great! Thank you, kid!</p>
Part 4	animation	<p>Scene: River and bridge (There is a river in the picture, and there is a bridge on the river. Jiajia and others came to the river with a map. A mime was performing. Jiajia ran over.)</p> <p>Jiajia: Hello, we want to go to the other side of the river.</p> <p>The mime stopped Jiajia and made a forbidden gesture (hands crossed on chest)</p> <p>Goobie: He's a mime!</p> <p>Jiajia: What is mime?</p> <p>Gubi: Mime means not being able to speak and letting the body perform.</p> <p>The mime made another musical "do" gesture to Jiajia.</p> <p>Jiajia: Oh! I get it, he wants to fist bump with me!</p> <p>Jiajia was about to run up when Harry pulled her down.</p> <p>Harry: He wants you to sing it!</p> <p>Jiajia: Sing?</p> <p>Harry: The movement he made was a musical gesture, but... more than that, I don't know.</p> <p>Gubby: It seems that if we don't answer correctly, he won't let us pass.</p> <p>Jiajia: Then I have to study hard! Summon Teacher Cherry</p>
Part 5	Live action + animation	<p>Scene: Teacher Cherry</p> <p>Teacher Cherry: Here I come!</p> <p>In response to the call, Teacher Cherry appeared.</p> <p>Teacher Cherry: The roll call gesture allows us to "see" the heights of notes and better feel the ups and downs of music. Today, I bring you five elves to welcome them to their debut!</p> <p>Five elves popped up.</p> <p>do: Let's introduce ourselves, I can't wait!</p> <p>do: I am do and I sing dododo</p> <p>re: I am re and I sing rerere</p> <p>mi: Hey, you are squeezing me, kid, I am mi and I sing mimimi</p> <p>fa: Look at me, look at me! I am fa and I sing fafafa</p> <p>Sol: Look at me, just look at me! I am sol and I sing solsol</p>
Part 6	AI interaction 1	<p>Pitch perception:</p> <p>Teacher Cherry: Children, musical scales are like stairs, with high and low levels. You can press them and feel the ups and downs of the music.</p> <p>(The elves are grouped together like a staircase. Everyone who presses down the stairs can produce a corresponding pitch. Children can press the elves randomly to feel the pitch.)</p>
Part 7	Live action + animation	<p>The teacher sang while demonstrating Kodály gestures</p> <p>Go up the stairs: do do do do re mi fa sol</p> <p>Going down the stairs: sol sol sol sol fa mi re do</p> <p>Teacher Cherry: Kids, it's your turn now!</p> <p>Demonstration: 1 1 1 1 2 3 4 5</p> <p>Sing along:</p> <p>Demonstration: aaa blow the trumpet</p> <p>Sing along:</p> <p>A music score scale height chart appears in the teaching box.</p> <p>Sing along:</p> <p>Teacher Cherry: Wow, you sang well. Keep up the good work and try to sing every note accurately!</p>

		<p>Demonstration: 5 5 5 5 4 3 2 1</p> <p>Sing along:</p> <p>Demonstration: aaa click click click click</p> <p>Sing along:</p> <p>The music score appears in the teaching box.</p> <p>Sing along:</p> <p>Jiajia: You're done, congratulations!</p>
Part 8	Real person teaching	<p>Teacher Cherry demonstrated gestures and sang while making gestures.</p> <p>Teacher Cherry: Now, children, please watch carefully how the teacher expresses the five small notes with gestures.</p> <p>dododo, it sings do</p> <p>rerere, it sings re</p> <p>mimimi, it sings mi</p> <p>fafafa, it sings fa</p> <p>solsolsol, it sings sol</p>
Part 9	interaction 2	<p>Recognize gesture diagram:</p> <p>Teacher Cherry: Let us do a small exercise to help deepen our impression of them. I make gestures and you guess (play 1 round)</p> <p>The teacher sings do, and three pictures of roll call gestures appear.</p> <p>Options: A picture of the roll call gesture do, B picture of the roll call gesture mi, C picture of the roll call gesture sol</p> <p>Answer: Picture A</p>
Part 10	animation	<p>After the game was successful, the mime applauded in approval and made way for a passage.</p> <p>Jiajia: Great! He approved of us.</p> <p>Jiajia and others walked onto the bridge, crossed the other side, and waved goodbye to the mime actors.</p> <p>Harry was looking at the map, and Lulu's eyes lit up when he saw the melon fields on it.</p> <p>Teacher Cherry: Lulu is so greedy, but watermelon is indeed a watery, sweet fruit.</p> <p>Jiajia: Hehe, after walking so far, I really want to eat.</p> <p>Teacher Cherry: Jiajia, everyone in the music world loves music. Do you want to try and trade your singing voice for watermelon?</p> <p>Jiajia: Okay! Let's get started!</p>
Part 11	animation	<p>Scene: Watermelon field</p> <p>MV plot: (no dialogue)</p> <p>Lulu, who was greedy, saw the watermelon in the field and wanted to eat it. Jiajia and Harry stopped him. There was a melon grower on the roadside with a kettle beside him. He waved to Jiajia.</p> <p>Lyrics: I planted a melon under the wall.</p> <p>Picture: The melon grower is taking care of the watermelons and wiping sweat. Jiajia and others are squatting in the field, looking at the watermelons.</p> <p>Lyrics: Come water him every day, come and see him every day.</p> <p>Screen: Jiajia and others picked up the water bottle from the melon grower and watered the watermelon field.</p> <p>Lyrics: Buds sprouted, flowers bloomed, and a big watermelon grew.</p> <p>Picture: Watermelon grows from the ground, from sprouting, blooming to bearing watermelon.</p> <p>Lyrics: Big watermelon, big watermelon. I can't hold it anymore.</p> <p>Image: Greedy Lulu wants to pick up a big watermelon, but she can't. Everyone hugged the watermelon together. Everyone held watermelons and waved goodbye to the melon growers.</p>
Part 12	Real person teaching	<p>Scene: Japan Teacher Cherry</p> <p>Teacher Cherry: Children, think about it, is the farmer uncle happy when he grows melons? What emotion should we use to sing this</p>

		<p>song?</p> <p>Jiajia: Well, he is happy, so this song should be sung cheerfully, joyfully and joyfully.</p> <p>Teacher Cherry: Yes, labor is happy, so we should sing this song with happy emotions. Let's learn to sing this children's song together.</p>
Part 13	interaction 3	<p>Sing along line by line:</p> <p>Teacher Cherry: I planted a melon under the wall.</p> <p>Sing along:</p> <p>The teacher demonstrates: Water it every day and look at it every day.</p> <p>Teacher action: Make watering action</p> <p>Sing along:</p> <p>The teacher demonstrates: Buds sprouted and flowers bloomed.</p> <p>Sing along:</p> <p>Teacher demonstrates: I made a big watermelon. Big watermelon, big watermelon,</p> <p>Teacher's action: Draw a big gesture in the air</p> <p>Sing along:</p> <p>Teacher demonstrates: Hug it! Hug it!</p> <p>Teacher action: Make a hug gesture</p> <p>Sing along:</p> <p>The teacher demonstrates: I can't even hold him.</p> <p>Sing along:</p> <p>Teacher Cherry: Let's do it again. This time, let's see if we can remember the lyrics!</p> <p>Teacher Cherry: Awesome! You've finished learning this song! Come and record the songs you learned today. You can also send the recorded songs to your friends.</p> <p>You can choose to replay and sing along or select lyrics to play and sing along with a single sentence.</p> <p>Teacher Cherry: Children, congratulations on completing your study!</p>
Part 14	Live action + animation	<p>Teacher Cherry: Today we learned the correct pronunciation of the accent A. We also met five good friends called do re mi fa sol. We also learned to sing a labor song: Plant melons and feel the taste of labor. I am so happy!</p> <p>Today's lesson summary appears in the teaching box: the pronunciation of a, do re mi fa sol five elves, the lyrics of planting melons</p> <p>Jiajia: It turns out that the process of growing melons is so hard, but I really like the feeling after hard work!</p> <p>Teacher Cherry: Congratulations on your new progress! Children, only through hard work can you bear fruit. Planting melons and singing are the same. Practice your voice every day and you will become more proficient in singing.</p>
Part 15	animation	<p>Scene: blue sky, white clouds, grassland</p> <p>Several people sat side by side and ate watermelon.</p> <p>Jiajia: Wow! What a great, sweet watermelon!</p> <p>Gubi: This is the sweetness of hard work.</p> <p>Harry: Look, the palace is right ahead.</p> <p>Harry pointed ahead, a palace appeared, and everyone ran forward.</p>

In this teaching case, the teacher used a variety of scenario designs, including animation, real-person teaching, AI interaction, etc., to make the learning process more lively and interesting, which is conducive to improving students' learning interest and participation. Teachers combine games with music, and through the scene of planting melons, students can

feel the taste of labor while learning music, which enhances the fun and practicality of the course. Teachers attach great importance to oral teaching and help students master the pronunciation and lyrics of songs through demonstrations, singing along, etc., which is conducive to improving students' oral expression skills. Teachers combine course content with real life and let students understand the meaning and value of labor through the context of growing melons, which is conducive to cultivating students' labor awareness and labor habits.

This study adopted a phased test controlled experimental design, and targeted 50 3-6-year-old children who signed up to participate in the system class and received online vocal teaching methods to learn the vocal teaching situation courses in the above three stages of cases. Through classroom observation and interactive feedback, we will explore students' needs for staged online situation design, the role and effect of situation design, and establish a situation model.

Before the experiment, all students participating in the experiment were tested on their basic vocal level to ensure that there was no significant difference in the children's basic level before the experiment. During the experiment, 50 children received online teaching for 16 weeks. One class per week, each class lasts 15 minutes. Record the learning process in the three stages in the above case, and conduct an unfolding analysis and research based on the design elements of the teaching situation.

After the experiment, the online classroom learning observation process and in-class interaction data of 50 children were recorded, and the independent sample analysis method was used to explore the impact of different types of teaching situation design on children's vocal level, data analysis and results presentation.

Table 2 Observation form for children's classroom teaching situation design

student	20 人 20 people	Teaching content	Three vocal lessons in three stages
age	3-6 years old	recorder	Dan Wu
children learning process		observer	
Learning phase	situational learning records	Situation model building	feedback
The first stage	Overall learning status, interest participation, response to the design of animated story situations, response to the design of real-person or combined animation teaching situations, response to the design of interactive situations, completion of interactive exercises, completion of singing interaction	animated story situations Vocal music teaching situation interactive context	Animated story situations can help students get into learning faster. The vocal music teaching situation needs to give full play to the interaction between real teachers and virtual teaching assistants. The presentation of interactive situations needs to be diverse and more interesting.
second stage			
The third phase			

Table 3 Summary of observations on children's classroom teaching situation design

Classroom observation content	First stage observation	Second stage observation	The third stage of observation
Overall learning status	Concentration: 98% Occasionally not focused: 2% Inattention: 0%	Concentration: 72% Occasionally not focused: 20% Inattention: 8%	Concentration: 92% Occasionally not focused: 3% Inattention: 5%
interest participation	Very interested: 90% Somewhat interested: 10% Not interested at all: 0%	Very interested: 85% Somewhat interested: 12% Not interested at all: 3%	Very interested: 80% Somewhat interested: 15% Not interested at all: 5%
Reaction to animated story situation design	Like: 95% Normal: 5% Dislike: 0%	Like: 20% Normal: 30% Dislike: 50%	Like: 40% Normal: 30% Dislike: 30%
Design responses to real-life or animated teaching situations	Like: 60% Normal: 30% dislike:	Like: 25% Normal: 70% Dislike: 5%	Like: 40% Normal: 55% Dislike: 5%
Response to interaction situation design	Like: 60% Normal: 35% Dislike: 5%	Like: 20% General: 75% Dislike: 5%	Like: 35% Normal: 60% Dislike: 5%
Completion of interactive exercises	100%	90%	96%
Singing interaction completion	95%	85%	90%

Discuss

In this case, the comprehensive use of animated story situational teaching, real-person language situational teaching and AI interactive situational teaching methods effectively improved children's vocal learning results. Through various verifications such as learning video observation, literature materials, and interactive data analysis, the results show that online vocal music teaching situations are helpful for the development of children's core vocal literacy. In addition, the situation design needs to be further optimized to improve the learning effect. At the same time, children's performance and feedback in class also show that they have better mastered vocal knowledge and skills in a relaxed and pleasant learning environment.

Summary and suggestion

Through the design and practice of the above three online children's vocal music teaching situations, the following conclusions can be drawn: 1. Animated story situations can improve children's learning interest and participation, but attention must be paid to the age-appropriateness and educational nature of the animation content to avoid excessive commercial elements and younger content. 2. The real person + animation teaching situation can enhance children's sense of participation and interactivity, and improve learning effects, but it is necessary to ensure the coordination and consistency of real characters and animation content to avoid problems such as teaching guidance errors or inaccurate animation display. 3. Innocent human teaching situations can allow children to feel the teacher's guidance and teaching atmosphere more directly, and promote their practical abilities and learning effects, but teachers need to have professional teaching abilities and experience to ensure the quality and effect of teaching.

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