



## STUDYING THE VOCAL MUSIC TEACHING IN THE AI YUEREN MUSIC EDUCATION INSTITUTION FOR MIDDLE SCHOOL STUDENTS, CHINA

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### Abstract

Vocal music plays a significant role in Chinese culture, deeply rooted in traditional beliefs and artistic expressions. The integration of vocal training into modern music education not only enhances students' technical abilities but also fosters an appreciation for the rich heritage of Chinese musical traditions. This study aims to explore the vocal music teaching methods used at the Ai Yueren Music Education Institution for middle school students. The research employs a qualitative approach, focusing on one-on-one private vocal lessons as a primary method of data collection. Through in-depth observations and interviews with key informants—experienced vocal instructors and experts—the study examines effective teaching techniques, student engagement, and the impact of personalized vocal instruction on student development. The key informants include Professor Gong Sujun, a distinguished vocal educator from Guilin University; Ms. Xu Huan, a seasoned instructor specializing in vocal music and music theory at Guangxi University of the Arts; and Ms. Huang Lan, an expert in pop vocal training with extensive teaching experience. Research findings indicate that individualized vocal training allows for tailored instruction based on each



student's vocal range, technique, and musical preferences. Effective teaching methods identified in the study include scientific breathing techniques, resonance training, and expressive interpretation of Chinese and Western vocal pieces. Additionally, the incorporation of traditional Chinese singing techniques with Western vocal pedagogy has been shown to enhance both technical proficiency and cultural appreciation among students. **The study concludes that** a balanced approach—blending structured vocal techniques with elements of Chinese cultural traditions—offers a comprehensive and effective model for vocal music education. These findings provide valuable insights into optimizing vocal music instruction and preserving traditional Chinese vocal artistry while adapting to contemporary educational practices.

**Keywords:** Vocal Music Teaching; Ai Yueren Music Education Institution; Middle School Students

## Introduction

The Importance of Integrating Western and Chinese Music in a Globalized World. In a globalized world, the exchange of different cultures has become increasingly frequent. Music, as an art form without borders, plays a unique bridge role. Integrating Western and Chinese music not only helps broaden students' musical horizons but also enhances their understanding and appreciation of different cultures. Introducing elements of Western and Chinese music into middle school music education can provide students with rich experiences and diverse aesthetic sensations (Wang, 2010).

The Mission and Current Status of Ailuren Music Education Institution. Ailuren Music Education Institution is dedicated to providing high-quality music education to students and cultivating their musical literacy and performance skills. As students' demand for diverse music learning increases, the institution has realized that the traditional single music teaching model can no longer meet the requirements of the new era. Therefore, integrating Western and Chinese music elements and innovating vocal teaching methods has become an important way to improve teaching quality (Ma, 2017).





The Characteristics and Challenges of Vocal Teaching in Middle School. The middle school stage is a crucial period for students' vocal learning. This stage of teaching needs to pay equal attention to the mastery of basic techniques and the cultivation of students' musical expression and aesthetic ability. However, traditional vocal teaching often focuses on Western classical repertoire and neglects the integration of local music elements. How to Effectively Integrate Chinese and Western Music Elements in Vocal Teaching is both a challenge and an important opportunity for innovative teaching (Huang, 2005).

The trend and significance of intercultural music education, Currently, intercultural music education has become an important trend in global music education development. By integrating Chinese and Western music in teaching, not only can the teaching content be enriched, but students' intercultural understanding ability can also be cultivated. For Aile Music Education Institute, introducing this teaching model not only meets the trend of international music education development, but also enhances its own teaching level and competitiveness (Chen, 2015).

The necessity and objectives of the study, this study aims to explore the application of Chinese and Western music fusion in middle school vocal teaching and analyze its impact on students' musical literacy and performance ability. By studying the vocal teaching program of Aile Music Education Institute, this study aims to identify the existing problems in current teaching and propose practical and feasible improvement strategies, providing theoretical support and practical guidance for the institution's future teaching reform. At the same time, this study hopes to provide reference for other music education institutions, promoting the widespread application of Chinese and Western music fusion in vocal teaching. In summary, the application of Chinese and Western music fusion in middle school vocal teaching has important theoretical and practical significance. Ai Le Ren Music Education Institute, as a representative of innovation in music education, can provide scientific basis for its teaching reform through this research and valuable experience and insights for vocal music educators to explore new teaching method.





## Research Objectives

1. To Studying the Vocal Music Teaching in the Ai Yueren Music Education Institution for Middle School Students.

## Literature Reviews

Chinese folk music is the culmination of 56 ethnic music, including both traditional music with a long history and contemporary pop music; it includes both folk music passed down orally and music works created by professionals. In a nutshell: all music that meets the aesthetic needs of the Chinese people and has Chinese style is Chinese folk music. At present, the academic community divides Chinese traditional music into four categories: folk music, religious and sacrificial music, political music, and literati music. Among them, folk music has the largest number and the richest types. According to a survey in the 1980s, my country has 341 types of rap music and 317 types of opera (drama music), and countless repertoires and plays of folk songs, instrumental music, narrative music, drama music and dance music.

In particular, the forms of folk songs in my country are extremely rich, including both monophonic folk songs and polyphonic folk songs. The former are more numerous, and the latter, although less numerous than the former, are quite distinctive. Among the various ethnic groups in my country, nearly half of the ethnic groups have polyphonic folk songs, among which two-part folk songs account for an absolute number, and there are also a small number of three-part folk songs and eight-part folk songs. According to Westerners, monophonic music comes first and then polyphonic music. However, all the Mulao folk songs in Luocheng Mulao Autonomous County, Guangxi are two-part duets or choruses. These polyphonic folk songs are collective singing behaviors, which not only reflect the way the local groups work, but also reflect the unique way of thinking and aesthetic customs. The Dong ethnic group's big song, known as the "sound of nature", is a representative song among polyphonic folk songs. The big song is not only about love and affection, but also to pass on the history, culture and production and life knowledge of the nation. Therefore, many Dong people will





learn to sing big songs from their parents or singing teachers since childhood. In addition, the Mongolian "Humai", which is very well-known among polyphonic folk songs, is known as the art of throat singing. One person can sing two or more parts. Its magical singing skills have attracted worldwide attention. In 2009, "Humai" was listed in the Representative List of the Intangible Cultural Heritage of Humanity by UNESCO (Chu & Bao, 2023).

**Chinese vocal music national singing and original ecological singing:** Teaching Model of National Vocal Music, in China vocal music itself is a product of fusion. It not only reflects my country's traditional artistic expression, but also draws on and integrates European and American singing methods. It inherits and absorbs a lot of Bel Canto singing methods in terms of theory and technology. This has a profound impact on my country's national vocal music teaching in terms of concepts, skills, scientific research, performance, etc., and has also promoted the progress and development of my country's national vocal music. At present, many universities pay attention to the reference and integration of Bel Canto singing methods in classroom teaching and practice, and draw on the skills of pronunciation, breath, resonance, etc. The integration of vocal music teaching and European and American Bel Canto schools is getting closer and closer, which has played a very good role in promoting both articulations.

**Breathing Utilization:** No matter which singing method is used, special attention is paid to the utilization of breath. In teaching, the bel canto of folk vocal music is reflected in teaching students the deep breathing method, that is, taking a deep breath to maintain the breath and using the confrontation between muscle groups to provide support for the breath. In the actual singing process, attention should be paid to the fluidity of the breath to make the sound smooth and coherent. Now many teaching methods will use the currently popular coloratura singing method, that is, adding coloratura to the basic singing method. The main purpose is to use breath to express various emotions and tunes. Coloratura itself is a kind of bel canto singing method. The tone of coloratura is gentle and delicate, the range of sound is wide, and there are many techniques. It sounds rich and pleasant.







More and more folk singing methods are beginning to incorporate coloratura singing.

**Resonance Technique:** The reference of national vocal music teaching to the resonance technique of bel canto singing is mainly reflected in the mixed resonance technique. The so-called mixed resonance means that the singer fully mobilizes various resonance cavities, and the timbre and roundness of the sound produced by different cavity sizes are different. At the same time, the ratio of true and false voices is controlled, so that the head cavity, oral cavity and chest cavity can achieve the effect of mixed resonance. For example, the magnificent song "Qinyuanchun-Snow" needs to use mixed resonance. This singing method can express the magnificent momentum and the meaning contained in the song itself. At present, in national vocal music teaching, great attention is also paid to the mixed resonance teaching of songs with delicate and graceful styles. Adjustments are made according to the characteristics of the songs and the mixed resonance techniques, and the singing effect is also very good.

**Articulation skills:** We usually think that the articulation in bel canto is not clear enough, and it is difficult to learn from it in the teaching of national vocal music, because the articulation habits of Chinese and Italian are different. However, in the practice of many singing artists, it has been proved that this is not a problem. In actual teaching, students should be trained to pronounce the basic Italian letter elements clearly, by lifting the soft palate and raising the posterior pharyngeal wall to form a stable cavity pharynx. When singing, pay attention to finding high position and resonance, keep the sound coherent and stable, and then gradually learn to pronounce Chinese characters accurately. For example, the most famous work of Mr. Liao Changyong, "Mother's Love", uses bel canto to sing out the unique national feelings and language of our country (Wu, 2015).





## Research Methodology

The preparation of the thesis on Methods of vocal music teaching is a music thesis prepared in the sense of Research and discuss the best vocal music teaching methods by using Students were sampled for one-on-one private vocal music lessons as a tool for collecting information which details the methodology.

Key Informant: 1) Mr. Gong Sujun is a professor of Guilin University in Guilin, Guangxi. He has worked in the field for more than ten years. He is a member of Guangxi Musicians Association and the director of the music Department of Lijiang College of Education and Music, Guangxi Normal University. He was admitted to the top music schools in China. 2) Ms. Xu Huan, Master teacher of Piano, vocal music, Music Theory and solfeggio from the Music Education Center of Guilin, Guangxi University of the Arts, Department of Composition and graduate student of Acoustics and vocal music, has been a full-time teacher of solfeggio, ear training, harmony and vocal music at Lijiang College of Guangxi Normal University for more than ten years. Member of International Musicians Association of Asia Member of Guilin Musicians Association. 3) Ms. Huang LAN, principal teacher of pop vocal music of Guilin Philerren Music Education Center, graduated from Music College of Guangxi Normal University, member of China Music Copyright Society, judge and instructor of the National Urban audition of "China New Song" in the second quarter of 2017. She has been working for more than ten years. He has rich experience in vocal music teaching.

## Results

The fusion of Chinese and western music plays a significant role in vocal music teaching. At the technical level, it allows students to be eclectic, Western scientific voice, breathing and resonance training, combined with the unique Chinese vocal music moistening and enunciation skills, so that students sing more scientific and national characteristics; From a cultural perspective, through exposure to works of different styles, students can deeply understand the





connotation of Chinese and Western cultures, broaden their aesthetic vision, and enhance their tolerance and respect for diverse cultures; The combination of teaching content and form has led to a rich and diverse selection of works, such as art songs that combine Chinese melodies and Western harmonies. It has also promoted teaching methods to complement each other and make teaching more efficient. At the innovative level, students are encouraged to break the tradition, combine Western music rhythm and harmony with Chinese music elements, create a new style, integrate Chinese and Western stage expression methods during performance, improve stage performance, and comprehensively promote the growth and development of students in the field of vocal music.

**Breathing methods:** Western vocal music has scientific and systematic breathing training methods, such as chest and abdomen combined breathing. This type of breathing allows the breath to inhale deeply and use steadily, providing steady breath support during singing long and high notes.

**Cultural connotation transmission:** music is the carrier of culture, and western vocal music works often contain western historical, religious, social and other cultural backgrounds.

**Diversity of works selection:** The integration of Chinese and Western music has greatly enriched the repertoire of vocal music teaching. Teachers can choose art songs with Chinese melodies combined with Western harmony, such as some works by Huang Zi, which have both the beautiful melody of Chinese style and the color changes of Western harmony.

**Style innovation:** The fusion of Chinese and Western music provides a broad space for the style innovation of vocal music works. In the process of exposure to fusion music, students can try to combine the rhythm and harmony of western music with the melody and lyrics of Chinese music to create a novel music style.

**Classroom observation conclusion:** The integration of Chinese and Western music in vocal music teaching methods needs the support of many





conditions. First of all, teachers should have profound and diversified professional qualities, not only proficient in the western vocal music system, such as Bel Canto singing skills, analysis of works, but also have a deep understanding of the singing essence and cultural connotation of traditional Chinese vocal music, such as folk songs, operas, etc., so as to accurately teach and guide students to integrate the two in teaching. Secondly, rich teaching resources are indispensable. There should be a large number of Chinese and Western classical vocal music works for students to learn and compare, and professional audio and video materials should also be equipped to assist teaching, such as singers' singing demonstrations, so that students can intuitively feel different styles. Moreover, the teaching environment is also crucial. Schools or teaching institutions should create an inclusive multicultural atmosphere, encourage teachers and students to discuss the similarities and differences between Chinese and Western music, and organize related exchange activities and concerts to provide a practical platform for integrated teaching. In addition, students themselves should have an open learning attitude and strong acceptance ability, and actively explore the possibility of the fusion of Chinese and Western music, so that the fusion teaching can achieve good results.

**Professional knowledge:** Teachers should have in-depth knowledge of western vocal music, including the vocal principles of bel canto, popular singing, breathing methods, resonance application, vocal range expansion and other content.

**Cultural understanding:** Teachers need to understand the culture behind Chinese and Western music. Western music culture is often related to religion, philosophy, social trends. Chinese music culture is closely connected with traditional cultural values and folk customs. Only by understanding these cultural backgrounds can we guide students to better understand the significance of the fusion of Chinese and Western music in teaching.





Teaching ability: Teachers should have flexible teaching ability, be able to design a reasonable teaching plan, and organically combine the content of Chinese and western vocal music teaching.

Teaching materials and sheet music: There is a need for teaching materials that incorporate Chinese and Western music. These teaching materials should cover vocal works with both Western and Chinese musical elements, such as Chinese-style art songs using Western composition techniques, or works that combine Chinese poetry with Western musical genres. At the same time, it is necessary to have a detailed score, indicating the combination of Chinese and Western music characteristics, such as the use of Western techniques in harmonic configuration but the melody has Chinese national characteristics, so as to facilitate teachers' teaching and students' learning.

Audiovisual material: A wealth of audio and video material is key. The high-quality audio of singers singing Chinese and Western fusion works enables students to hear the processing of timbre, intonation, rhythm and other aspects. Video materials can show the integration of stage performance styles, such as the combination of Western opera performance style and Chinese opera performance style, so that students can learn the integration of performance skills.

Teaching equipment: Advanced teaching equipment is helpful in teaching. For example, professional audio equipment can ensure the quality of music playback, so that students can better feel the details of music; Multimedia teaching equipment can facilitate teachers to display music, play audiovisual materials, and make comparative analysis, such as playing western opera arias and Chinese opera excerpts at the same time, and analyze their similarities and differences in vocalization and performance.

Cultural atmosphere: It is important to create a multicultural and inclusive teaching environment. Schools or teaching institutions can display the introduction of Chinese and Western music culture in classrooms, corridors and other places, including famous musicians and classic works. We can also hold regular lectures on Chinese and Western music culture and invite experts to



explain the integration process and development trend of Chinese and Western music.

**Practical platforms:** Practical platforms need to be provided for students to apply the integration knowledge they have learned. For example, to organize school concerts and encourage students to sing a blend of Chinese and Western vocal music; Or cooperate with off-campus art institutions, so that students have the opportunity to participate in cross-cultural music performance activities, and improve the ability to integrate singing and performance in practice.

**Knowledge reserve:** Students need to have a certain knowledge base of Chinese and Western vocal music. For Western vocal music, it is necessary to understand the basic musical terms, common musical genres (such as opera, art songs) and so on. For Chinese vocal music, we should be familiar with the classification of Chinese folk songs and the basic knowledge of traditional opera.

**Learning attitude:** Students should have an open and positive learning attitude and be willing to accept new musical ideas and singing methods. Because the fusion of Chinese and Western music may break the original cognition of students, only by maintaining curiosity and thirst for knowledge can they better invest in the fusion of vocal music learning.

## Discussions

Under the current era of globalization and cultural diversification, the integration of Chinese and western music in vocal music teaching is showing a vigorous development trend. From the perspective of teaching concept, it breaks the limitation of traditional single music system teaching, increasingly emphasizes "multi-integration", focuses on cultivating students' understanding and perception of different music cultures, guides students to cross cultural differences and examine vocal music art from a broader perspective. In terms of teaching content, it is no longer limited to classical songs, and a large number of integrated and innovative works have been introduced into the classroom, such as





adapted works combining traditional Chinese folk songs with Western modern music styles, as well as new works with Chinese cultural connotations created by using Western composing techniques, which have greatly enriched the teaching materials and broadened students' musical horizons. Teaching methods are also constantly innovating. The systematic vocal training methods of Western vocal music are organically combined with the concept of traditional Chinese vocal music that emphasizes emotional expression and leads the voice with emotion. Through a variety of teaching methods, such as situational teaching and multimedia assisted teaching, students can not only speak scientifically, but also have a deeper understanding of the emotion of the work and enhance the appeal of singing. With the promotion of this integrated teaching, the vocal talents cultivated are not only proficient in mastering different styles of works, but also have innovative ability and international vision. They continue to explore new paths for the integration of Chinese and Western music in the fields of music creation and performance, and demonstrate the unique charm of Chinese music on the international stage. At the same time, the research on vocal music teaching centering on the integration of Chinese and Western music is also deepening. Many scholars carry out research from multiple dimensions such as music theory, teaching practice and cultural communication, providing solid theoretical support and practical guidance for teaching practice, and further promoting the integration teaching to develop in a more scientific and efficient direction (Wang, 2013).

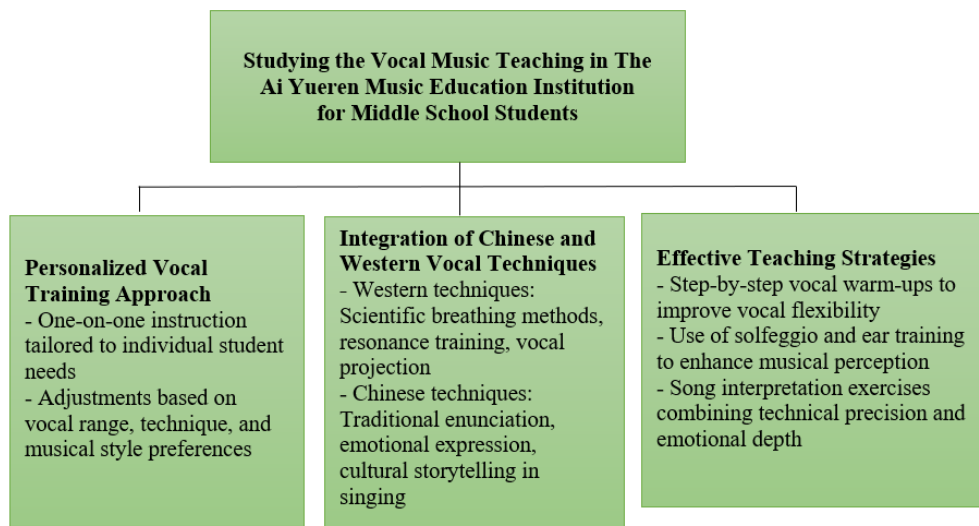
The experience and influence of integrating Chinese and Western music in vocal music teaching on students' learning. Broaden musical horizons: Students are exposed to a wide range of musical compositions, from the rigor and formality of Western classical music, such as the exquisite elegance of Mozart's opera, to the simplicity and dexterity of traditional Chinese folk songs, such as the freshness and gentleness of Jasmine Flower. The collision of different music cultures makes students realize the diversity of music expression, enrich their cognition of music and stimulate their desire to explore (Xu, 2002).





Improve singing skills: Western vocal music emphasizes scientific vocalization, such as chest and abdomen joint breathing, resonating cavity use, can help students lay a solid foundation; Chinese vocal music pays attention to moistening the voice and enunciation, which makes the singing more charming. Through integrated learning, students can draw on the strengths of both and flexibly switch skills according to the style of the work. For example, when singing Chinese art songs, they can use Western vocal skills to enhance the stability of the voice, while retaining the national charm and improving the singing performance (Su, 2017). Deepen cultural understanding: Music is a vivid manifestation of culture. Western music is closely linked to religion and history, while Chinese music contains traditional cultural values and folk customs. In the study, students can deeply understand the connotation of different cultures, enhance the tolerance of diverse cultures, broaden the aesthetic vision, and learn to appreciate different types of beauty (Yang, 2017).

## New Knowledges



**Figure 1:** New Knowledges Diagram of Vocal Music Teaching in the Ai Yueren Music Education Institution for Middle School Students.





## Conclusions

The development and implementation of the Mongolian Dance Guidebook for Teaching College Students Majoring in Preschool Education at Chaoyang Normal University have provided valuable insights into the integration of traditional dance into modern education. The research findings highlight that a structured, culturally rich approach to teaching Mongolian dance enhances both technical skills and cultural appreciation among students. By combining theoretical knowledge with practical application, the guidebook effectively supports students in mastering Mongolian dance movements while fostering a deeper understanding of Chinese cultural traditions, beliefs, and values. Additionally, the expert contributions from leading Mongolian dance scholars ensured the authenticity and accuracy of the instructional content, which played a crucial role in the success of the teaching experiment.

## Recommendations and Suggestions

1. Furthermore, the study confirms that the use of this guidebook significantly improved students' performance and engagement.
2. The tailored instructional design addressed the diverse learning needs of students, allowing both high-achieving and struggling learners to make progress.
3. The integration of Mongolian dance into preschool education training not only enriched the students' artistic abilities but also enhanced their ability to introduce cultural diversity into early childhood education.
4. These findings underscore the importance of preserving traditional arts while adapting them to contemporary educational settings, ensuring that Chinese cultural heritage continues to thrive within modern pedagogy.
5. The successful implementation of this guidebook serves as a model for incorporating other traditional Chinese art forms into professional training, contributing to a more holistic and culturally inclusive educational framework.



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