



SURVEYING ON CURRENT VOCAL SINGING TEACHING FOR FIRST YEAR STUDENTS AT SHANDONG UNIVERSITY OF ARTS, SHANDONG PROVINCE, THE PEOPLE'S REPUBLIC OF CHINA

Jia Jing¹, Zhang Yuxin²

Faculty of Music, Bangkokthonburi University¹⁻²
China¹⁻²

Email: 929013721@qq.com¹, 1471082486@qq.com²

Received: August 15, 2025; **Revised:** August 18, 2025; **Accepted:** March 7, 2026

Abstract

The research objective was to survey on current vocal singing teaching for first year students at Shandong University of Arts, Shandong Province. This research methodology was qualitative study. The research tools were the interview form and observation form. Key informants were three vocal singing teachers. The data collected was analyzed by using content analysis method. **The research found** was teaching is carried out in a well-equipped piano room environment. Although there are hardware limitations such as cramped space and insufficient sound insulation, through systematic teaching content design, personalized teaching method innovation, and interactive classroom activity design, students' professional abilities have been effectively cultivated. Teachers should flexibly apply traditional and modern teaching media, implement an evaluation system that combines process-oriented and summative aspects. Currently, the main needs are to optimize the teaching space, strengthen students' basic skills training, and enhance the adaptability of equipment technology to support teaching upgrades.

Keywords: Surveying; Current vocal singing teaching; Shandong University of Arts

Introduction

Vocal music is one of the earliest forms of artistic expression in human history, originating before the emergence of language and serving as a means of emotional expression and group communication. The earliest cries and chants, characterized by variations in rhythm and pitch, represent the primitive form of vocal music. The origins of vocal music are multifaceted, widely present in ancient civilizations such as the religious and dramatic traditions of ancient Greece and Rome, the Gregorian chant of medieval Europe, and the development of polyphonic music during the Renaissance, which contributed to the establishment of the Western vocal music system. China's vocal music performance has a long history and rich cultural heritage. From the "unity of poetry and music" tradition of the Pre-Qin period, vocal music has been closely related to rituals, politics, and religion. The poems in the Book of Songs were often used for singing, and the Han Dynasty's music bureau system further promoted the development of folk singing. During the Sui and Tang Dynasties, vocal music forms such as "Yan Music" and "Qing Shang Music" flourished, and the Tang Dynasty established the "Li Yuan" to cultivate singing talent. The development of ci poetry in the Song Dynasty enriched art songs, while Yuan Dynasty (zaju) theater closely integrated vocal music with drama. In the 21st century, Chinese vocal music has exhibited trends toward diversification, integration, and internationalization, becoming an important medium for disseminating Chinese culture.

The development of vocal music education in China is progressing rapidly, with increasingly well-established system. Significant progress has been made in terms of institutionalization and standardization. Higher music institutions have generally established relatively comprehensive vocal music education systems, with teaching syllabi, systematic teaching content, and assessment criteria becoming increasingly rigorous and standardized, laying a solid foundation for the cultivation of vocal music talent. Vocal music courses cover a variety of singing styles, including bel canto, ethnic singing, and popular singing styles. With teaching methods becoming increasingly modernized.

At Shandong University of the Arts, vocal music performance is one of the core disciplines, directly impacting the cultivation of students' vocal skills and the enhancement of their musical expressiveness. Currently, vocal performance instruction for first-year students at Shandong University of the Arts primarily adopts a “one-on-one” teaching approach. However, some instructors employ traditional teaching methods that emphasize technical training while neglecting the cultivation of students' individuality, musical understanding, and stage presence. There is a lack of tailored instruction for students with different vocal ranges, voice types, and styles, leading to a “one-size-fits-all” teaching outcome that hinders the development of diverse musical talents. Although first-year students have some practical performance opportunities, the overall practical platform remains inadequate, particularly in terms of systematic mechanisms for school-enterprise cooperation, theater residency training, and off-campus performances. Students have limited opportunities to participate in actual projects, making it difficult to fully transform classroom learning into stage experience, which impacts the improvement of their comprehensive vocal abilities and employment competitiveness. (Shandong University of the Arts Official Website, 2025) A comprehensive and in-depth survey was conducted among faculty and students of the college to explore the current state of vocal music instruction and understand the existing circumstances and issues. The questionnaire design covered multiple aspects such as curriculum design, teaching quality, and student feedback, while interviews focused more on teachers' specific practices and experiences in student development, with a particular emphasis on students' perceptions and expectations of vocal music courses, as well as teachers' actual teaching practices. (Xiang, 2003)

Research Objective

1. To survey on current vocal singing teaching for first year students at Shandong University of Arts, Shandong Province.

Literature Reviews

The origin and development of vocal teaching: The History of Vocal Music teaching in Western Countries: By reviewing and collecting a large amount of relevant literature and materials, it can be seen that the Western vocal music education system has a long history of development and a rich accumulation of practical experience. Its evolution is closely intertwined with changes in Western musical culture, religious traditions, aesthetic concepts, and educational philosophies. Vocal music education in the West can be traced back to ancient Greece, where music was viewed as a tool for self-cultivation. Philosophers such as Plato and Aristotle emphasized the role of music education in moral and aesthetic development. Although a systematic vocal music education system had not yet been established in ancient Greece, it already began to reflect teaching concepts centered on “aesthetic appeal of sound” and “rhythm of language.”

During the Middle Ages, the Christian Church became the center of European culture and education, and church music, particularly Gregorian chant, dominated vocal training. At this time, vocal music education primarily served religious rituals, emphasizing clear articulation, balanced pitch, and stable breath control. Although the techniques were relatively primitive, they laid the foundation for the basic principles of vocal music education in later generations. During the Renaissance, the humanist movement promoted the secularization and professionalization of music art. Music academies and music groups outside the Church began to emerge, and vocal music education shifted from a single religious purpose to an artistic expression pursuit. During this period, teaching emphasized the linearity of sound and harmonic coordination, and a “teacher-student” inheritance-based teaching model was initially formed, laying the foundation for the development of modern vocal music education systems. (Chen. 2018)

During the 17th and 18th centuries, with the rise of opera, vocal techniques developed rapidly. Especially in Italy, the “Bel Canto” style gradually took shape and spread widely. Bel Canto emphasizes the beauty, continuity, and technical proficiency of the voice, stressing breath support, vocal cord control, and unified resonance, becoming the core paradigm for vocal instruction across Europe. Notable figures such as Giovanni Ramondi and Manuel Garcia and his son not only developed systematic methods in their teaching practices but also left behind

a wealth of instructional works and examples, exerting a profound influence on subsequent generations. From the 19th to the early 20th century, with the rise of nationalist movements, countries built upon the Italian bel canto tradition to gradually develop distinctive teaching systems. Germany emphasized vocal training closely integrated with native language pronunciation, focusing on linguistic clarity and the resonance system of the voice; France advocated a fresh, natural timbre; while the UK combined choral traditions with dramatic expression in its training methods.

The History of Vocal Music teaching in China: The history of vocal music education in China can be traced back to ancient culture thousands of years ago. Although early vocal music instruction lacked a modern educational system, it already included methods for cultivating singing and music, particularly in musical practices within the imperial court, temples, and among the common people, demonstrating a strong educational and normative character. Vocal music education in ancient China was primarily transmitted through oral tradition and master-apprentice instruction, a tradition that persisted into modern times. (Li, 2020).

During the Zhou Dynasty (1046 BCE–256 BCE), music had already become an integral part of social education. The “Book of Rites: Music Record” states, “Music is the harmony of heaven and earth,” emphasizing the importance of music education in cultivating gentlemen and educating the common people. Music education during this period was relatively simple, primarily conducted through the imperial court's music bureau to train musicians and officials responsible for music and rituals. These individuals typically received standardized musical training. Although vocal training during this period did not form a specialized curriculum system, its influence on subsequent music education cannot be overlooked. During the Tang Dynasty (618–907), Chinese vocal music education gradually became formalized. The Tang Dynasty's “Liyuan” system, as an educational institution specifically established by the emperor to cultivate artistic talent, provided a model for subsequent vocal music education. The primary function of the Liyuan was to train court musicians and dancers, particularly those associated with the popular Tang Dynasty court dances and music. Vocal music education during this period focused on the interpretation and technical training of court music, while also promoting the professionalization of

singing art. During the Ming and Qing Dynasties (1368–1912), with the development of opera art, vocal music education and theatrical performance gradually merged, especially under the influence of opera forms such as Peking Opera and Kunqu. Vocal training no longer focused solely on singing techniques but also encompassed opera vocal styles, performance art, and stage experience. At this time, vocal music education placed greater emphasis on cultivating students' emotional expression and stage performance skills. Following the New Culture Movement, Western music education concepts increasingly influenced China, with bel canto singing techniques gaining prominence. During this period, Italian bel canto techniques and German art song training methods were introduced and rapidly popularized. Chinese music academies began adopting Western teaching systems, such as the Shanghai Conservatory of Music and the Central Conservatory of Music, which adopted more systematic Western vocal teaching models upon their establishment.

Western vocal music education, particularly bel canto singing, emphasizes natural vocal cord production, breath control, and resonance training. The introduction of this educational system had a profound impact on Chinese vocal music education, especially in the teaching of vocal techniques. Scholars began to gradually learn and emulate Western teaching methods, such as emphasizing scientific vocal mechanisms and systematic technical training. (Chen, 2018) Furthermore, after the reform and opening-up, with the advancement of globalization, Chinese music institutions gradually strengthened exchanges and cooperation with international vocal music education, introducing a large number of Western countries vocal music textbooks and teaching methods, began to adopt modern educational technologies, such as digital vocal training and online courses, further promoting the modernization of vocal music education.

From the early stages of music education in ancient times, through the influence of Western learning in modern times, to the diversified development after reform and opening-up, and finally to today's personalized and scientific approaches, Chinese vocal music education has undergone a transformation from traditional to modern, and from single-dimensional to multi-dimensional. The history of Chinese vocal music education not only reflects the profound accumulation of Chinese music culture but also bears witness to the historical process of the integration of Chinese and Western cultures. With the development

of the times, vocal music education will continue to move toward a more scientific, comprehensive, and innovative direction (Chen, 2019).

Research Methodology

This study is a qualitative research approach to collect data through interviews with three key informants, and classroom observations. The research subjects, sample selection, data collection and analysis steps are introduced in detail. **Key informant inclusion criteria:** 1) Have more than five years of performance experience in vocal singing. 2) Master degree in the field of vocal singing. 3) Have more than five years of teaching experience in vocal singing. **Requirements for experts:** 1) Have the title of associate professor or professor of vocal singing. 2) Master degree in national vocal singing performance. 3) Have over 15 years of teaching experience in national vocal singing at university level. **Data collection:** 1) This identification was obtained through in-depth interviews with three key informants. During the interviews, researchers carefully designed a series of detailed questions around the research topic and had a full exchange with the key informants. The key informants have provided researchers with a wealth of valuable insights through their extensive experience and expertise. During the interviews, researchers carefully recorded the answers of the key informants and carefully organized and analyzed them. 2) The study did not end abruptly at the end of the interview but further enriched the research through surveying. In the surveying phase, researchers focus on how well the experts perform in the real world, as well as how well they communicate and collaborate with their team members. Through this "on-the-round" surveying, researchers gather more vivid and specific indication, which allows them to grasp more fully the characteristics and needs of the work of experts. Similarly, during surveying, researchers also made exhaustive records of the indication collected. 3) After all the interviews, and researcher officially entered the data analysis phase. First, researchers systematically organized the interview transcripts and distilled the key themes from the key informants' answers. Subsequently, researchers categorized the observed indication and compared it with the internal indication obtained from the interviews to ensure that the results of the study were comprehensive and accurate. **Data analysis:** Qualitative data analysis focuses on the in-depth understanding and interpretation of data in oral or textual form, providing strong

support for research conclusions by revealing the complex context and meaning behind the data. In this study, descriptive analysis was used to elaborate on the perspectives and experiences of three key informants' provider to demonstrate their uniqueness and depth. Subsequently, through detailed content analysis of interview and surveying data, common themes and patterns are identified, thus providing a solid empirical basis for the research results.

Results

Conclusion of Interview: This study, focusing on first year students at Shandong University of the Arts, systematically investigated the current vocal singing teaching through interviews with three key informants and classroom observations. Focusing on seven aspects: classroom environment, teaching content, teaching methods, classroom activities, teaching media, student performance behavior, and teaching evaluation.

Classroom environment: The three teachers generally believe that the classroom environment has an important impact on vocal teaching. Although most teaching venues are fixed piano rooms with basic facilities such as pianos, speakers, and mirrors, which can meet daily teaching needs, there are also problems such as small space and poor sound insulation, which may affect the sound transmission and voice training between teachers and students. Teachers generally hope that the school will further optimize the professionalization of teaching space and provide a quieter, comfortable, and fully functional environment for vocal teaching. It was observed that most vocal teaching places are piano rooms or professional classrooms, which are basically equipped with necessary equipment such as pianos and mirrors. The overall environment is relatively quiet, which is conducive to concentrated teaching. However, some classrooms have limited sound insulation and small space, which are prone to sound interference, limiting the natural expansion of body training and singing voice, and have a slight impact on the teaching quality. It is urgent to further improve the hardware optimization.

Teaching content: In terms of teaching content, the three teachers all focus on the basic ability construction of first-year students, focusing on systematic training in vocal phonation, pronunciation, work expression, and style grasp. Ms. Wang Shihui focuses on the basic singing of Italian art songs and Chinese art songs; Mr. Li Ao emphasizes technical training such as vocal cord

closure and breath support; Ms. Yuan Ye focuses on the integration of Chinese and Western works, emotional expression, and language norms. This kind of teaching content setting that teaches students in accordance with their aptitude helps to build a solid professional foundation. The teachers are relatively reasonable in arranging teaching content, all starting from basic voice, breathing training, and work learning, covering comprehensive elements such as language, emotion, and style. The content setting focuses on scientificity and stages, which can meet the needs of first-year students to transition from zero foundation to standardized singing, especially focusing on the combination of Chinese and Western art songs and the foundation of basic skills.

Teaching methods: In terms of teaching methods, the three teachers all adopt a personalized teaching model with one-t-one teaching as the main method and group teaching as the auxiliary method. Ms. Wang Shihui focuses on step-by-step demonstration and repeated practice; Mr. Li Ao mainly uses task-driven and problem-oriented methods, emphasizing technical breakthroughs; Ms. Yuan Ye combines methods such as action assistance and mirror correction to improve students' body control and stage performance. The diversity of teaching methods provides students with a rich learning path and technical breakthroughs. In terms of teaching methods, teachers often adopt a progressive approach of "demonstration-imitation-correction", combined with individual guidance, interactive questions and answers, segmented explanations and other strategies to guide students to actively think and explore. Some teachers also integrate task-driven and mirror training methods for personalized teaching. The methods are diverse and flexible, reflecting strong teaching adaptability and creativity.

Classroom activities: In terms of classroom activity organization, each teacher pays attention to the development of students' subjectivity. Ms. Wang Shihui often designs interactive sessions that combine listening and singing, segmented lectures and on-site corrections; Mr. Li Ao encourages students to sing and self-diagnose, and stimulates initiative through classroom quizzes; Ms. Yuan Ye widely uses voice punching and scenario simulation to allow students to master skills through experience. These vivid and diverse classroom activities enhance the fun and effectiveness of the class. The classroom activities are arranged in a layered manner, mainly based on singing practice, supplemented by listening training, rhythm training and emotional expression exercises,

highlighting the systematic and practical nature of the training. Teachers often enhance students' sense of participation through instant comments, group presentations, role-playing and other means, stimulate classroom vitality, and effectively improve students' learning interest and classroom performance.

Teaching media: In terms of the use of teaching tools, the three teachers all integrate traditional and modern media. Ms. Wang Shihui mainly relies on piano and demonstration singing for teaching; Mr. Li Ao actively uses Pad, video recording, and WeChat groups to assign homework and collect feedback; Ms. Yuan Ye systematically uses online assessment platforms, voice analysis software, and multimedia courseware to assist teaching. This effective integration of media and tools has improved the technical content and information feedback efficiency of the classroom. It was found in the observation that teachers not only pay attention to the use of traditional teaching tools (such as piano and blackboard) in teaching, but also begin to try to integrate multimedia-assisted teaching, such as recording playback, video demonstration, language analysis software and other means, so that students can achieve diversification and personalization of learning methods through visual and auditory dual perception.

Student performance behavior: The three teachers all pay close attention to students' performance behavior and learning feedback in the classroom. Through daily observation, after-class communication, questionnaire feedback, etc., teachers keep abreast of students' learning status and individual differences. Ms. Wang Shihui attaches importance to students' musical performance and emotional involvement; Mr. Li Ao emphasizes classroom discipline and learning initiative; Ms. Yuan Ye focuses more on students' adaptability to teaching content and feedback on learning rhythm. These feedback mechanisms help teachers flexibly adjust teaching strategies and improve teaching effectiveness. Students generally show high learning enthusiasm in class, can actively ask questions, imitate seriously, and actively cooperate with teachers' guidance. After mastering basic vocal skills, most students have a certain degree of expressiveness and stage sense, but they also have problems such as easy distraction and insufficient mastery of basic skills, which need to be further consolidated through continuous training.

Teaching evaluation: In terms of teaching evaluation, the three teachers all adopt a combination of formative evaluation and summative evaluation. Ms.

Wang Shihui combines classroom performance, daily practice and final stage test; Mr. Li Ao encourages students to conduct self-evaluation and mutual evaluation, and pays attention to process records; Ms. Yuan Ye uses audio analysis and error recognition technology to establish quantitative evaluation standards. This multi-dimensional evaluation method reflects the scientificity, fairness and student-centeredness of the teaching process, and effectively promotes the all-round development of students. During the teaching evaluation process, teachers mainly conduct comprehensive evaluation through daily observation, classroom performance, quizzes and final singing tests, and attach importance to the combination of process evaluation and result evaluation. Some teachers also guide students to reflect on their own progress through recording comparison and self-analysis, which enhances the pertinence of learning and self-regulation ability.

Discussions

A comprehensive analysis of classroom observations and teacher interviews in first-year vocal music instruction at Shandong University of the Arts reveals that while the overall framework for undergraduate vocal music instruction at the primary level is relatively complete, it still faces challenges such as a single teaching method, an imperfect evaluation system, and insufficient differentiated support for students. These phenomena are common in higher music education in China and warrant further reflection and discussion.

First, in terms of teaching content and methods, all three teachers emphasized basic training and skill consolidation, following the traditional "lecture-demonstration-imitation-feedback" approach. This approach is highly targeted and practical at the introductory stage of vocal music instruction, helping students develop correct vocal habits and aesthetic perceptions (Zhao Dengying, 2021). However, an overly formulaic teaching process may also neglect students' individual development and the space for creative expression, thereby hindering their long-term learning motivation and artistic potential. As Zhang Qian pointed out, arts education is not only about technical training but also about the stimulation of personality and emotion. Therefore, while maintaining basic skills training, diversified teaching models should be gradually introduced to enhance the openness and interactivity of teaching. (Zhang Qian Li, 2018)

Second, teaching resources and support systems urgently need to be optimized. While the school's hardware infrastructure generally meets standards, it remains weak in integrating teaching resources and providing intelligent teaching support. Teachers primarily rely on individual experience for after-school tutoring, lacking a unified online learning platform and supporting resources. According to Li Wei's research, building a digital teaching platform not only helps enhance students' independent learning abilities but also enables the sharing of teaching resources and the accumulation of evaluation data, providing a scientific basis for teachers to reflect on and improve their teaching. Therefore, it is recommended that the school accelerate the development of an information-based teaching support system that integrates teaching content, training materials, and feedback and evaluation. In particular, a full-process support mechanism should be established for one-on-one teaching to enhance the continuity and systematic nature of teaching. (Li,2020)

Third, individual differences among students are particularly prominent. Observations and interviews reveal that first-year students generally suffer from weak vocal control, insufficient psychological adjustment, and immature aesthetic judgment, which are closely related to their lack of a stable learning cognitive structure (Miller, 2004). Although teachers employ individualized instructional strategies in their actual teaching, limited time and energy make it difficult to provide adequate support to each student. This problem reflects the current shortcomings in developmental guidance for students in university vocal music education. Sundberg believes that vocal learning is inherently a highly individualized process, requiring differentiated training paths tailored to each student's physiology, psychological state, musical experience, and other factors. Therefore, more flexible and inclusive teaching organizational models should be explored, such as a multi-dimensional tutoring system combining "mentor + teaching assistant, peer support" to enhance students' self-regulation and learning initiative.

Finally, the lag in teaching evaluation mechanisms hinders effective monitoring and feedback improvement of teaching quality. Currently, teachers rely primarily on verbal feedback for evaluation, lacking systematic, phased, and quantifiable standards. This hinders students from establishing clear learning goals and growth paths. Scholar Chen Yanyan points out that a scientific evaluation system should cover multi-dimensional objectives such as cognition,

skills, and emotions, and emphasize the integration of process-based and developmental evaluation. In university vocal music instruction, a comprehensive evaluation system should be established, encompassing teacher evaluation, student self-evaluation, peer evaluation, and presentations of interim achievements, to promote two-way improvement in teaching and learning.

Conclusion, through a combination of field observation and in-depth interviews, systematically reviewed and analyzed the current status of first-year vocal music instruction at Shandong University of the Arts based on teaching practice. The research results not only reflect some common problems in current vocal music teaching in colleges and universities, but also provide a reference for subsequent curriculum reform, teaching management, and teacher development. In the future, while continuing to strengthen basic training, we should pay more attention to the modernization of teaching concepts, the diversification of teaching methods, and the personalization of student development, so as to promote vocal music teaching in colleges and universities to a more scientific, efficient, and humanistic direction.

New Knowledges

Enhancing Vocal Singing Education

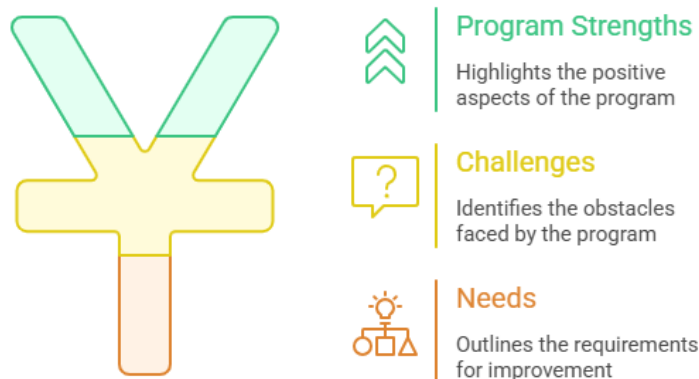


Figure 1: Surveying on current vocal singing teaching for first year students at Shandong University of Arts, Shandong Province.

Conclusions

This study provides valuable insights into the current vocal singing teaching practices for first-year students at Shandong University of Arts. The findings highlight the strengths of the program, as well as the challenges and needs that must be addressed to ensure continuous improvement. By addressing these needs, Shandong University of Arts can further enhance its vocal singing program and provide students with the best possible education and training.

Suggestions Recommendations

Recommendations for this research

This study systematically investigated first-year vocal music teaching at Shandong University of the Arts, drawing on teacher interviews and classroom observations to comprehensively present the characteristics and challenges of current teaching practices. However, due to time and resource constraints, the research is still limited in both depth and breadth.

To further promote relevant research and enhance the theoretical value and practical guidance of vocal music teaching research in universities, the following recommendations.

Optimize first-year vocal music teaching content, emphasizing the integration of fundamentals and practice. To address the current problem of vocal music teaching content focusing on "heavy theory and insufficient practice," emphasis should be placed on the scientific development of first-year students' vocal functions and the simultaneous cultivation of their musical expression abilities.

Strengthen faculty professional development and foster diverse teaching styles. The faculty is the fundamental guarantee of teaching quality.

Furthermore, it is recommended that schools consider bringing in external teachers or experts from partner institutions to promote cross-regional exchange and foster a more dynamic teaching atmosphere through conceptual innovation and the integration of teaching methods.

To address the relatively limited employment paths for vocal music students, the college is recommended to proactively connect with social resources and explore collaborations with theaters, performance companies, media organizations, online music platforms, and other institutions to establish practical training bases and curricula.

Recommendations for future research

Future research could expand the scope of investigation to include comparative studies of vocal music instruction across different grades and types of institutions.

Future research is recommended to strengthen longitudinal tracking of teaching outcomes. Current research often focuses on classroom observations and interviews at a specific point in time.

Future research could examine student growth over multiple semesters or entire training cycles through continuous observation and analysis of learning outcomes profiles, thereby more objectively evaluating the effectiveness of teaching methods and the process of teacher adjustment.

Future research should also strengthen integration with related disciplines such as education, psychology, and cognitive science to build an interdisciplinary vocal teaching research system.

Future research should adhere to the combination of problem-oriented and application-oriented approaches, continuously promote the interactive integration of teaching theory and practice, and continuously deepen the understanding of teaching rules, learning mechanisms and curriculum innovation.

References

- Chen, J. (2018). **An Exploration of the Application Model of Vocal Group Classes for First-Year Undergraduates.**
- Chen, Y. Y. (2019). **Research on the construction of art teaching evaluation.**
- Gao, H. (2019). **Localization of Vocal Music Education Based on Shandong Folk Music.**
- Kurt, M. (2016). **The Application of Physiology in European Vocal Teaching.**
- Li, J. (2020). **Empirical Study on the Establishment of Sound Concepts in First-Year Students through Vocal Music Fundamentals Courses.**
- Li, W. (2020). **Analysis of the integration strategy of information technology in college music education.** Journal of China Audiovisual Education, (2), pp. 102–105.
- Miller, R. (2003). **The Structure of Singing: System and Art in Vocal Technique.** Schirmer Books.
- Miller, R. (2004). **Solutions for Singers: Tools for Performers and Teachers.** Oxford University Press.
- Nix, J. (2019). **Design of a Vocal Training System Based on Kinesthetic Interaction.**
- Sundberg, J. (1987). **The Science of the Singing Voice.** Northern Illinois University Press.
- Titze, I. R. (1994). **Principles of Voice Production.** Prentice Hall.
- Xiang, J. (2003). **The history of European vocal music.** People's music publishing house.
- Zhao, D. Y. (2021). **Research on the synergistic mechanism of skill training and art cultivation in vocal music teaching.** Journal of Music Exploration, (3), pp. 45–48.
- Zhang, Q. (2018). **Reflection on the relationship between “people” and “skills” in higher music education.** Journal of People’s Music, (12), pp. 12–16.
- Zheng, K. (2018). **The Construction of a Dialect Pronunciation Correction Training System in Vocal Music Teaching: A Case Study of Students from Shandong Province.** System in colleges and universities. Journal of Art Education Research, (7), pp. 58–60.