

Application of Flipped Classroom in Vocal Music Teaching in Colleges and Universities

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Abstract: Traditional vocal music teaching primarily relies on the lecture method, which is not effective in fostering students' autonomy and innovative abilities. The emergence of flipped classrooms has effectively addressed the issues of students' lack of agency and insufficient innovation in traditional teaching. Therefore, applying flipped classrooms to university vocal music teaching is feasible and effective. This paper utilizes a literature review method and combines the author's practical internship experience to analyze the problems existing in traditional vocal music teaching in China. It elaborates on the advantages of implementing flipped classroom models in university vocal music courses and explores the construction of a flipped classroom model for vocal music courses in Chinese universities, focusing on the design of pre-class learning activities and the evaluation of teaching effectiveness.

Keywords: Vocal music teaching, flipped classroom, teaching mod.

1. Introduction

The flipped classroom model differs from the traditional classroom model: the traditional model employs a "teach then learn" approach, where teachers deliver new knowledge in class, and students consolidate and review it afterward. The flipped classroom model leverages the advantages of the internet to adjust the time spent inside and outside the classroom. Students are encouraged to independently schedule their learning time before class, watching pre-recorded instructional videos prepared by the teacher. This shifts the content traditionally delivered in class to an out-of-class setting. The classroom then becomes a space for interaction and communication among students and between students and teachers. Students utilize this time to internalize the knowledge.

It is evident that the flipped classroom model is the opposite of the traditional "teach then learn" model, adopting a "learn then teach" approach. This fundamentally challenges our understanding of teaching. This teaching method effectively transforms the student's role in the learning process, enhancing their interest in learning, enlivening the classroom atmosphere, and improving the quality of teaching. It is highly effective in addressing the issues currently present in traditional teaching.

2. Problems Existing in Traditional Vocal Music Teaching Model

2.1. Outdated Teaching Methods, Neglecting the Cultivation of Students' Innovative Abilities

Vocal music teaching is a highly abstract process. Traditional vocal music teaching often adopts a "one-on-one" teaching method, with limited opportunities for interaction between teacher and student, and among students themselves. Teacher-led instruction often relies on a "pouring-in" approach, leaving students in a passive learning state. The teaching process can be rigid and dull, leading to a lack of student enthusiasm, low learning efficiency, and neglect of

the cultivation of students' innovative abilities. This ultimately affects the improvement of teaching quality and the development of students' vocal abilities.

2.2. Neglecting the Guidance of Students' Learning Interests, Lack of Student Autonomy

Interest is the best teacher for students in vocal music learning. With a strong interest in learning, students can independently engage in vocal music learning. However, the traditional vocal music teaching model employs a professorial teaching method, placing students in a passive learning position, preventing them from effectively participating in the teaching process. Students' learning is restricted by the teaching model, lacking autonomy.

3. Advantages of Implementing Flipped Classroom Model in University Vocal Music Courses

The flipped classroom model shifts the delivery of knowledge from the traditional classroom setting to independent student learning outside of class. In class, students engage in discussions and problem-solving related to their self-directed learning. This teaching model effectively addresses the shortcomings of traditional teaching and significantly enhances the student's role and innovative abilities in the learning process.

3.1. Fosters Students' Innovative Abilities

Leveraging information technology such as computers and the internet, students can, under the guidance of the teacher, research and solve problems posed by the teacher or encountered during their learning process, thereby stimulating their learning potential. Furthermore, the flipped classroom model maximizes student engagement, alleviating anxiety, and promoting the development of innovative abilities as students solve problems.

3.2. Emphasizes Students' Central Role in Learning

The convenience of the internet expands the concept of the classroom in terms of time and space. In the flipped classroom model, students can independently schedule their learning time and location, transitioning from passive learners to active participants in the learning process. Both before and during class, students have more opportunities for interaction and discussion, enhancing their learning outcomes and improving their communication and collaboration skills.

3.3. Enhances Students' Learning Interest

The flipped classroom model adopts a "learn then teach" approach, allowing students to learn independently. During pre-class learning, students can utilize any learning method that interests them. Classroom instruction primarily focuses on interaction among students and between students and teachers. This teaching method effectively engages students, leading to a higher level of learning interest.

4. Constructing a Flipped Classroom Model for University Vocal Music Courses

4.1. Design and Application of Pre-Class Activities

Utilizing computer networks and integrating the flipped classroom model into vocal music teaching can improve the teaching environment, optimize the traditional teaching structure, and enhance the quality of vocal music instruction. Therefore, exploring how to effectively implement the flipped classroom model in our vocal music teaching with the aid of technology like computers and the internet, and extracting valuable and essential elements from this model based on the characteristics of vocal music teaching, has become a new challenge for educators.

To investigate how to maximize the effectiveness of the flipped classroom model in our vocal music teaching and achieve our desired learning outcomes, we must first analyze our teaching objectives, understand students' interests, and determine what they enjoy learning. This will make our teaching more targeted and allow us to employ more specific teaching methods for each stage. We need to identify which content is suitable for students to learn independently through online videos and which content requires direct instruction from the teacher. Only then can we achieve targeted instruction and maximize the efficiency of our teaching. Vocal music teaching should emphasize both theoretical knowledge and the integration of theory and practice, requiring students to apply their acquired musical knowledge and vocal techniques to singing.

Pre-class design primarily involves the recording and production of instructional videos, as well as the selection and setting of pre-class reflection questions. These videos should be recorded by the course instructor based on an assessment of the students' comprehension abilities and foundational levels. Video production should be targeted, focusing on specific issues. Video length should be controlled to avoid lengthy, ambiguous content, which can detract from student attention and hinder future review. When selecting and setting pre-class questions, teachers should ensure the difficulty level is appropriate and prioritize questions that can stimulate student interest. After completing pre-class learning, students

should promptly provide feedback on any encountered issues, allowing teachers to understand students' comprehension levels and plan classroom activities accordingly.

4.2. Design and Application of the Teaching Session

4.2.1. Constructing a Multimedia Vocal Music Classroom

Traditional vocal music teaching primarily utilizes a one-on-one model, typically conducted in a small, soundproof room equipped with a piano. The construction of a multimedia classroom should involve modifications to the traditional vocal music classroom. The classroom area should be expanded to accommodate a small stage. Additionally, based on practical needs, necessary lighting and sound equipment should be installed. While the classroom should maintain sound absorption and insulation, it should also meet optical and acoustic design requirements. The classroom should be equipped with blackout curtains to ensure students can clearly see the projector content. During renovation, materials with excellent sound insulation and absorption properties should be used to minimize external environmental interference during the teaching process. The inclusion of a small stage in the classroom can enhance student interest and bridge the gap between theoretical learning and practical application.

Vocal music is an art form that shapes images and expresses emotions through sound. It is a comprehensive performing art with a strong practical component. During performances, singers are required to harmonize their physical movements, expressions, and other aspects with the content they are conveying. Setting up a small stage in the classroom allows students to practice vocal techniques while simultaneously developing their stage performance abilities, helping them accumulate stage experience and feel. Therefore, the inclusion of a stage is essential. The projector setup allows students to gain a more intuitive understanding of the vocal organs and their positions through videos or animations.

4.2.2. Audio Workstation

An audio workstation converts, processes, and manages audio information through computers, enabling audio recording, editing, and effects processing. It is a product of the integration of music and computer technology. A complete audio workstation should include a comprehensive computer system and professional audio software. For example, CUBASE, developed by Steinberg in Germany, is a powerful music production software that excels in audio editing and multi-track recording among similar software. Additionally, the audio workstation should be equipped with a mixing console to amplify and mix input audio signals. Furthermore, it should include monitoring speakers and headphones to accurately reproduce sound and assist users in distinguishing different sounds.

4.2.3. Vocal Music Theory Teaching

Currently, vocal music courses in universities often face a situation where the number of students exceeds the available teaching staff, coupled with the characteristics of traditional vocal music teaching, leading to a heavy workload and high intensity for teachers. Vocal music theory typically encompasses vocal training and teaching. Some vocal music theories are difficult to describe accurately using language. For example, when explaining how to adjust breathing techniques, the use of the diaphragm is involved, but describing the diaphragm's location can be challenging. In

such cases, we can utilize PPT or animation for explanation, combining text and visuals for a more vivid and intuitive approach. This allows us to dedicate 5-10 class hours to explain theoretical knowledge in a group setting. This lively presentation format allows students to gain a more intuitive understanding of the vocal organs while also reducing the amount of repetitive work for teachers, improving teaching efficiency.

4.2.4. Performance Practice

The ultimate goal of learning theoretical knowledge and vocal training is to prepare for performance. In university vocal music teaching, there is often an emphasis on exam results while neglecting the cultivation of students' performance abilities. As the saying goes, "Three parts singing, seven parts acting," singers need to use their posture, expressions, eye contact, and demeanor to match the content they are performing, allowing the audience to deeply understand the emotions expressed in the song.

4.3. Design and Application of Post-Class Activities

4.3.1. Post-Class Self-Study

In traditional vocal music teaching, students cannot "replay" the content taught by the teacher. However, in the flipped classroom model, students can selectively and repeatedly watch the content they still have questions about after class, allowing them to ponder and understand it better. This effectively reduces the teacher's workload in post-class tutoring while promoting students' self-learning abilities. Additionally, students can upload any questions they encounter during their learning process to the teaching platform, allowing teachers to understand the specific needs of each student.

4.3.2. Teaching Evaluation

Evaluating the classroom teaching process and outcomes can help teachers better understand students' grasp of vocal music knowledge and skills. When conducting performance evaluations, a combination of subjective and objective methods should be employed to obtain comprehensive, fair,

and rigorous evaluation results. A singing scoring system can be utilized to objectively assess aspects like pitch and rhythm, accounting for 30% of the overall evaluation score. Subjective evaluation is conducted by the teacher, assessing pitch, articulation, expression, artistic impact, and song difficulty, accounting for 50% of the overall score. Additionally, teachers evaluate students based on their completion of pre-class questions and performance in classroom activities, accounting for 20% of the overall score. This approach ensures the maintenance of teaching quality standards while encouraging students to actively participate in the entire teaching process.

The flipped classroom model breaks the traditional constraints on students in terms of time and space, allowing students to independently schedule their learning time. Through engaging videos and animations, students' learning interests and efficiency can be enhanced. Combined with positive teaching evaluations, this approach can more comprehensively cultivate high-quality vocal talent. Therefore, integrating the flipped classroom model into vocal music teaching is highly necessary.

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