

COMPETENCY MODEL OF VOCAL PERFORMANCE IN THE SYSTEM OF HIGHER MUSICAL EDUCATION IN CHINA

Cui Shuhan, Liu Jing, Candidate of Pedagogy Sciences, Associate Professor
Belarusian State Pedagogical University named after Maxim Tank,
People's Republic of China

Abstract. The article considers professional requirements for a vocal teacher based on the educational standards, considering knowledge-based, skill-based and attitude-based components. Vocal performance is presented as a three-dimensional component model that includes vocal-performant (technical) component, professional self-development component and pedagogical (methodological) component.

Keywords: vocal performance, vocal pedagogy, competency model.

КОМПЕТЕНТНОСТНАЯ МОДЕЛЬ ВОКАЛЬНОГО ИСПОЛНИТЕЛЬСТВА В СИСТЕМЕ ВЫСШЕГО МУЗЫКАЛЬНОГО ОБРАЗОВАНИЯ В КИТАЕ

Цуй Шухань, Лю Цзин, кандидат педагогических наук, доцент
УО «Белорусский государственный педагогический университет
имени Максима Танка», Китайская Народная Республика

Аннотация. В статье рассматриваются профессиональные требования к педагогу по вокалу на основе образовательных стандартов с учетом знаниевого, деятельностного и мотивационно-личностного компонента. Вокальное исполнительство представлено как трехмерная компетентностная модель, включающая в себя вокально-исполнительский (технический) компонент, компонент профессионального саморазвития и педагогический (методический) компонент.

Ключевые слова: вокальное исполнительство, вокальная педагогика, компетентностная модель.

The objectives of the vocal teacher training in Chinese higher education are to cultivate high-skilled talents in music performance who have mastered basic theories of music performance, strong music performance skills and musical expression, and can engage in music performance, teaching and organizing music activities. As Wu Jing says, “Vocal music education is an organic part of college education, which is of great significance to the healthy growth of college students: it can enable students to master vocal music knowledge and skills, and provide them with more systematic and scientific opportunities for vocal music learning, vocal music performance, vocal music research, vocal music creation” [2, p. 108].

In this article, we examine the requirements for the vocal teacher professional through the competency based approach. We consider vocal performance as the main

source of vocal teacher's self-development and as the main tool for their teaching activities. Based on the curriculum and standard requirements, we will consider the knowledge, skills and attitudes components of vocal teacher's professional competence.

The "Teaching guidance outline for compulsory courses for Musicology (Teacher Education)" [3] brings out the most important principles for vocal teacher training. The first is combining theory with practice. It is necessary to pay attention to the content proportion of basic vocal music theory and basic knowledge while selecting a considerable number of vocal music works, so that students can master both singing methods and basic skills and techniques. Another important issue in this aspect is cultural approach to music teaching and learning that helps to combine basic theory with understand relevant culture behind it, thus expanding students' horizons and improving their self-development skills.

The second principle of vocal education is actually a characteristic of China's education on the whole. This is the synergy of the past and of the present. Teacher training has to implement the principles of serving the past for the present and innovating the old and bringing forth the new. This means that modern education absorbs the outstanding achievements of Chinese and foreign vocal music culture. It also selects classic Chinese and foreign vocal music works with strong ideological, high artistic quality and training value as teaching materials.

Educators should correctly handle the relationship between inheritance and development, tradition and innovation, pay attention to the frontier trends in vocal music development at home and abroad, introduce new achievements in vocal music disciplines, pay attention to the selection of excellent new vocal music works, and constantly enrich the teaching materials.

The third principle of vocal training is connected with the diversity of the Chinese culture. Teaching content of vocal colleges should comprise not only traditional Chinese and Western music heritage, but also local teaching materials with rich national and regional characteristics.

Adhering to the "Teaching guidance outline for compulsory courses for Musicology (Teacher Education)", vocal training is the basic course for training students to engage in music education. This course integrates knowledge, skills, artistry and practice, and plays an important role in developing students' musical talents and improving musical expression. Vocal education develops students' singing skills, pitch, teaches them accurately control such elements as rhythm, tempo, pitch, intensity, and timbre to faithfully present the content of the music. The Standard emphasizes the cultivation of students' vocal skills and theoretical knowledge. For the vocalists-performers the cultivation of stage performance ability is of primary importance, while vocal teacher training pays more attention to the details of music [3].

With the sufficient growth in professional vocal teacher training in China, there is still a gap between the demand and supply of highly professional teachers, the above

mentioned variation in music education priorities leads to the lack in vocal performance skills in music teachers (including vocal teachers) and to the lack in pedagogy and applied vocal skills in professional performers. Contemporary society needs multidimensional professionals who are ready to adapt to the constantly changing environment and take the challenges of learner-centred education.

Analysing college music education in Inner Mongolia, Lei Jingjie claims that “music education is too professional” concentrating on practical talents and professional techniques, while students’ creativity, self-development and metacognitive skills are somehow neglected. She claims that “music professionals work in the field of performance and rarely specialize in theoretical research ... practical training should be taken as the main content to cultivate students’ creativity” [1, p. 59].

With that said, we consider the competency-based approach to vocal teacher training to be the solution to the above mentioned problems. The competency model for vocal performance training should comprise such components as knowledge, skills, attitudes and values. Vocal performance competence has a three-dimensional structure. Firstly, it is the foundation for quality music performance, secondly, it is the instrument for the vocalist’s professional development (technique, intonation, aural skills, etc.), and lastly, it is the means of instruction and modeling for students – when the vocal teacher serves as an educator.

In the result of vocal education, a future vocal teacher should demonstrate the knowledge of music theory, harmony, Pedagogy, and Psychology, be aware of the Chinese and foreign music history, Chinese ethnic and folk music, music appreciation, introduction to art, physical form, etc.

As for the skills, vocal education develops skills in chorus and conducting, improvisational accompaniment, self-accompaniment, sight-singing and ear-training. In the field of attitudes and values, vocal teachers constantly improve their aesthetic ability and cultivate their performance and teaching skills. Being professionally oriented, vocal education needs to be oriented to basic education, combined with the actual teaching practices of primary and secondary schools, and selecting vocal music works with high application value in music teaching and social music activities as teaching repertoire.

The training objectives of the music performance major (education direction) are to train students who have mastered basic music theory, pedagogy, and psychology-related knowledge, have good music performance skills and music expression abilities, and are able to undertake music teaching in primary and secondary schools and organize extracurricular music activities. Graduates can work in primary and secondary schools, education and training institutions, social groups, enterprises and institutions, community cultural institutions, be engaged in primary and secondary music teaching, unit cultural organization work, community cultural activities, etc.

Vocal students need to master the correct singing method and have certain singing ability; correctly understand the relationship between singing and language, and be able to sing in Chinese and other languages. They need to correctly understand the content and style of vocal works, be able to analyze and sing songs in different styles and characteristics. Vocal performance skills include voice skills (pitch, tone, pace, intensity, intonation) and physical or non-verbal skills (body language, expression, eye contact, posture, gestures, etc.). Vocal performing art requires the basic knowledge of vocal music theory and basic singing skills, including the basic state of singing, singing breathing, voice exercises, etc.

As vocal teachers, they should be able to distinguish correct and incorrect vocalizations, and have the ability to independently teach songs and tutor extracurricular vocal activities. They need to master the basic methods of vocal music teaching, understand teenagers' voice characteristics and have relevant knowledge about voice exercises and voice health care during the voice change period.

So, we can conclude that vocal performance competence is an integral characteristics of a vocal teacher's professional and personal qualities that comprises both general and professionally specific competences. It is based on the vocal student's learning outcomes and experience in music and teaching and comprises knowledge, skills and values. Vocal performance is a three-dimensional construct that includes vocal stage performance component, professional self-development component and vocal teacher component. All three are equally important for the quality vocal teacher training in the system of tertiary music education in China.

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