

Music education curriculum design of vocal music under OBE concept

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ABSTRACT

The OBE philosophy holds significant importance in the design of vocal courses for music education majors. By clarifying learning objectives, implementing personalized teaching, practice-oriented approaches, and diversified assessments, the quality of vocal course instruction can be effectively improved. Course design should focus on student learning outcomes, pay attention to individual differences among students, and provide differentiated instruction. It is essential to strengthen practical components to enhance comprehensive application skills and use a comprehensive evaluation mechanism to understand student progress, allowing for timely adjustments to teaching strategies. Such a design approach helps students achieve all-around improvement in both technical and artistic expression.

KEYWORDS

OBE concept; university music; vocal course; design strategy

The OBE philosophy emphasizes student learning outcomes at its core and has been widely applied across various educational fields. Especially in music education, vocal course design must cater to individual student needs while ensuring their overall development. Guided by this philosophy, teachers should not only focus on technical training but also cultivate students' artistic expression and innovative abilities. How to optimize the design of vocal courses based on the OBE philosophy is key to enhancing the quality of higher music education. By implementing the OBE philosophy, educators can more effectively assess students' progress and flexibly adjust teaching strategies according to feedback, ensuring that every student achieves optimal development in vocal studies.

1 Principles of vocal course design in music education under OBE concept

Under the guidance of OBE philosophy, the design of vocal courses in music education must prioritize student learning outcomes, ensuring that course content and teaching methods effectively promote students' comprehensive development in musical literacy, vocal techniques, and artistic expression. Teachers need to clarify course objectives, ensuring that each student achieves specific learning outcomes upon completion of the course. These outcomes should encompass multiple dimensions of ability, including technical, artistic, and creative capabilities.

Course design should focus on personalization and differentiation to accommodate the differences in students' musical foundations, learning progress, and developmental needs. Teachers should provide flexible teaching content and pacing based on individual student differences, promoting gradual improvement within their own rhythm. At the same time, course content selection should align with the demands of the modern music industry and educational development, ensuring that students not only have solid vocal skills but are also capable of handling diverse music performances, education, and creative work^[1]. To ensure the effectiveness of students' learning, course design should integrate practical components, emphasizing the actual application of singing and performance. By providing platforms for performances, choral singing, concerts, and other practical activities, students can apply their technical skills and artistic expression to real performance environments, thereby enhancing their stage presence and overall competence. Teachers should also fully consider evaluation mechanisms when designing courses, adopting diverse assessment methods to comprehensively evaluate student learning outcomes and adjust teaching strategies in a timely manner based on the assessment results.

2 Strategies for the design of vocal courses in music education under OBE concept

(1) Clarify the learning outcome orientation and formulate accurate vocal course objectives

Under the OBE philosophy, the curriculum design for music education should first establish clear learning outcomes. This means that when teachers design vocal courses, they must define specific abilities and knowledge students should acquire upon completing the course based on concrete course objectives. The goal of vocal courses is not only to cultivate basic singing skills but also to enhance students' deep understanding and expressive abilities in musical art. Teaching design should start with fundamental vocal techniques and gradually progress to more complex performance art levels.

When setting learning objectives, teachers should consider the following key areas: vocal techniques, pitch control, musical expressiveness, singing skills, and music appreciation and analysis abilities. For instance, in cultivating vocal techniques, teachers can help students gradually master the transition from chest resonance to head resonance through specialized vocal exercises, avoiding the damage that incorrect pronunciation can cause to their voices. This process is not just about training the vocal cords and organs; it also helps students develop healthy vocal habits, enhancing the stability and sustainability of their performances. Taking "pitch control" as an example, teachers can use detailed exercises such as melody recognition and sight-singing to help students maintain accurate pitch during performances. This relies not only on students listening and memory but also requires them to apply the learned techniques flexibly in actual performances, adjusting their pitch to ensure that every note in a musical piece is presented clearly and accurately. In specific course design, teachers need to allocate sufficient practice time and provide immediate feedback to ensure that students understand and master the details of each technique^[2].

In addition, the cultivation of singing skills is not solely dependent on technical training; musical expressiveness and artistic understanding are equally crucial. Teachers should guide students in interpreting the emotional content of works to develop their ability to infuse emotion into their performances. For instance, when teaching classic songs, teachers can help students understand the background and emotions behind the lyrics, assisting them in expressing the emotional nuances of the song through techniques such as emphasis on pronunciation and breath control. This not only enhances students singing abilities but also strengthens their appreciation of musical works, enabling them to better convey the composers intentions during performances. Beyond basic vocal techniques, course objectives should also consider students future application capabilities in the music education industry. Therefore, when designing courses, teachers should not only cultivate professional skills but also enhance their comprehensive abilities in teaching, performing, and creating. For example, teachers can arrange for students to plan and organize small concerts, fostering their teamwork and stage presence; they can also arrange internships in vocal instruction to help improve their educational skills as teachers.

(2) Pay attention to personalized teaching and meet the diversified needs of students

Under the framework of OBE philosophy, music education, especially in vocal courses, must emphasize personalized teaching to accommodate the differences in each students musical foundation, learning pace, and developmental needs. Teachers should tailor their teaching content and practice methods based on individual student situations, ensuring that every student can achieve optimal learning outcomes at an appropriate teaching pace.

The core of personalized teaching is to tailor instruction to individual needs. For beginners, fundamental vocal technique training is crucial. Teachers can design different vocal exercises based on students vocal ranges, voice characteristics, and basic vocal conditions. For example, for students with weaker voices or poorer control, teachers can assign more basic exercises such as breath control, breath support, and pitch positioning, ensuring that students build a solid foundation in fundamental skills. Through one-on-one guidance and feedback, teachers can more accurately identify students technical issues and make targeted improvements. Each students vocal condition varies; some may have overly tense voices that require more relaxation exercises, while others may have a relatively monotonous timbre and need guidance to explore different tonal variations. When students reach a certain stage of vocal foundation, course design should gradually shift towards more challenging content^[3]. For example, teachers can arrange performances of classic opera excerpts and art songs to train students musical expression skills and emotional articulation techniques. For students who already have a certain foundation, teachers can require them to master more techniques, such as the "snap" technique in opera singing or how to maintain pitch accuracy and tone stability in high registers. In this process, teachers can adjust the selection of songs based on students individual characteristics, ensuring both technical challenges and stimulating their desire to perform. For instance, if a student has a naturally clear and bright voice suitable for dramatic works, the teacher can encourage him to choose a performance-oriented opera excerpt; if another student has a deeper, more resonant voice suitable for emotional art songs, the teacher can assign a more appropriate piece.

Personalized teaching is not only reflected in skill training but also in the adjustment of teaching methods. Teachers should flexibly arrange their lessons based on students learning styles. Some students may be better suited for learning through imitation, improving their skills by repeatedly listening, watching, and mimicking model performances; while others might prefer to understand the background and emotions behind musical works, enhancing their expressiveness through in-depth analysis and discussion. For different types of students, teachers can consciously adjust their teaching strategies during the process, such as using recordings and videos to help students review their own performances, or facilitating individual discussions to better understand the historical context and artistic value behind the works.

(3) Strengthen practical teaching and improve students comprehensive application ability

Under the OBE philosophy, the design of vocal courses should not only focus on imparting basic theories and techniques but also emphasize the reinforcement of practical teaching to help students apply their knowledge and skills in real performance environments. Through ample practical components, students can not only boost their confidence and improve their singing techniques but also enhance their musical expressiveness, communication skills, and teamwork

spirit, thereby developing into versatile music professionals with comprehensive application abilities.

The core of practical teaching lies in providing various performance platforms, allowing students to gain experience in real or simulated stage environments. Teachers can organize concerts, choir performances, musicals, and other activities both on and off campus, creating opportunities for students to showcase themselves and evaluate their achievements. For example, teachers can regularly organize students to participate in school vocal competitions or concerts. These activities not only provide students with opportunities to display their vocal skills but also help them become familiar with stage performance techniques. During actual performances, students will learn how to adjust their emotions, manage nervousness, and enhance their self-expression through interaction with the audience. Teachers can offer targeted feedback based on students' performance on stage, helping them further improve their singing techniques and stage presence. For instance, a student may face issues such as vocal fatigue during long performances at school concerts. In such cases, teachers should not only adjust the students' vocal techniques in class but also encourage them to practice breath control through stage performances^[4]. In this process, students can gain practical stage experience to understand how to maintain the stability and continuity of their voice during singing, and learn to adapt on the spot when facing real problems. This teaching method not only helps students master vocal techniques but also enhances their ability to handle stage pressure, enabling them to be more composed and confident in future performances.

In addition to solo performances, team collaboration and choral practice are also indispensable practical components of vocal courses. Teachers can organize students to participate in choral activities, enhancing their ability to collaborate and coordinate within a group. Choral singing differs from solo performance; it requires each participant to maintain individuality while accurately coordinating with others. Through choral performances, students not only need to focus on their vocal techniques but also learn how to manage pitch, rhythm, and emotional expression in a group setting. Such collective activities help students develop teamwork spirit and musical rapport, thereby improving their overall quality.

(4) Implement diversified assessment to comprehensively assess students' learning results

Under the guidance of OBE philosophy, vocal course design in music education should not solely rely on traditional exams and final grades for evaluation. Instead, it should emphasize a diversified assessment system to comprehensively evaluate students' progress and abilities across various aspects of their learning process. The evaluation methods for vocal courses should measure from multiple dimensions such as technical proficiency, artistic quality, and overall competence, ensuring that students receive comprehensive feedback on their learning outcomes and targeted guidance at different stages.

Process evaluation, as part of the assessment, can provide students with continuous feedback, thus avoiding the limitations of traditional summative assessment. Teachers can observe students' daily practice and classroom performance to promptly understand their growth in vocal techniques and emotional expression. For example, in pitch control, after each class, teachers can assess students based on changes in pitch and breath support during their voice exercises. This not only helps teachers understand how well students grasp the knowledge but also allows them to identify issues early and make targeted adjustments. If a student frequently struggles with pitch accuracy during voice practice, the teacher can offer individual guidance to help them further improve their pitch training. In this process, process evaluation provides flexible correction space for students, enabling them to gradually improve and refine their skills through extracurricular practice. Besides process evaluation, comprehensive evaluation is another crucial component of the OBE assessment system. Comprehensive evaluation focuses not only on technical aspects but also emphasizes artistic expression and emotional communication. For instance, when students perform art songs, teachers should not only pay attention to their vocal techniques and pitch accuracy but also assess their emotional expression, grasp of musical style, and stage presence. Teachers can conduct multiple sessions in the form of classroom display and concert performance, where students are observed to see how they combine skills with artistic expression and assess their improvement in comprehensive performance^[5]. In this process, students can receive feedback through multiple performances and continuously improve their performance. For example, after a class singing session, the teacher might point out the students' shortcomings in expressing emotions and suggest adding emotional depth to the song or relaxing certain high notes to make the tone more expressive. Through this comprehensive evaluation, students can achieve all-around improvement from technique to artistry, gradually mastering the essence of musical works and singing techniques.

In addition, feedback assessment provides a two-way interactive platform for students' self-reflection and teachers' guidance. Teachers can guide students to conduct self-assessments through classroom discussions, individual feedback after performances, and other methods, helping them identify their strengths and weaknesses. For example, after a group singing class, the teacher can arrange for students to evaluate their own performances, allowing them to analyze pros and cons from their perspective regarding pitch accuracy, emotional expression, and stage presence. Through self-assessment, students can gain a clearer understanding of their learning progress and existing issues, and develop improvement plans under the guidance of teachers. At the same time, teachers' evaluations should also be combined with students' self-assessments, providing specific and targeted feedback. For instance, if a student's voice is somewhat tense during a performance, the teacher can provide detailed explanations and demonstrations to help adjust breathing

techniques and vocal relaxation, thereby improving their performance in future performances. The implementation of diversified assessment should not be limited to classroom performance but should also extend to students extracurricular activities and long-term development. Teachers can observe students performances in extracurricular concerts, competitions, and group shows to understand how they apply classroom learning in practice. This assessment method can effectively help teachers discover students true potential. Adjust teaching strategies in time according to the potential and deficiencies of the performance environment.

3 Summary

Under the OBE philosophy, the design of vocal music courses must focus on students individual needs, emphasize clear and targeted course objectives, and prioritize practical application and continuous assessment. By implementing specific design principles and strategies, such as learning outcomes orientation, differentiated instruction, practical teaching, and diversified evaluation, it is possible to effectively enhance students professional skills and artistic expression. At the same time, teachers should continuously adjust their teaching methods and strategies to achieve course goals and promote the all-round development of students. The design framework proposed in this article provides a theoretical basis and practical guidance for vocal music course instruction in music education programs.

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