# Classroom Management through The Bel Canto and Chinese Popular Song

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**Abstract**

This article aims to study Classroom Management through The Bel Canto and Chinese Popular Song. The research sample consists of three instructors and ninety students. The research instruments include interviews and classroom observations. Researcher observed the vocal classes at Guizhou University for a period of 16 weeks. The findings revealed three management aspect in teaching 1. The integration of musical knowledge. The instructor designed the teaching content to study the musical styles. Legend, The Great Sky, Longing, and study in popular style song: Love is Forever, Waiting. Additionally, there were songs assigned for students to integrate both musical styles, which include: Slowly Liking You, Heavenly Road, On the Water Side. the evaluation focus on musical skills: Focus, Technique, Position, Expression. And Adaptation to Chinese Language and Culture. The classroom environment was managed by selecting music rooms with spacious areas that closely resemble performance stages. 3. Promoting Discipline. The instructor promoted discipline through In-Class Practice and Out-of-Class Practice, with detailed monitoring of practice progress. The results of this study indicate that the classroom management in three aspects at Guizhou University is well-prepared in terms of facilities, content integration, and discipline promotion. These elements are structured to enhance classroom efficiency and promote effective learning.

**Keywords:** Bel Canto; Popular Singing; Classroom Management

**Introduction**

Classroom management plays a crucial role in the field of music education. The design and sequencing of instructional structures significantly contribute to enhancing learners' learning efficiency. Classroom problem often arise when students are unable to integrate contemporary Chinese music styles with Italian vocal techniques (Bel Canto), which are currently widely popular. Therefore, it is essential for instructors to develop individualized learning designs that enable students to understand the correct techniques and vocal methods of both musical styles, as well as to promote musical integration. In the vocal classes of Guizhou University, comprehensive readiness is required in terms of listening to music, selecting songs, and encouraging student participation in the selection process, guided by the vocal instructor. Motivation, environment, and discipline are crucial components. At Guizhou University, instructors employ classroom management strategies to design lessons that are suitable for learning both musical styles. This includes organizing a 16-week course schedule that allocates time for both contemporary Chinese music and Bel Canto vocal training. The classroom management strategy involves setting up individual practice schedules, designing music learning content, and allowing students to participate in song selection. Instructors also create semi- structured learning to define the scope of the classroom content. A collaborative

classroom management approach is implemented, where teachers and students engage in activities. The classroom management at Guizhou University includes semi- structures learning, a conducive learning environment, equipment for vocal training activities, and strategies to promote discipline among vocal students.

## 1. Review Literature

Classroom Management refers to the actions and strategies employed by teachers to maintain order in the classroom. This encompasses creating an environment where students behave appropriately, contributing to the overall success of teaching and learning. Orderliness does not imply strict adherence to rules that render student's passive; rather, it reflects a well-structured environment that facilitates learning. (Goodman, Mcbain, Ye, Sun & Maitreesophon, 2023) Classroom management empresent involves everything a teacher does to organize students, the learning space, time, teaching materials, content, and the learning process itself. It also includes setting up the learning atmosphere, managing classroom information, maintaining subject-specific records, and overseeing classroom activities. (Yousuf, Shaheen, Fatma &Kheri, 2024) It is evident that classroom management is an essential educational strategy aimed at creating an environment conducive to learning. The primary objective of classroom management is not merely to establish order, but to create a setting that promotes effective learning. Its purpose is not to correct undesirable student behaviors but to nurture and encourage positive behaviors that support learning. The learning emphasizes skill enhancement for practical application in daily life and a technology-driven society. It integrates knowledge development, promotes educators' professional growth, and strengthens teaching practices through three key components: academic knowledge and critical thinking – foundational knowledge and critical thinking for solving real-world problems. 2 1 st Century Skills – Essential skills like creativity, collaboration, communication, digital literacy, and adaptability. Holistic Learning Support – Resources, technology, and supportive environments to foster learning. (Phumphongkhochasorn, 2020)

Chinese Popular Singing is a vocal style that is influenced by both European music and traditional Chinese folk music. It seamlessly integrates modern vocal techniques with the unique cultural musical characteristics of China. Chinese Popular Singing is distinguished by its ability to convey emotions and narratives through vocal expression, utilizing refined techniques of vocal control and emotional display. A notable feature of Chinese Popular Singing is its strong alignment with the lyrics and melody of the songs. The structure and composition of the songs significantly influence vocal projection and control. (Pengand & Kaosawang, 2022) In Chinese Popular Singing, clarity of vocal articulation and breath control are emphasized to produce a smooth and continuous sound. Techniques such as head voice and chest voice are effectively employed, enabling singers to transition smoothly from low to high notes. Another distinctive characteristic is the expression of emotions and the communication of meaning to the audience. Singers of Chinese Popular Music place great importance on conveying the emotions and stories embedded in the lyrics through meticulous vocal delivery. A final significant characteristic of Chinese Popular Singing is the use of vibrato and dynamics to evoke clear emotional responses—whether sadness, joy, or romance—in the listener. (Hongxing, 2015) The Art of Emotional Expression in Chinese Popular Singing is not solely characterized by vocal beauty but also emphasizes deep emotional expression and storytelling through distinctive vocal control and specialized techniques. The integration of European music and traditional Chinese music. The folk elements enhance the appeal of these songs, making them widely popular and well-regarded both domestically and internationally. This

uniqueness is blended musical influences allows Chinese Popular Singing to transcend cultural boundaries, creating a universal connection through its rich narrative and emotive power.

Bel Canto refers to the term in Italian languages that means into *the beautiful singing*. this is a vocal style that originated in Italy during the late 17th century and reached its peak during the early 19th century, primarily in operatic performances. (Junjieand & Meesorn, 2024) This style is characterized by its emphasis on beautiful, flowing melodic lines, smooth vocal transitions, and impeccable control over breath and dynamics. Singers trained in the Bel Canto tradition prioritize purity of tone, clarity of articulation, and the seamless blending of vocal registers. (Toft, 2024) While Bel Canto preserves the elegance and technical mastery of classical opera, Chinese Popular Song brings forth a culturally rich narrative style that bridges the gap between East and West. Both styles demonstrate that vocal instruction is not merely about technical proficiency but also about conveying emotion, culture, and storytelling through the power of the human voice.

Researcher studied three main aspects: knowledge content, classroom environment management, and discipline management during practice sessions. This method promotes a high level of musical achievement among students, ensuring effective integration of Bel Canto's classical elegance with the dynamic vibrancy of modern Chinese music. A well-managed classroom with complete components enhances the efficiency of music learning.

## 2. Classroom Management.

Classroom Management refers to the processes and actions undertaken by teachers in planning and organizing teaching and learning activities to create an environment that facilitates effective learning. This management includes setting rules, managing time, organizing the physical environment, managing resources, and addressing student behavior issues.

The components of classroom management are divided into three main parts:

1. Content Management: Planning lessons, designing curriculum, and organizing content in alignment with learning objectives.
2. Environment Management: Arranging the classroom to support learning, such as seating, learning materials, and teaching aids.
3. Discipline Management: Establishing classroom rules, monitoring student behavior, and addressing inappropriate behaviors effectively.

Teachers play a crucial role in creating an environment that supports learning. This includes leadership, guidance, maintaining order, and serving as role models for students. Techniques and Strategies in Classroom Management include: Setting clear and consistent rules, Positive Reinforcement, Effective communication, and creating a friendly and supportive learning atmosphere. (Tackman, 2025, p. 45-60)

Effective classroom management directly influences students' learning outcomes. It helps maintain focus, enhances learning engagement, reduces undesirable behaviors, and promotes classroom participation. Classroom management is crucial process for establishing a learning environment that supports academic achievement. Effective planning and appropriate strategies ensure smooth and efficient teaching and learning experiences. (Wongyai, 2019, p. 1-11)

Learning management for knowledge and skills development is a systematically planned process aimed at enabling learners to effectively develop the necessary knowledge (Knowledge) and skills (Skills) for learning and living. This process emphasizes promoting analytical thinking, problem-solving, experiential learning, and the application of knowledge

in diverse situations. Researcher reviewed the literature and applied the concepts of Active Learning and Integrated Learning as follows:

Active Learning. Learners participate actively in the learning process through activities that require thinking, analyzing, creating, and solving problems. Examples include group discussions, experiments, project-based learning, and role-playing. (Seemanath & Watanapokakul, 2024)

Integrated Learning. Learning that connects multiple disciplines to help learners understand the relationships between content areas and apply knowledge appropriately. (Srisapan, Puthaprasert, Yaboonthong & Rupavijetra, 2020)

## 3. Chinese Popular Song and Bel Canto.

This research was conducted through surveys and interviews in the vocal classes at Guizhou University. The data collection took place over one academic semester. The research findings are presented as follows:

The college is the only comprehensive professional art department in Guizhou Province. The School of Art of Guizhou University has a long history. Since the 1950s, she has gone through four stages: "Art Department of Guizhou University", "Guizhou Art School", "Guizhou Art College" and the current "Art College of Guizhou University". The college has a strong teaching staff, remarkable achievements in teaching and research, a relatively complete range of professional categories, multiple levels of education, and a good reputation for education. It has its own unique characteristics in art education in the southwest region.

Leading the team is President Mu Weiping, whose vision and leadership guide the institution towards excellence in both classical and contemporary music education. The Bel Canto Department is represented by master vocal instructors Tan Song and Li Wanhong. In the Popular Music Department is led by the talented Zhang Zheyan and Zhang Liang.

### 3.1 Popular vocal instruction.

The Essential vocal in Chinese Popular Singing is the characteristic depend on *voice transition techniques*, which refers to the seamless transition between *falsetto* and *full voice.* This technique is widely employed to add depth and complexity to songs, enhancing their overall appeal. Another significant vocal method is the integration of European music and traditional Chinese music. Chinese popular songs often incorporate elements from European music genres such as jazz, pop, and rock, blending them with traditional Chinese folk melodies. This fusion not only modernizes the vocal style but also preserves its cultural essence. In traditional Chinese culture, high-pitched vocalization was prevalent; however, modern adaptations have shifted towards softer, more emotionally expressive singing that resonates with contemporary audiences. Chinese popular music is divided into four main genres: *Mandarin Popular Music* – Dominant in mainland China and Taiwan, featuring songs sung in Mandarin. *Cantonese Popular Music* – Popular in Hong Kong and Guangzhou, with songs performed in Cantonese. *Traditional Chinese Popular Music* – Modern adaptations of traditional folk melodies and vocal styles. *Rock and Popular Music* – A fusion of rock elements with Chinese vocal techniques. This article presents the application of Popular Music and Bel Canto styles in the song On the Water Side.

The teaching of popular music in China generally follows three main approaches: 1. Vocal Techniques and Performance Skills, 2. Music Theory and Arrangement, and 3. Stage Performance and Audience Engagement

Vocal Techniques and Performance Skills. Emphasis is placed on mastering vocal techniques suitable for popular music, such as *voice transition techniques*, *falsetto*, and *full voice*. Students are trained to express emotion and storytelling through song interpretation, mirroring popular vocal styles found in contemporary Chinese music.

Music Theory and Arrangement. Instructors teach students the fundamentals of music theory, including harmony, rhythm, and song structure. Special attention is given to modern music arrangement and digital music production, reflecting the current trends in the Chinese music industry.

Stage Performance and Audience Engagement. Training includes stage presence, live performance skills, and audience interaction. Students participate in live concerts and community events to gain real-world experience.

The teaching process for popular music in the context of Chinese musical culture starts with the instructor analyzing contemporary musical trends based on age groups and cultural regions to match learners' interests. Appropriate songs are selected considering students' musical preferences, cultural backgrounds, and learning skills, aiming to enhance motivation and engagement.

The instructor conducts a literature review to identify suitable songs that are simpler or include vocal exercises, which are then adapted for lesson plans. Lessons are structured around rhythm, melody, and vocal techniques, divided into smaller segments to improve understanding and skill development. This organized method supports effective learning in line with students' abilities.

Table 1 Evaluation Criteria for Popular Music Vocal Classes

| Score | configuration | Description |
|---|---|---|
| 20 | Natural Tone Production | Chinese popular singing emphasizes a natural, speech-like vocal quality that reflects the emotional sincerity of the performer. Singers often avoid excessive vibrato or operatic resonance, opting instead for clean, straightforward tone that aligns with modern pop aesthetics. |
| 20 | Moderate Use of Nasal Resonance | A hallmark of Chinese popular singing is the subtle use of nasal resonance, particularly in mid to high vocal registers. This technique enhances vocal projection and brightness without sounding overly forced, and is culturally associated with the clarity of traditional Chinese folk vocal timbres. |
| 20 | Emotional Expressiveness and Storytelling | The emotional connection between the singer and the lyrics is central. Techniques such as dynamic contrast, vocal scoops/slides, and slight rhythmic flexibility (rubato) are used to mirror the narrative or emotional arc of a song. These elements are crucial for conveying sentiments like love, nostalgia, or personal struggle. |
| 20 | Microphone Technique and Breath Control | As performances are typically amplified, singers learn to use microphone proximity and controlled breath support to achieve nuanced vocal color and dynamic range. Unlike bel canto singing, where projection without amplification is essential, Chinese pop singers adapt their technique to studio and live mic-based settings. |
| 20 | Melisma and Ornamentation | While less elaborate than in Western R&B, melisma (singing multiple notes on a single syllable) is used sparingly for expressive effect. In some cases, singers borrow ornamentation techniques from traditional Chinese opera or folk music, blending the old with the new. |

Source: Wang Danping, personal communication, April 4, 2025.

**3.2 Bel Canto instruction in China.**

*Legato Singing* refers to Bel Canto emphasizes smooth, connected phrases, allowing the melody to flow seamlessly without breaks. Singers maintain a continuous stream of breath to achieve this fluidity. Characteristics of Bel Canto Style refers to *agility and flexibility.* Singers are trained to execute rapid vocal runs, trills, and ornamentations with precision and clarity, reflecting their technical mastery. *Controlled Breathing*, characteristics singing that control the breath support, provide to crucial in Bel Canto, as singers sustain long phrases and execute dynamic shifts gracefully. *Dynamic Expression* is known for its expressive use of dynamics, allowing singers to convey emotional depth with subtle variations in volume and intensity. *Head Voice and Mixed Voice Utilization* refers to the technique often involves the skillful use of head voice and mixed voice to achieve a clear, ringing quality in the upper register without strain. *Vocal Consistency Across Registers.* This is one of the hallmarks of Bel Canto is the seamless blending of vocal registers, avoiding noticeable shifts between chest voice, middle voice, and head voice.

The great immortal work in the Italian singing style with beautiful melodies is Gioachino Rossini in work *The Barber of Seville, La Cenerentola* for further more the Vincenzo Bellini in work *Norma, La Sonnambula* and Gaetano Donizetti in work *Lucia di Lammermoor, L'elisir d'amore*.



This is the story of Barber's Seville produced by Rossini, Pacific Northwest Opera performance. Express musical chrematistic into Bel Canto vocal style.
Source: Pacific Northwest Opera. 2022. Recorded video.

Although rooted in classical opera, Bel Canto techniques continue to influence modern vocal training across genres, particularly in contemporary classical singing and crossover styles that demand vocal clarity, control, and expressive phrasing. In Bel Canto vocal classes in China, the teaching approach is adapted to align with Chinese musical culture. Therefore, the learning units are divided into the following key areas: 1. Musical history and the development in China, 2. Musical skill, 3. Adaptation to Chinese Language and musical Culture, and 4. Modern Application and Fusion. Researcher explains the learning units of *Bel Canto vocal class* within the context of Chinese musical culture as follows:

Table 2 Evaluation Criteria for Bel Canto Vocal Classes

| Score | configuration | Description | Unite/ skill | |
|---|---|---|---|---|
| 25 | Historical Development in China | **Bel Canto** was introduced to China in the 1950s through Soviet and Italian vocal traditions, becoming the foundation of vocal training in Chinese conservatories, particularly in opera, art songs, and patriotic music, and eventually becoming a core element of classical vocal pedagogy. | Lecture | |
| 50 | Musical skill | Chinese bel canto training maintains the foundational Western principles while incorporating certain localized adaptations. Key techniques include | Breath support (10) | Emphasis on diaphragmatic control to sustain long phrases and provide stability in pitch. |
| | | | Tone (10) | timbre and transitioning between chest voice, middle register, and head voice. |
| | | | Placement (10) | tone quality and clear projection. |
| | | | Vibrato control (10) | use a natural, controlled vibrato that enhances the emotional delivery without overpowering the melody. |
| | | | Legato phrasing (10) | Encouraging smooth, connected note transitions, fundamental to expressive classical interpretation. |
| 25 | Adaptation to Chinese Language and Culture | While bel canto was originally developed for languages such as Italian and German, adapting it to Mandarin Chinese presents both opportunities and challenges | Cultural expression | Chinese performers often infuse bel canto with emotional restraint, balancing the operatic grandeur with Confucian values of modesty and inner reflection. |

Source: Wang Danping, personal communication, April 4, 2025

The teaching methodology for the Bel Canto vocal style emphasizes both the historical background of musical culture and practical application, with a primary focus on musical performance. In this study, the researcher conducted interviews with Qing Ke, a vocal instructor from GuiZhou University, to understand the current trends in music education. The findings indicate that contemporary music education increasingly prioritizes understanding and creativity, which are believed to lead to positive social impacts. Consequently, the practical sessions in Bel Canto classes are designed to emphasize the adaptation of Italian musical culture into the framework of Chinese popular music. This integration reflects the evolving nature of vocal performance in China, where creative expression is heavily weighted in the assessment process.

Table 3 The evaluation criteria align with four key dimensions of university-level learning skills:

| criteria | Positive learning skill and the impact |
|---|---|
| Skills Development | Practical Ability |
| Intellectual Understanding | Cognitive Ability |
| Emotional Expression | Affective Skills |
| Social Interaction | Social Skills |

Source: Qing Ke, personal communication, April 4, 2025

1. **Popular and Bel Canto for management classroom**

In classroom management, there are three main aspects: the development of musical knowledge and skills in both styles, the arrangement of the learning environment to suit musical learning activities, and the creative establishment of student discipline.

**4.1 The integration of musical knowledge**

Researcher conducted a survey of the music classes at Guizhou University and found that the course content included a total of eight songs: 1. Legend, 2. The Great Sky, 3. Longing, 4. Love is Forever, 5. Waiting, 6. Slowly Liking You, 7. Heavenly Road, 8. On the Water Side.

All the songs were analyzed for their learning objectives, including the sequential development of vocal performance skills, integrating both musical styles. The instructor structured the songs systematically for use in vocal classes as follows:

Table 4 Learning Progression by Song Selection

| No. | Name | Objective | Musical skill | Teaching method | duration | Score evaluation. |
|---|---|---|---|---|---|---|
| 1 | Legend | Bel Canto | Key E major | symbolism | 2 hour/week | Musical Skill Assessment Culture Assessment |
| 2 | The Great Sky | Bel Canto Female vocal. | Key Ab major Full voice | Symbolism Accompaniment | 2 hour/week | Musical Skill Assessment Culture Assessment |
| 3 | Longing | Bel Canto | Key G major Resonance | Symbolism Accompaniment Cultural music | 2 hour/week | Musical Skill Assessment Culture Assessment |
| 4 | Love is Forever | Popular music Male vocal song | Key D major Time Signature 4/4,2/4 Tempo | Symbolism Accompaniment Emotion | 2 hour/week | Musical Skill Assessment Culture Assessment |
| 5 | Waiting | Popular music | Key D major Tempo | Accompaniment Emotion | 2 hour/week | Musical Skill Assessment Culture Assessment |
| 6 | Slowly Liking You | Popular music Female vocal. | Breath Control Resonance Falsetto | Story telling Accompaniment Emotion | 2 hour/week | Musical Skill Assessment Culture Assessment |
| 7 | Heavenly Road | Fusion and interpretation | Full voice, Falsetto, | Symbolism Accompaniment | 2 hour/week | Musical Skill Assessment |

| | | of musical styles | Resonance, Breath Control, music expression | Emotion Story telling | | Culture Assessment |
|---|---|---|---|---|---|---|
| 8 | On the Water Side | Fusion and interpretation of musical styles | Full voice, Falsetto, Resonance, Breath Control, music expression | Symbolism Accompaniment Emotion Story telling | 2 hour/week | Musical Skill Assessment Culture Assessment |

Source: Zhang Zheyan, 2025. Result analysis of learning structure.

The instructor arranged the Bel Canto vocal style lessons for three weeks, with two hours per week. This was followed by three weeks of Chinese Popular Song vocal techniques, progressing from foundational skills to song interpretation and the presentation of integrated vocal techniques.

From the sixth week onwards, the instructor allocated time for students to select songs that involve more advanced vocal techniques, including Falsetto in the Popular Song style or Full Voice techniques in the Bel Canto style. During the weeks that feature integrated singing of both styles, students have the flexibility to adapt the learning structure according to their needs.

The songs Longing, Love is Forever, Heavenly Road, and On the Water Side all require more advanced vocal techniques, deeper interpretation, and a comprehensive understanding of the techniques involved. Learners are encouraged to apply their foundational knowledge from both styles to creatively interpret and perform these songs. This process is guided and enhanced by the instructor's feedback and suggestions during classroom sessions.

Each song is divided into specific sections: teaching objectives, musical skills, teaching methods, duration of instruction, and assessment. The research findings indicate that instructors at Guizhou University analyze musical styles, define the scope of musical techniques, and structure the learning sequence with flexibility according to students' needs. The table above is designed for selecting songs suitable for a 16-week teaching plan. Throughout the 16 weeks, songs are taught according to the students' needs and learning progress. The learning structure begins with simpler songs, starting from Song No. 1, and gradually progresses to more advanced vocal skills and musical interpretation with Song No. 7 and Song No. 8. These final songs are suitable for use as exam pieces for university-level students.

In addition to the musical content that integrates the teaching of both genres, teachers also integrate classroom assessment as follows: The Performance Test assessment is conducted as a practical examination for the end-of-term evaluation. The instructor divides the assessment into two main aspects: 1. Musical Skill and 2. Adaptation to Chinese Language and Culture.

Musical Skill Assessment. The evaluation of musical skills is divided into four components, each weighted equally at 25%:

- Focus (25%): The ability to maintain concentration during the performance.
- Technique (25%): The proficiency in vocal techniques as demonstrated.
- The Position and Usage (25%): The accuracy and appropriateness of positioning and utilizing musical elements.
- Expressive Method (25%): The ability to convey emotion and artistic expression through performance.

In the Adaptation to Chinese Language and Culture Assessment. This aspect of the assessment is based on two parts: Performance Evaluation and Oral Examination.

- The overall Performance Evaluation (50%): The overall performance is evaluated by the instructor, focusing on how well the student integrates Chinese language and cultural elements into their musical expression.
- Oral Examination (50%): Conducted after the performance, this part includes professional questions related to the application of musical culture and the student's reflections on their involvement in the class.

By integrating both practical performance and oral reflection, this assessment method ensures a comprehensive evaluation of the students' musical abilities and cultural understanding.

Results from the teaching observation showed that the instructor effectively integrated various musical styles into vocal instruction, leading to a significant improvement in students' understanding of musical elements. For example, through the song *Legend*, students were able to transition into singing *Longing* and *On the Water Side*, indicating growth in both practical performance skills and comprehension of vocal techniques, which were successfully combined.

In *Love is Forever*, students demonstrated clear progress and were able to perform more advanced techniques, as seen in the challenging piece *Heavenly Road*. According to the teaching observation, all students passed the final practical examination.

The evaluation of musical skills, originally based on 100 points and converted to a 50-point scale, showed student scores ranging from 45 to 50—indicating excellent achievement. All 90 students passed the practical exam with outstanding results.

In the Adaptation to Chinese Language and Culture Assessment, students showed strong motivation, engaged in researching cultural characteristics, and answered classroom questions fluently. However, overall performance still showed signs of nervousness, especially when blending *Bel Canto* techniques with popular music styles. Student scores ranged from 43 to 50 out of 50, and overall, the class of 90 students achieved excellent academic results.

### 4.2 The Management of the learning environment

The procedures represent practical guidelines that differ from classroom rules. They are divided into two main categories:

1) Academic Procedures. These involve essential activities such as:

Lecturing on the musical characteristics of Popular Music and Bel Canto. Engaging students in the learning process, starting from song selection to interpreting songs with complex vocal techniques. Allowing students to creatively interpret and perform songs based on their understanding and artistic expression.

2) Routine Procedures. These are activities organized from the moment students enter the classroom until they leave, including: Recording attendance times. Submitting pre-class research assignments. Completing routine classroom tasks that contribute to the learning environment. These structured procedures support effective classroom management and enhance the learning experience in an integrated vocal program.

The instructor selected a large music rehearsal room equipped with a stage to allow students to project their voices forward and become familiar with the stage's spatial dimensions. The instructor emphasized the importance of preparing students through realistic experiences by using a classroom setting with numerous seats to simulate the presence of an audience. Providing a spacious classroom environment plays a crucial role in preparing students for actual stage performances during final exams. In an interview, the vocal instructor stated that arranging the classroom in a spacious and realistic manner, with a large rehearsal room resembling a stage, helps students become accustomed to performing in front of a large audience.

In the classroom, adequate lighting is essential, particularly on the stage area. The instructor applied a method of turning off the lights in the seating area while keeping the stage well-lit to help students focus more on their singing. This method has proven to be effective. Managing the classroom environment in this way has a positive impact on students' concentration, motivating them and enabling proper vocal projection.

**4.3 Classroom Management in Promoting Discipline.**

In terms of classroom management, the instructor also requests cooperation from the students to help clean the room regularly every month. This includes wiping down the piano and encouraging students to take responsibility for the shared learning space. The instructor established a flexible learning structure as the core of the teaching process. To align discipline with this structure, the teacher divided practice time into two categories: in-class practice and out-of-class practice.

In-Class Practice. Practice sessions during class are conducted for 10 minutes at the beginning of each lesson. During this time, students perform vocal exercises and record their singing. Students are expected to prepare before class, and once the session begins, they perform the song they have studied and record it without instrumental accompaniment, allowing the vocal performance to be clearly heard.

The instructor then plays back the recordings for the students to listen and understand the lesson's content, which continues under the teacher's guidance. This structured routine is supported with feedback from the instructor to encourage students to reflect on their learning progress.

Out-of-Class Practice. After class, the teacher promotes consistent self-practice by encouraging students to rehearse two hours per day for song practice and one hour per day for basic techniques of both Popular and Bel Canto styles. Essential techniques include projecting the voice forward, vocal vibrato, and phrase connection.

To support this habit, a practice schedule is maintained, and students who practice consistently are given the opportunity to participate in group singing performances. These performances are part of the end-of-semester showcase, which allows students to demonstrate their learning progress.

All activities are conducted creatively within the classroom environment, with continuous monitoring of student performance both in class and during out-of-class practice. This approach encourages discipline and commitment in practicing both musical styles, ensuring effective learning and mastery of vocal techniques.

**Conclusion**

Classroom management in the Vocal Music Program at Guizhou University encompasses three main aspects: knowledge integration, the learning environment, and Promoting Discipline.

**1. Knowledge Integration Management.**

The instructor systematically organizes musical knowledge for both Popular Music and Bel Canto styles with structured yet flexible planning. Teaching methods are adjusted according to the students' needs, emphasizing the foundational principles of each musical style. Moreover, the instructor promotes deeper interpretation and understanding as students progress to more advanced songs, encouraging artistic expression and technical proficiency. All the songs were analyzed for their learning objectives, including the sequential development of vocal performance skills, integrating both musical styles. The instructor structured the songs systematically for use in vocal classes as follows:

Table 5. Learning Progression by Song Selection

| No. | Name | Objective | Musical skill | Teaching method | duration | Score evaluation. |
|-----|------|-----------|---------------|-----------------|----------|-------------------|
| 1 | Legend | Bel Canto | Key E major | symbolism | 2 hour/week | Musical Skill Assessment Culture Assessment |
| 2 | The Great Sky | Bel Canto Female vocal. | Key Ab major Full voice | Symbolism Accompaniment | 2 hour/week | Musical Skill Assessment Culture Assessment |
| 3 | Longing | Bel Canto | Key G major Resonance | Symbolism Accompaniment Cultural music | 2 hour/week | Musical Skill Assessment Culture Assessment |
| 4 | Love is Forever | Popular music Male vocal song | Key D major Time Signature 4/4,2/4 Tempo | Symbolism Accompaniment Emotion | 2 hour/week | Musical Skill Assessment Culture Assessment |
| 5 | Waiting | Popular music | Key D major Tempo | Accompaniment Emotion | 2 hour/week | Musical Skill Assessment Culture Assessment |
| 6 | Slowly Liking You | Popular music Female vocal. | Breath Control Resonance Falsetto | Story telling Accompaniment Emotion | 2 hour/week | Musical Skill Assessment Culture Assessment |
| 7 | Heavenly Road | Fusion and interpretation of musical styles | Full voice, Falsetto, Resonance, Breath Control, music expression | Symbolism Accompaniment Emotion Story telling Cultural music | 2 hour/week | Musical Skill Assessment Culture Assessment |
| 8 | On the Water Side | Fusion and interpretation of musical styles | Full voice, Falsetto, Resonance, Breath Control, music expression | Symbolism Accompaniment Emotion Story telling Cultural music | 2 hour/week | Musical Skill Assessment Culture Assessment |

Table 5 was used to organize the class schedule for a period of 16 weeks, based on evaluations in two main aspects: The evaluation of musical skills is divided into four main components, each contributing 25% to the overall score: Focus, which measures the student's ability to maintain concentration during the performance; Technique, assessing their proficiency in vocal execution; Position and Usage, evaluating the accuracy and appropriateness of musical elements; and Expressive Method, which examines the student's capability to convey emotion and artistic expression effectively.

Additionally, the assessment of Adaptation to Chinese Language and Culture is split into two parts: Performance Evaluation and Oral Examination, each accounting for 50% of the evaluation. The Performance Evaluation focuses on the student's ability to integrate Chinese

language and cultural elements into their musical expression, while the Oral Examination involves answering professional questions about musical culture and reflecting on their learning experience. This dual assessment method—combining practical performance with reflective oral analysis—ensures a comprehensive evaluation of both the students' musical abilities and their understanding of Chinese cultural heritage.

**2. the learning environment.**

The classroom management procedures are designed as practical guidelines, distinct from traditional classroom rules, and are divided into two main categories:

2.1 Academic Procedures: Lecturing on Musical Characteristics – Introducing the unique features of Popular Music and Bel Canto. Student Engagement – Involving students in the learning process from song selection to interpretation of complex vocal techniques. Creative Interpretation and Performance – Allowing students to express their understanding through vocal performance and artistic interpretation.

2.2 Routine Procedures:

These activities are structured from the time students enter the classroom until they leave, including: Recording Attendance, Submitting Pre-Class Research Assignments, Completing Routine Classroom Tasks. These structured procedures enhance classroom management and contribute to effective learning in an integrated vocal program.

**3. Classroom Management in Promoting Discipline.**

The instructor promotes classroom management by encouraging student cooperation in maintaining the learning space and establishes a flexible learning structure divided into:

In-Class Practice, 10-minute vocal exercises at the beginning of each lesson. Songs are recorded without accompaniment for clarity and reviewed with instructor feedback.

Out-of-Class Practice. Students practice 2 hours daily for song performance and 1 hour for Popular and Bel Canto techniques. Consistent practice is rewarded with participation in end-of-semester group performances. This structured routine supports discipline, effective learning, and mastery of vocal techniques.

The presentation of this new approach has not yet been critically examined from an educational perspective. However, it was developed to create a connection between *Bel Canto* and popular music through an integrated learning format. This teaching method aims to bridge classical and contemporary musical styles within classroom instruction. In the future, the researcher hopes further studies will explore diverse methods of integrating *Bel Canto* and popular music into classroom teaching.

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