

AODD ONE SPECIALTY AND MULTIPLE ABILITIES: A PRACTICAL RESEARCH ON VOCAL MUSIC TEACHING OF MUSICALS

Li Hua¹, Chen Cheng-Kang²

Abstract

The research of this article is how to integrate musicals into the practice of vocal music teaching in a better way. In recent years, with its relaxed singing style, rich expression techniques, flexible audio-visual experience and strong artistic tension, musicals have been increasingly used in the vocal music teaching of various arts or normal universities and colleges in China, and some higher music departments have opened the major of musicals. The organic integration of musicals and vocal music teaching can not only give the traditional vocal music teaching a brand-new recreation power, but also make the innovation of music education glow with a sustained, stable and healthy development momentum, so as to better meet the training need of one specialty and multiple abilities for music talents in the new era.

KEY WORDS: Musical theater (musicals), vocal music teaching, one specialty and multiple abilities.

INTRODUCTION

Musicals are popular all over the world, with the relaxed singing style, rich expression techniques, flexible audio-visual experience and strong artistic tension, more and more Chinese domestic colleges and universities have incorporated them into music teaching, and some have even opened musicals major. Through the current academic exchanges, teaching explorations or popular music activities, we could also find that the innovative integration of musicals and vocal singing has obviously become a brand-new trend derived from music education in the 21st century, However, there is not much deep and systematic demonstration on how the musical theater art could integrate into the practice of vocal music teaching in a better way. So, this research combines the experience of vocal music teaching and musicals performance and teaching in colleges and universities, analyzes from the aspect of "acting" and "singing" of musicals, and

¹ PHD Candidate of Music and Dance Major of Krirk University, Assistant Professor of Shanxi Vocational College of Art, 66564250@qq.com

² Head of Art Department of Krirk University, 22340933s@gmail.com

continues to deepen the research on the practice of musicals vocal music teaching.

I. RESERCH MOTIVATION AND FEASIBILITY

1. Research Motivation

1.1 Musicals and Its Artistic Features

Musical theater (referred to as Musicals), translated as song and dance drama in the early stage, is a theatre performance art that combines music and singing, drama and uttered words, dance and body movements, juggling and variety stunts through humor and satire, love and ethics, sentimental and angry plot texts. Famous musicals include, but are not limited to, Oklahoma, The Sound of Music, West Side City, Les Miserables, Cat, Phantom of the Opera, etc. Most of these musicals bring the audience an easy-to-understand and empathetic audio-visual experience with humorous content and relaxed rhythm, which makes it easier to awaken and penetrate into the hearts of the audience and arouse resonance and aesthetic feeling.

The author studiously observes the well-known original musicals in China in recent years, such as Butterfly, LoveuTeresa, Game ofAces, Mother Loves Me Once Again, Jinshaand The Legend of White Snake etc. After carefully summarizing their common artistic features, the author lists them in Table 1, with explanations as follows.

Table 1. Artistic Features of Original Chinese Musicals

Artistic features of musicals	
Feature of "acting"	Keep pace with the times, easy to understand and abundant connotation
Features of "singing".	Free and changeable, relaxed and natural, integrated and unified

1.1.1 Artistic Feature "Acting" of Chinese Musicals

"Acting" keeping pace with the times: Times is one of the most important attributes of musicals, because musicals are mostly created according to the time, music forms, music connotations and other backgrounds. Such creation can not only widely absorb the merits of traditional music and continuously accumulate various advanced and alternative music elements, but also widely collect advantages of others in innovation and development, gradually enrich their own art types, add vitality to themselves, and enhance artistic vitality, so as to timely adapt to the changes of the era.

"Acting"easy-to-understand: As an art of the times, the content of musicals is good at drawing materials from social life, so it can naturally connect to the deep true feelings of people, so, compared with traditional vocal music, musicals are more likely to arouse resonance of people. The main reason lies in that it can popularize and

materialize its own cultural conservation, artistic language, script content, story line, characters' emotions, and other elements depending on its timeliness, and then accurately transmit the intrinsic information carried in music to the audience, touch the audience's heartstrings, make them empathize, and obtain music experience which originates from life but is higher than life.

"Acting" with abundant connotation: Musicals, as an art form with a development history of many centuries, has extremely abundant artistic connotations and an extremely high musical aesthetic value. Although musicals was introduced into China in the early 1980s, its development in the past 40 years has already given it too many new materials, inspirations and connotations. Especially, driven by various musical ideas, its unique and novel artistic performance and rich and diverse use of drama have been increasingly recognized and liked by the audience.

1.1.2 Artistic Feature "Singing" of Musicals

"Singing" in a free and changeable manner. : The singing of musicals is mainly based on the style of popular music, with various styles coexisting, which requires rich and varied expression of the singer's voice: In terms of breath, it is not only based on lyrics melody or phrase paragraphs, simply designing the change of breath from technical perspective, but to experience more of the inner feelings of the characters in the play, and to find more subtle and accurate expressions through the feelings of the characters before deciding the change of breath, so that singing can generate associations based on people's daily language habits, and make the audience resonate with breath; on voice fulcrum, we should not focus on the fixed training at the fulcrum positions of different singing styles, but master the free conversion of different fulcrums, that is, different singing styles, so as to achieve the purpose of changing timbre and make the characters emit sounds in accordance with the prescribed situations and psychological desires in different plots.

"Singing" in a relaxed and natural manner. The singers of musicals must draw upon the strengths of others, broaden their range and enrich their timbre, at the same time, they could sing freely like speaking in a variety of stage movements, that is, they must have the ability of "speaking". In order to reach such a singing level of musicals, the singers must always keep a "relaxed" state, so that all the vocalization and articulation are based on the understanding the script lines and analyzing the characters' psychology, eliminating the concerns at technical level, naturally immersed in the story narrative, and presenting the characters' inner thoughts and personality traits perfectly.

"Singing" in an integrated and unified manner. Musicals is the perfect integration of "music" and "drama", while the singing of musicals is the unity and integration of various complex skills. The singers can use sound to shape the image or personality of the character, use the depth and speed of breathing to render the emotional color of the character, use the priorities of articulation to show the character's mishaps, and use skillful singing techniques and expressions in line with the development of the story to promote the plot and sublimate the artistic appeal, so as to complete the stage demonstration of the works.

2. Research on Feasibility

2.1 Feasibility of Practice of Vocal Music Teaching of Musicals

Since the 21st century, specialized institutions have changed from the original elite education mode to the general education mode, and the vocal singing method has gradually entered the stage of great fusion from the original profound mode, and the demand for social talents has also changed with this. In addition to professional singing skills of the musicians, it is also required to examine the consistency with the qualities required by singing, such as singing performance, movement choreography, emotional treatment, crowd control, and other abilities, which will occupy more reference proportions in the selection. Then, when performing vocal music teaching in colleges and universities, it is required to encourage students to get in touch with the knowledge and skills of other art disciplines, and master various singing methods, while strengthening basic skills, so as to create favorable conditions for the formation and improvement of comprehensive quality.

Nowadays, as an interdisciplinary product of music and drama, musicals has become an emerging discipline in some colleges and universities. Its typical characteristics such as times, diversity, richness and comprehensiveness have brought brand-new ideas and influences to the development of vocal singing and performing arts. It can be seen that it is necessary to reasonably strengthen the connection between musicals and vocal music teaching practice, promote the interaction among various art classifications or musical elements, and actively broaden students' field of view, enrich their experiences and gradually create personalized talents with both artistic and scientific thinking from the perspectives of specialized knowledge, artistic accomplishment and connotation quality. While the exploration and research on the application of musicals to vocal music teaching practice is also worth doing and deserves attention.

II. RESEARCH PURPOSE AND IMPORTANCE

1. Research Purpose

In the mid-1990s, the Central Academy of Drama took the lead in setting up musical major, after that, musical teaching gradually started in Chinese art and normal colleges and universities. Especially in recent ten years, the mutual reference and integration of musicals and vocal music teaching has become a highlight in music education innovation. Although the relevant practice and research are still in the exploratory stage, the value of application of musicals in vocal music teaching practice is obvious, which is also the purpose of this article.

2. Importance of Research

2.1 Value of Musical Vocal Music Teaching Practice

2.1.1 Help to Stimulate Students' Independent Creativity

Musicals has great vitality and tolerance, and it has a strong absorption to the multi-ethnic and multi-culture essence. The choreography and creation of musical plays requires the connection of all professional knowledge and skills, integration of the whole process of choreography, singing, dancing and acting, and transformation from the traditional single knowledge delivery into innovative and associated practical experience, which can fully mobilize the students' initiative, make them think independently, actively explore and effectively solve various problems encountered in the creation process, and thus obtain effective learning effects.

2.1.2 Help to Enhance Students' Artistic Expression

To complete a musical, students are not only required to master their own musical language, body language and emotional language, but also to have certain artistic awareness and musical sense, only in this way can we balance the free switching and integration of "acting" and "singing", thus presenting more vivid, witty and realistic characters and stage effects, and creating a refreshing audio-visual aesthetic feeling for the audience. From this perspective, musicals do have a very high value in music art education. It can gradually improve students' tension in music art expression through literary script, music construction, beautiful dance rendering, language color, emotional communication, physical temperament and many other aspects, and fundamentally spread students' music thinking and promote students to fully bloom music charm.

2.1.3 Help to Realize Systematic and Comprehensive Vocal Music Teaching

In the process of continuous development, musicals have integrated music elements such as classical, jazz, pop, rock & roll, country music, hip hop, etc., after being introduced into China, they have widely absorbed the characteristics and singing methods of national music,

realizing the dynamic integration of Chinese and Western artistic elements and singing styles. So, when applying musicals to vocal music teaching, those engaged in teaching need to provide students basic and comprehensive guidance in the actual teaching process, and take them to carry out in-depth practice on various music elements and classical singing methods, so as to continuously improve the students' learning interest in musicals and systematic cognition of vocal music teaching, thus obtaining better vocal music singing abilities, emotional experience abilities and comprehensive expression abilities.

2.1.4 Help to Cultivate Music Talents with Strong Specialty and High Quality

Nowadays, the cultivation of music professionals needs comprehensive, open, practical and creative ideas and trends. The rational use of musicals with high comprehensiveness in traditional vocal music teaching practice is not only good for breaking through discipline barriers and realizing the digestion of various professional knowledge and skills, but also good for guiding the students to capture more inspirations and experience more diversified "acting" and "singing" practices in the new integrated learning. At the same time, the integration of musicals will certainly promote the change of vocal music teaching mode and the enrichment of teaching content, as well as strengthen teachers' teaching abilities, in this way, the students' various musical abilities can be developed in a balanced manner, and professional and high-quality talents of "one specialty and multiple abilities" can be expected soon.

III. RESEARCH, ANALYSIS AND DISCUSSION

1. Research and Analysis

1.1 Application Status of Musical Vocal Music Teaching Practice

1.1.1 Musical is closely related to vocal music teaching

The vocal music teaching practice is a basic skills course for music major in colleges and universities, which has a history of several decades since it was set up in related colleges and universities in China in the 20th century. Although the introduction of musicals into China is relatively late, and the development of vocal music teaching is not very long, and mature experience has not yet been accumulated, however, compared with the traditional vocal music teaching, there seems to be nothing inappropriate or improper about the penetration and integration of musicals. On the contrary, with the development of musicals keeping pace with the times, China's domestic stage has presented more and more colorful singing forms and performance styles, the novel artistic perspectives and flexible skill control, has greatly attracted the attention and reference of music lovers and contemporary college students. Generally speaking, in recent years,

the connection between musicals and music education and teaching in colleges and universities is becoming more and closer.

1.1.2 Superficial Understanding of "Acting" and "Singing" of Musical

Both the musical teaching and the vocal music teaching pay attention to "singing", but vocal music singing mostly focuses on singing skills, and emphasizing "singing", "conveying" and "appreciating", while musical singing focuses more on practice and application, emphasizing "acting", "expressing" and "resonating". Due to the short time of musicals' incorporation into the education major, those engaged in the teaching of in vocal music in many colleges and universities are still in the stage of receiving and exploring with regard to the integration of musicals. The deep-rooted single teaching mode of bel canto or folk style singing greatly limits teachers' in-depth understanding of the flexible "singing" feature of musicals, and also leads to their incomplete mastery of the multiple elements of musicals. So, there are many shortcomings in the current teaching practice and teaching experience. Similarly, the students' perception of musicals is also superficial. They mistake its advance with the times as innovation, easy understanding as randomness, and flexibility as slackness. They have not established the concept of singing therefrom, and even mistakenly think that musical performance should be like this, in the final analysis, this is due to their lack of understanding on the core connotations of musicals' "acting" and "singing". This is not good for improving the teachers' teaching effect, nor good for the students' understanding of the artistic essence of musicals, which leads to the lack of standardization and systematization in the teaching practice.

1.1.3 Lack of Construction and Innovation of Teaching Content of Musical

In recent years, with the implementation and promotion of educational innovation policies in professional institutions, more and more music departments have introduced musicals into the vocal music teaching practice, however, affected by various factors, the teaching effect has not reached the expectation, but causing the most students to lose interest in the course content after adjustment, and even have a certain sense of distance and alienation. Among them, the main reason is that the construction and innovation of teaching content have not aimed at the students' interest points. In terms of curriculum, the courses of vocal music major in many colleges and universities are mainly theoretical courses, and the elective courses mainly focus on appreciation, performance and physique. The content of the courses is not contemporary and practical, and the teaching concept that "practice is more important than theory" of musicals is not deepened; in the selection of teaching materials, there are few high-quality, high-level and comprehensive teaching materials, and most of them still focus on the research on traditional vocal music

singing skills; in the textbook arrangement, there is also a lack of the latest music materials and the timely supplement of current hot music, which cannot properly reflect the characteristics of the times and the innovation experience.

2. Research and Discussion

2.1 Re-study of Musical Vocal Music Teaching Practice

"Never talk about music expression if you don't do a good job in voice. It is necessary to clarify that technology is not the purpose of learning, but a means to express the true feelings of music and express the musical image in it; however, certain skills are needed in order to express profound experience and feelings". So, how to integrate musicals into vocal music teaching practice reasonably? The author thinks that we should discuss and re-study from the following aspects:

2.1.1 Innovate Teaching Methods and Deepen Understanding of Singing

In the actual musical vocal music teaching, the teachers should fully integrate the advantages of musicals and vocal music in class, actively innovate the teaching mode and method, and fully mobilize the students' interest points and participation, so that the students can exert their subjective initiative in the experiential environment and atmosphere, and deeply understand the "acting" and "singing" of vocal music teaching of musicals.

As for "acting": To keep pace with the times, you should get familiar with the background, creation characteristics and musical style of certain musical works, which requires the students to specifically analyze, absorb and digest the cultural connotations and musical elements carried in the works; to achieve easy understanding, you should carefully infer the lyrics, characters, stories and emotions of certain works, and this requires the students to carefully design movements, walk on the stage and imagine the situation, so as to naturally use music to tell the story to all people; to achieve rich connotation, you should instantly establish the feeling that "I am the character", which is the so-called "in character", only by this means, can you always lead the audience into wonderland, otherwise, once "out of character", emotions will be disconnected and communication will be interrupted, not to mention infection and resonance. Taking the musical *Sweeney Todd The Demon Barber of Fleet Street* as an example, when you get the works, you must capture key information such as "This is a dark and thrilling but fascinating story about love, revenge and murder in London at the end of the 18th century; the greatest creation feature is the integration of music, language, body and scenery; the rhythm of music is exciting; characters are very distinctive", so as to make the best preparation for your own "singing".

Figure 1. The Worst Pies in London Score 1

No. 3 THE WORST PIES IN LONDON
(MRS. LOVETT)

*Mrs. Lovett does not smile (and won't let shadow pass across her face)
She looks up, sniff or snort, and continues, pressing close to the music*

Allegretto spinto (♩ = 112) *(Sniffs the night into the streets)*

What's your name? What's your name? You give me such a pain!

(Wipes her hands on her apron) *(Purses Tudd's nose a trawl)*

Right, I thought you was a ghost! That's not me, that's what you done! All I want is that I

(Tudd: Mrs. Lovett dirty games) and down a pie!

haven't seen a one better for weeks! Did you come here for a pie, sir? Do forgive me if you

Figure 1. The Worst Pies in London Score 2

(Sniffs over along off a pie) *(Grips it on the cleavage (stretches on it))*

head's a bit the night light! What is that? That you'd think we had the finger! When the way that you do!

(Sniffs at corner along on side) *(Spits in strong)* *(Gawks it with her hand)* *(Gawks it on her hand)* *(Wipes it on her apron)*

— a lump o' cooking, the, you-see? That's not mine! Yes, sir! You'd! But that's not mine to be

(Sniffs down all the pie as she drops it to Tudd) *(Tudd: sniffs and gawks)*

a one so to be! Right you are, it would you like a drop of ale? Well, you, I can find it!

(Mrs. Lovett: sniffs, snorts, refuses)

Thank you, I can't! When you put a fly the water gets in! You-see!

As for "singing", the more fully prepared "acting", will lead to more flexible "singing", and the more relaxed and natural performance.

What to be emphasized to the students is that flexibility is not randomness, and relaxation is not slackness, but that the singing of musicals must tally with its own characteristics, which requires the students to have certain control over the use of breath and the adjustment of sound, because musicals may contain pop, jazz, rock & roll and other arias, and the students need to analyze and experience the characters' personality, emotions and inner feelings according to the phrases and melodies of each aria. So, in the daily rehearsal, it is required to guide the students to strengthen the use of elements such as breathing, fast and slow to enrich their singing colors. Taking the first aria of Sweeney Todd The Demon Barber of Fleet Street as an example, it is the story of Lovett, a petty dealer, who rarely had a customer during economic depression, and the most urgent thing for him was to sell his pancake to this customer. Through score 1, we can see that the first note is staccato, which expresses the surprise, excitement and eagerness of the character; then the melody goes up, with a kind of inquiry and temptation; then the melody goes down, highlighting a certain desire tendency of the character. In score 2, we also find that there is a rest after each lyrics, there is an action annotation at the rest, and the accompaniment is also changed to chord. At this time, the singer should follow the composer's action instructions and use physical movement to highlight the emotional changes or action curves of the character; in the following music transposition, we should also guide the students to actively adjust the proportion of chest, mouth and head, so as to realize the conversion of sound fulcrum position, and use different timbre and expression to further depict character image.

Only by grasping the nature and essence of "acting" and "singing" of musicals can we know how to use "singing, dancing, performing and lines" to serve the characters and stories under specific situations. Only in this way can our original musical works be more valuable, and an excellent singer can be truly discovered, recognized and promoted.

2.1.2 Update Teaching Content and Improve Teaching Efficiency

The teaching content directly relates to the teaching quality of the discipline. The teaching content of musical vocal music teaching is mainly reflected in the curriculum, the selection of textbooks and training. The comparison in course content between the Musical Department of the Central Academy of Drama (the first musical department of an art academy offering undergraduate education on musicals in China) and the Vocal Table 2.Music Department of Shanxi Vocational College of Art.

Course	Curriculum of Musical Department	Curriculum of Vocal Music Department
	Musical rehearsal and creation, musical	
Compulsory courses	vocal performance, drama basic performance, musical style dance, musical situational performance, solfeggio and ear training, etc.;	Basic music theory, solfeggio and ear training, vocal singing and chorus;
Specialty-limited courses	Introduction to musicals, musical appreciation, jazz dance, ballet, tap dance, etc.;	A brief history of Chinese music, a brief history of European music, harmonics, appreciation of national folk music, command common sense, song writing, teaching method, impromptu piano accompaniment, body, opera (musical) performance, and orthoepy;
Practice compulsory courses	Art practice, social practice on and off campus, etc.;	Post practice on and off campus campus, etc.;

It is easy to find out therefrom: Firstly, the courses set by the Musicals Department are much more extensive than the traditional Vocal Music Department; secondly, the more attention is paid to the teaching of “acting” than “singing” in the teaching of musicals. Many courses directly connect with stage practice. But this does not mean that “singing” has been neglected. On the contrary, the “singing” ability has been repeatedly honed in the teaching process and the practice of “acting.” Moreover, the “stage-centric” concept is emphasized to the students in the teaching of musicals major, stage skills are consolidated solidly through multiple courses such as drama foundation, dancing and figure, situational lines, image design, etc., so that students can fully perceive the stage atmosphere, and gradually strengthen the adaptability and control of the stage. It can be seen that differences do exist, but the curriculum setting and distribution of vocal music teaching cannot be defined or evaluated in accordance with the requirements and standards of musical theatre teaching. We should develop effective reference for the innovation and improvement of musicals teaching taking this as a reference.

In the selection of repertoires (textbooks), the arias in musicals are as vast as the ocean, and are diversified. We must comprehensively consider the overall quality and artistic potential of students, and choose some that are full of dialogue, authenticity, character, rendering, and variability for training students' performing ability. Because the soul of the entire musical can be reflected only by means of a good performing ability. For example, if you want to train students' narrative ability of articulation, enunciation, and natural rap, you can choose Goal in Avenue Q or Popular in Wicked, etc.; if you want to train the coordination, stabilization the natural voice zone,

Stability and acoustical Resonance of the students in, you can choose the Charming Night in natural acoustic area, the South Pacific or Mom, Who Gave Birth to Me in "Spring Awakening", etc.; if you want to train students' ability to quickly integrate into the role and accurately shape the character, you can choose Rottentag in Cats or I Won't Say No in Oklahoma, etc.; if you want to train students' ability to handle the rendering elements such as vibrato, portamento, breathiness, sobbing, etc., Stars in Les Miserables or Looking Forward to Your Reappearance at This Moment in The Phantom of the Theater etc. can be selected; if you want to train students to coordinate with timbre, ventriloquism and rhythm, you can consider Grease and Don Juan Or Funny Girl and so on.

In fact, having said so much, there is only one ultimate goal, which is to enable students to acquire the basic skills of integrating acting and singing from the practice of vocal music teaching of musicals. For several years, this author has been engaged in vocal music teaching in colleges and universities, and has also served as acting teaching of musicals, and I deeply feel that the learning of musicals does good greatly to vocal music teaching. Therefore, based on the above two points, the author suggests that it is very necessary for us to incorporate musicals rehearsal courses into the teaching content of vocal music as a required course, making it a key subject to break through the barriers of musicals and vocal music teaching, promoting the active linkage and effective integration of the two, thereby improving teaching efficiency and promoting overall development and integrated management of musicals vocal music teaching.

2.1.3 Strengthen Construction of Teachers and Increase Stage Practice

In this way, the foundation of learning, acting, and singing is guaranteed except for practice. The ultimate goal of learning traditional vocal music skills is acting practice. The result of reference to the unity of acting and singing of musicals is to present on stage. It can be seen that the appeals of the two are basically the same, but they are different in depth. For teachers engaged in vocal music education in colleges and universities, in the actual teaching work, sufficient energy must be invested to develop more modern, forward-looking and comprehensive teaching practices, and be good at drawing and absorbing new ideas and new concepts from different subject areas and different artistic expressions and different musical elements, and then rationally injecting them into daily teaching, leading students to experience the scripts, music, stage art, emotions, and expressions for all-round exploration and improvement.

Taking the large-scale original musicals Dream Pursuing · Youth of Dalian Art College as an example. Among the nearly 1,000 creators, 95% of them come from different faculties and majors. Those who directly participate in the practice of stage acting are all teachers and

students from vocal music major. They have integrated their passion for creation and love of music into every singing and rehearsal. They put all the skills they learned to the fullest, and finally achieved the perfect integration of the musicals teaching and vocal music teaching. This artistic work for stage has been highly praised by people from all walks of life for its novel form of expression, strong dramatic tension and fascinating music. A complete set of creation, rehearsal, and acting process not only greatly improved students' artistic perception, stage acting, and psychological endurance, but also exercised students' application ability, innovation ability, and comprehensive ability. A solid foundation has been laid for social employment with "one specialty and multiple abilities". It happens that there is a similar case, the original musical Hello, Dream, written and performed by the Conservatory of Music of Zhengzhou University, also received a good response. The college does not offer a musicals major. This creation is a brand new experience for all participants. As a new character in the play, everyone takes part in the rehearsal with some new ideas, and learns and improves through repeated crossover, running-in, discussion, and exchange. This play allows students with vocal music and dance as their main skills to taste the fineness in creation, lines, stage, and performance, and have also improved their overall quality.

These two typical successful cases of musicals vocal music teaching practice tell us that the form of drama performance has become the mainstream. If we want to comprehensively improve the quality of students and train students to get "one specialty and multiple abilities", our teaching content and teaching methods must tend to rehearse and practice more.

CONCLUSION

From the early 1990s to the present, some professional colleges and universities in China have successively offered musicals majors, aiming to cultivate China's own musicals talents. Although China's musicals industry is still in its development stage, musicals has the strong regenerative capacity and creativity, as a unique carrier of culture, art and music, reflects artistic value, educational value and commercial value in the practice of music teaching in colleges and universities, Especially in the 21st century, when we are fully cultivating talents with "one specialty and multiple abilities", we must conform to the rhythm of the times and the needs of society in our teaching, introducing the performance needs and characteristics of musicals into the practice of vocal music teaching, not only giving the traditional and single vocal music teaching a brand new regenerative capacity, but also enabling the innovation of music education to radiate a sustained, stable and healthy development momentum.

In recent years, although many colleges and universities have successively carried out musicals vocal music teaching practice, the teaching effect has not yet been highlighted due to various factors, so there are still challenges. We have reason to believe that, the teaching practice of musicals vocal music in colleges and universities can eventually overcome all kinds of difficulties and turn all challenges into motivation under the guidance of the music education innovation policy, because the greater the challenge is, the greater our chance of success will be. The magic weapon we can use for winning in this opportunity is that our teaching and learning can't aim at singing only for singing, or acting not just for acting, but express naturally and present perfectly the culture, music, stage art, and emotion conveyed by the musicals. Only by this way can the integration of music and drama be valuable, and can the talent of the singer be recognized.

Bibliography

- [1] ROBERT C. White:High School Musicals-Accentuate the Musical and Eliminate the Voice abuse.[J].Music Educators JournalVolume 64, Issue 9. 1978. PP 27-33
- [2] BROUDWAY BOUND: Teaching Young Musical Theater Singers in a College Training Program[J]. Journal of the New York Singing Teachers' Association, March-April 2013.11-15
- [3] DK.Musicals: The Definitive Illustrated Story. DK publishing, 2015:171,308-309,212-213.
- [4] ANDREW I. W:The phantom Of The Opera Movie Selections,Hal Leonard Publishing Corporation,2018:48
- [5] TAYLOR M:Singing For Musicals.The Cro wood Press,2008:8-12
- [6] MCKEE ALISON L:'Think of me fondly': Voice, body, affect and performance in Prince/Lloyd Webber's The Phantom of the Opera[J] Studies in Musical Theatre, 2013, 7(3)
- [7] MARSHA Siefert:Image/Music/Voice:Song Dubbing in Hollywood Musicals.[J]. Journal of CommunicationVolume 45, Issue 2. 1995. PP 44-64