



# Music in the Life, Life in the Music

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# Keynote Speeches

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The Path to Yungpyeong  
of Music Enjoyment

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**Hongsoo Lee**

Korea National University of Education,  
Republic of Korea

B

Reflections on Music Education  
Research:  
A Personal Reflection

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**Gary E. McPherson**

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Traditional Music in Modern Life:  
Hong Kong Cantonese Opera as an  
Example

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My Happy Memories  
of APSMER

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# The Path to Yungpyeong of Music Enjoyment

Hongsoo Lee

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## Abstract

To teach the core of music, we need to prepare the communication-centered aesthetic experience and the inquiry-centered principle learning. It helps students engage in independent activity, improve the musical capacity in having aesthetic inspiration and understand principles of music creation and communication. To realize it, I suggest the followings. 1. Music instruction focusing on artistic experiences 2. Classes providing opportunity to experience aesthetic inspiration and music sharing and to learn communication principles of music. 3. Classes providing opportunities to acquire acceptance / expression abilities and to explore the principles of music creation. 4. KMES : creates evaluation system of music instruction / conditions. Professors : motivate pre-service teachers to enjoy art music, provide opportunity for various activities and musical instrument practice. Teachers : activate school choir / ensemble activities, lead students to experience a high level of musical inspiration. Participants abroad : please share ideas about teaching methods focused on aesthetic experience of music, activating school orchestra, and importance of learning solfeggio.

*Keywords:* fine art music, aesthetic experience, principle learning, evaluation system, ensemble activity

## Introduction

These days, I'm enjoying a life of repentance. Looking back does not correct the mistakes of the past, but it makes me aware of my problems and foolishness at present. Thanks to repenting, I am aware of my faults of the past and have discovered tips for finding and teaching the core of music in class. I know it is foolish to only open my eyes to true education now! But I'm just glad to figure it out even though it is too late. My biggest fault was that I tried to teach for my satisfaction what I wanted to teach or what students liked, regardless of the goals of subject. In class, I had not made the students the priority, even though I proved a little bit of my merit, I did not help students musically experience something extraordinary. My desire and activities were so great that I was excited, but my students' abilities and internal natures were not respected, and their musical activities were shrinking. It's hard to call it music education. It was because of my egomania. Usually I said "I know music a lot and I am good, so you learn from me and follow me." It was a trap that I had dug and fell into.

To truly succeed in education without conceit, we have to study carefully until our teaching experiences grow and to humbly reflect on the foundation of music education. And it is necessary to prepare to provide communication-centered aesthetic experience and inquiry-centered principle learning that are indispensable to growing students. Instead of

learning passively the music pieces and theories presented in textbooks, the students should engage in their independent musical activities that embrace the art music, so that they will recognize the deep connection with daily experiences, feelings and thoughts. Through such activities, we have to help them improve their musical capacity while having aesthetic inspiration, and to lead them to understand the principles of music creation and communication.

However, there are many factors that hinder the normal instruction inside and outside of classrooms. In recent conversations with music teachers, I found that many of them lost their strong will and beautiful aspiration they had early on and they had difficulties with the current situation of music in schools. It means they were falling into another trap that our community had dug for a long time. So now is the time to find out the factors that impede normal music education and solve the problems.

### **Problem diagnosis**

There are internal and external factors that hinder normal teaching and learning. In the case of music, internal factors seem to be more important. Many teachers influenced by some educators' misconceptions and arguments misunderstand the inherent subject and their own duties, resulting in a weakened spirit for music education and a passive attitude. The main impediments from my perspective are summarized as follows.

First, in the music education community the awareness of the educational effects of art music works and activities and the passion for aesthetic music education has weakened. As a result, the root and trunk of music subject is shaking by the increasing classes where students relax and listen only to their favorite music and sing just for fun.

Second, the designs and implementation of music classes are focused on teaching musical pieces, objective expressing activities, and passive listening, so the classes can not bring musical aesthetic inspiration and provide faithfully music sharing experiences and communication principle learning.

Third, the music curriculum is not well structured, linking activities and contents according to the grade-level hierarchy. So it makes teachers overlook the gradual acquisition of basic skills and neglect inquiry learning about music creation. And it is blocking the continued growth of musicality based on the developmental expectations of each grade.

Fourth, we do not pay much attention to examining the reality of music education and promoting development for the future. And recently there is a tendency to weaken the awareness of the importance of teacher's music performance abilities and to reduce pre-service teachers' musical activities and opportunities for musical instrument practice. So I am concerned that such situations will negatively affect the capacity and confidence of teachers,



the qualitative development of music instruction, and limit the improvement of environment and conditions.

### **Practical tasks for normalization of music education in Korea**

Our mission is to enable students to enjoy artistic inspiration while communicating the import and beauty of musical works, to learn the methods and skills through musical activities, and to learn the principles of music creation and communication. Therefore, I would like to propose the ways to eliminate the obstacles and to solve the problems.

#### *First, music instruction focusing on artistic experiences*

The works of art are based on what the creator has experienced and imagined in his life. The human lives become the center of the works and they become the music and return to the inside of persons. They have good wills and beautiful aspirations. A work of art is established when its contents and methods are worthy, meaningful, and beautiful, and it exists for itself, having good influences in terms of emotion, understanding, and human character on the person who experienced it. People want to develop and become happy through the enjoy of art, especially through the enjoyment of art music. There are many people whose lives are enriched and become happier through the enjoyment of art music.

Is it easy for art music to achieve that level? Of course not. But the potential of that happening with art music is very high. This is because the educational utility of art music is greater than that of any other kind. And it is more so because the class time is allotted to the minimum. And most of all, it is because art music is an area where one experiences value, meaning and beauty as one at the same time. It promotes the inspiration, excitement, and joy of each person through various methods and mechanisms. And it is a world that reflects realistic life and expresses the infinite beyond this world. Have you ever had a moment of feeling, thinking, imagining, and insight deeper than when you explored the import and beauty of art music? Have you ever experienced a moment when your heart is more alive? In this age when the attention and use of the world is focused on chat GPT, what students need to do more in schools is to practice feeling, thinking, imagining and gaining insight about value, import, and beauty.

It is the competence and passion of teachers that leads students to experience aesthetic inspiration in music class. Therefore, teachers should prepare with vocal and instrumental expression skills and be able to compose and arrange music. And they should be able to appreciate various kinds of music deeply and have passion for art music. Teachers' competence and passion are expressed in their voices, facial expressions, and gestures in the class. When that happens, the student is impressed through the vibration of the sound in the

ears and the artistic image in their chest which being moved by the musical sincerity of the teacher. If the teacher says “you learn musical pieces and theory in class, but go to a concert to be moved”, it is far from the inherent nature of music education. There may be various types of musical pieces and activities that students prefer, and it is necessary for teachers to accept them. However, music and activities chosen from them should be appropriate to the teacher's intention and the number of times should be minimized. The class time is too short to waste the teacher's competence and enthusiasm for the fun and excitement that students want. The basic and core of music education should be the experience and learning of art music works.

*Second, classes that provide opportunities to experience aesthetic inspiration and music sharing and to learn the communication principles of music*

Seong-jin Cho's piano recital is attended by a large audience. And pop music performances attract more people. If a popular music audience can understand art music, it will also be able to enjoy symphonic music. There's an important gap there. Anyone who has learned the principles of communication while enjoying aesthetic inspiration with art music works in school will be able to enjoy traditional music and popular music also. However, it is difficult for people who enjoy any specific music without learning the principles of musical inspiration and communication to deeply enjoy art music. It is difficult to make qualitative enrichment in overall life with poor aesthetic experience.

Evolutionary anthropologist Dae-ik Jang analyzes the problem of selective empathy and says “it is necessary to expand the scope of empathy to an external group, not just one's own group, in solving social conflicts (Radius of Sympathy, 2022).” It means if you stick to your own field, your ability to empathize will weaken and limit the development of the field. Therefore, those who educate art music should open their minds to traditional music and popular music. And those who teach traditional music and popular music should learn the principles of music in studying the essence of art music. However, there are still many music educators who are interested in specific kind of music and the amount of its theory being taught, and such attitudes are causing the stagnation of music education. Music of all eras, regions, and genres should be the object of experience in school, but it is not necessary to teach all kinds of music in the same manner.

We have to select works that are deeply related to the student's feelings and thoughts and that have a great educational utility. Students can learn the principles of music sharing while practicing such works independently. To do this, teachers should be able to select elements to share and experience through musical pieces and activities in classes.

If teachers can grasp these musical elements and behavioral elements structurally, they will be able to select the elements that should be emphasized in each grade and intensively teach them.

- Musical elements to share :
  - import (material / content), beauty (quality), communication (function)
- Behavioral elements to experience :
  - First inner action : feeling, thought, imagination
  - Second inner action : acceptance, insight, judgment
  - External action : imitation, expression (singing / playing), creation

*Third, classes that provide opportunities to acquire acceptance / expression abilities and to explore the principles of music creation*

In order to accept and express music, various senses, emotions, abilities, and comprehension are needed. It means that there are many skills, concepts and principles to learn in music classes. If we only teach a song and neglect the practice of skills and the inquiry of principles of music creation, it becomes half education. Therefore, we have to help students to enjoy the practice basic skills and to explore the principles of music. By helping them understand the principles of creation and communication of music works, they should be able to enjoy the import and beauty of art music. To do this, teachers should be able to select elements that will allow students to practice and learn in music classes.

If the curriculum is elaborately structured according to the grade-level hierarchy of learning elements and connection of activity elements and teachers can properly select the elements for classes, the basic abilities and the music principles will be faithfully taught. And the musicality of students will continue to develop.

- Skill/Ability Acquisition Elements
  - Basic abilities : sense of sounds (length/height/loudness/tone color), music reading/writing
  - Basic skills : basic skills of singing and playing instruments
- Concept/Principle Learning Elements
  - Concepts of Musical Components,
  - Principles of Music Creation (image painting, formal structuring, painting in form)
- Acceptance/Expression Learning Elements
  - Appreciation (inquiry/understanding/acceptance), Method of Singing/Instrumental Expression,
  - Imitation/Creation Method

*Fourth, suggestions for Korean music educators and symposium participants abroad*

Music educators in Korea have enough musical talent and teaching ability and all schools are fully equipped with facilities, musical instruments and equipment for music instruction. However, we are not carefully evaluating the performance of music educators and educational

conditions, and we do not make much effort to promote development based on it. So, I suggest the leaders of KMES create a system of evaluation to conduct periodic self-evaluation by teachers. The results will help complement teachers' competencies, curriculum study, and supplement the music facilities and instruments.

I hope that the professors strongly motivate pre-service teachers to enjoy art music, and provide them opportunities for various musical activities and to practice musical instruments to strengthen their capacity. And I sincerely hope that teachers will further activate school choir and ensemble activities and especially demonstrate their teaching skills to the fullest extent in leading students to experience a high level of musical inspiration.

And I hope that symposium participants abroad share their ideas about teaching methods focusing on the aesthetic experience of music, activating school orchestra, and the importance of learning solfeggio.

## **Closing**

I support Choseon Scholar, Gwang-jo Cho's 'Yungpyeong(용평 隆平 advancing highly and equally) Thought' as a social ideology and sympathize with Herbert Karajan's 'Aspiration to spread classical music' as a cultural orientation. Although Cho failed to achieve his will due to involvement in a political affair, his ideas are still shining today. Karajan expanded the world of music enjoyment with excellent performance and LP, CD and DVD production.

The desire of all people to enjoy a more advanced life is the common desire of mankind in all eras, and education is at the forefront of that orientation. Music education deserves to be a part of it. Teaching music successfully does not change the student's inner world or social structure, but it can be the beginning of change. If we teach a song without having interest in the inner growth of students and the development of society, the lesson results in self-satisfaction. But if we teach music with good will and beautiful aspirations, it can lead to changes in students, societies and humanity.

Beautiful boy pianist Yoon-chan Lim says, "Music is necessary for humans because it is one of the rare truth in the world." What a lucid declaration that is! Just as Beethoven's music is valid today when everyone is enthusiastic about newer and more practical things, art music awakens the core of human beings and their lives and makes them happy. In addition, it helps students to build a foundation for enjoying various arts by helping them to grow musically.

They say "Every art is a flame that the creators burn themselves", but we are not asking students light flames, but to plant the seeds of art music in their hearts. If we do our best to fulfill the role of music educator, who can say that they can enjoy a more sublime life than that? I hope you can enjoy such a holy calling and the most sublime life. Thank you!

# Reflections on Music Education Research: A Personal Reflection

Gary E. McPherson

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## Abstract

This keynote presentation provides a reflection of my career and some of the main research interests that have shaped my work as a music education researcher within the Asia Pacific context. It aims to provide a general introduction to important considerations for music education and music education research by stressing how music teaching and learning is enhanced when teachers stress the importance and usefulness of all learning tasks to their students, make development visible to students by stressing where they are, where they have come from, and where they are heading in the future, design their teaching to focus on *why* in addition to the *what* and *how* of their teaching, and strive to satisfy their student's psychological needs, especially in terms of an authoritative style of teaching that is receptive to each child's individual needs and personal learning agenda. Added to this, our advocacy message can be enhanced by showing how music education develops each child's natural abilities and makes a unique and distinctive contribution to every child's overall personal development and school education.

*Keywords:* Music education, visible learning, self-regulated learning, self-determination theory, psychological needs, music education advocacy.

## Introduction

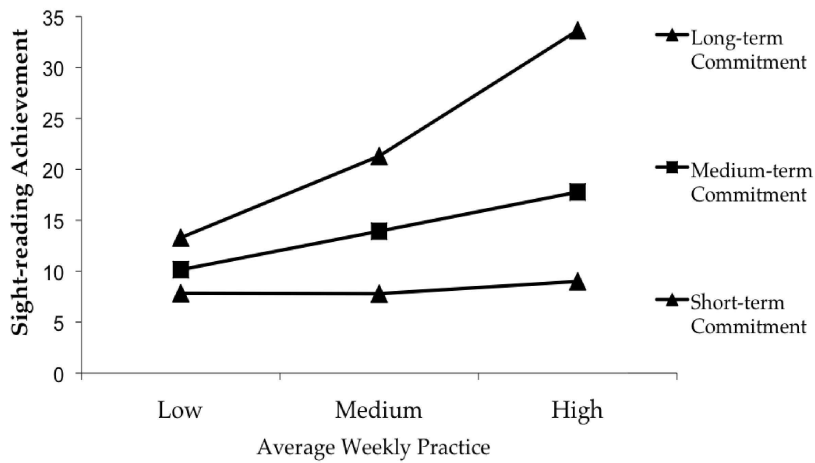
I completed my PhD in 1993 and have fond memories of meeting Tadahiro Murao in Nagoya, Japan a year earlier where I gave my first international paper for ISME's Research Commission and the ISME World Conference in Seoul one week later. A couple of years later Tadahiro Murao and I were connecting with Hong Soo Lee to establish APSMER, as a means of developing music education in the Asia Pacific Region. We were all passionate about developing high quality music education research in our region of the world and helping young music educators to develop their craft as researchers.

With this presentation I would like to reflect on my own research as an academic working in the Asia Pacific Region. The early years of my academic life involved numerous solo articles. However, to be productive, I have always felt that a researcher needs to link up with other researchers in their area and, where possible, collaborate with them on more extensive studies and projects than is possible for one person to undertake. In 1996, I was fortunate to receive the first Large Australian Research Council (ARC) grant ever awarded for a music education project. About 18 months earlier, I gave a paper on my PhD at an ISME Research Committee symposium in Florida (USA), and later that same day, Jane Davidson, who was working in the

United Kingdom, gave a remarkably similar presentation to mine. Wem had been working on virtually identical research questions with a similar group of high school students, and neither of us knew the other was working on the same topic. I remember having a long conversation with Jane after our presentations. We decided to submit an ARC grant together the next year, and to our amazement, the grant, which sought to document the musical progress of a group of primary school students from before they started learning an instrument, until the end of their third year of learning, was funded. We received a couple of follow up grants to continue following these students, even those who ceased learning their instrument, so had a chance to follow these individuals for about 14 years. At the time, and still today, nothing like this longitudinal study has been attempted in music (see further, McPherson et al., 2012).

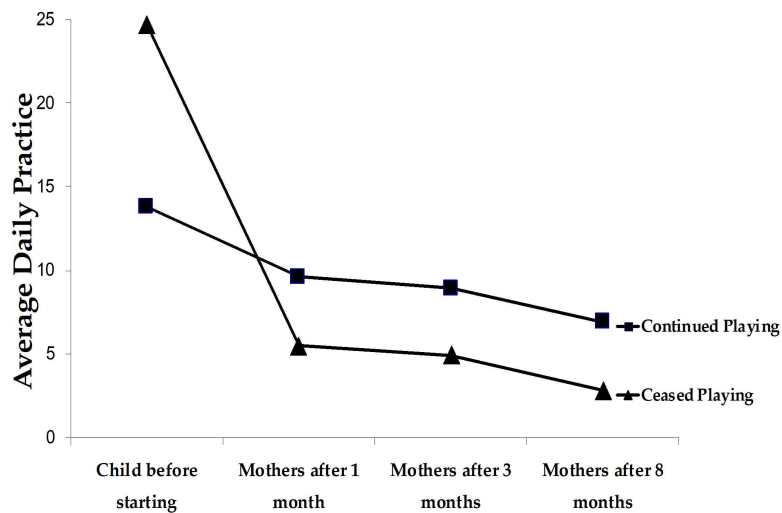
With the above comments in mind, I'd like to now mention five unexpected findings from my research studies with children. These are just some of the many things I, and many other researchers have learned across the past four decades. For me however, each finding addresses a critical aspect of changes I would like to see in future music education.

My 14+ year longitudinal study with hundreds of Australian school children learning musical instruments has been published in many articles and books. But one finding that made me stand up and think is shown in Figure 1. This figure shows the strength of belief that children already hold before they start learning, and that they bring to their very first music lesson. In the figure, the children's practice across the school year (as measured by their mother's reports of how much practice they were doing across various points in the school year) is compared with their achievement at the end of their first year of learning. The line showing short-term commitment where those learners who, when asked to explain "How long will do you think you will learn your instrument" before starting their instrument, reported that that they would give music lessons a year or two to see how they went. Students who reported medium-term commitment were those who spoke about playing their instrument until the end of high school (and often saying that when they leave school, they probably wouldn't have enough time to continue playing). Students who expressed a long-term commitment to playing were those students who, even before their first instrumental lesson, expressed a more intrinsic desire to play their instrument beyond school or their entire lives. As can be seen in the results, the children who flourished, in terms of their performance abilities at the end of the year, were those who held more positive beliefs about learning music even from the outset of their learning. Why is this the case? How were these beliefs formed before any exposure to music? For me, the reason lies in the children's view about the importance and usefulness of music as a subject to learn and experience, something that I will explain further later in this paper.



**Figure 1.** Beginning instrumentalists' commitment to learning, practice and achievement

Another finding with these same child learners provides insight into young music learner's desire to commit to their learning. In Figure 2, we can see that those students who ceased learning, typically overestimated how much practice they would do in their initial interview, held one week before they started learning their instrument. Once the reality of learning commenced, their parents' reports show that they typically undertook about half the daily practice of those who continued learning into their second and third year.



**Figure 2.** Predicted versus actual practice across first year of learning

Related to this finding is evidence showing NONE of the children who received *extrinsic* reinforcement, in the form of financial rewards such as pocket money from their parents to

complete practice, continued learning music beyond their first year of learning. Extrinsic reinforcement in any way negatively eroded their desire to learn music.

And related to this finding is our evidence also that some of the most effective music teachers who seemed to be most successful at turning their students on to music – that is, developed an intrinsic desire to learn music – seemed to be those who used praise and encouraging comments sparingly, and when they did, their praise was intense, and of the type that Bob Duke and Amy Simmons (2006) have beautifully expressed in their seminal article on the teaching of renowned university level studio performance teachers. Extending this view further, a couple of the music teachers who seemed to obtain the best results and have the most loyal and devoted students, were those who not only used intense praise but did so in a way that made it clear to the student where they had come from (i.e., comparing previous performance with current performance), what they could now do, and what goals they might set themselves for mastering even more demanding challenges into the future. This is exactly what John Hattie talks about in his “Visible Learning” books (Hattie & Clarke, 2018; Hattie & Zierer, 2018); that is, seeing learning as a journey, and development as having reached a particular point along this journey.

This reminds me of yet another finding from the same research. At the beginning of our study, about 80% of the mothers of the seven to nine-year-old learners reported reminding their children to do their music practice and their school homework. By the end of the first school year, about 80% of mothers continued to remind their child to complete homework but reports of reminders to do music practice had dropped below 50%. In our analysis of this result, we suggest that many of the mothers gave up on their child’s ability to learn an instrument when they perceived (often incorrectly) that they were struggling to play certain exercises or pieces or were unwilling themselves to invest the time needed to encourage their child to persevere. They seemed to have little idea of where the musical journey might take their child, other than simply playing the instrument in the school band and participating in music classes.

One of the most powerful theories I have studied in recent years has been collated by John Hattie who, as mentioned above, sees learning as a journey and development as being at a particular point along this journey. In his books, Hattie starts with an explanation of what he sees as a major problem in education. Drawing on the work of American motivator and writer Simon Sinek (2009), Hattie shows that great teachers inspire their students to act and achieve this because they know there are only two ways of changing behaviour: manipulating the learner’s behaviour or inspiring the learner to strive even harder (see McPherson & Hattie,



2022).

When we tell learners what we want them to learn and how they can go about learning it, the emphasis is on manipulation and the goals we set are usually about something external to the learner, such as succeeding in a specific performance, solving a technical challenge, or gaining a high grade at the end of the school year. When we start by first asking ourselves *why* however, we are contextualizing learning, by placing the emphasis on the *purpose, cause, or belief* inherent in the learning event. For example, starting with *why* would include discussing with the learner the purpose of the task being assigned or how mastering the skill would allow the student to be able to tackle or solve other technical or musical challenges. Starting with *why* also focuses the learner on bolstering a personal belief in themselves and what they can achieve into the future. So, instead of shaping lessons by thinking about *what* we want to teach and *how* we will teach this, we should instead start by asking ourselves *why* we are doing this lesson and making this clear to our students as well.

The above explanation is essentially about how inspirational teachers think about their goals as professionals. At the heart of this form of reflection is our passion and enthusiasm for wanting to make a difference to the musical development of the students we teach and how our aspirations as music educators can be based upon a simple philosophy of action.

Over the course of my career I have been heavily influenced by two other theoretical explanations. For me, *self-determination theory* and *self-regulated learning* provide the means to study, explore, and explain aspects of students' motivation and the quality of how they persist and focus with their efforts.

Since the 1970s, Self-determination theory (Ryan & Deci, 2002) has been one of the preeminent explanations of human motivation. This theory contends that humans naturally seek growth through interactions with their social environments, and this growth is nourished by the fulfilment of three basic psychological needs: the need to feel effective in interacting with the social environment (*competence*), the need to feel accepted by others (*relatedness*), and the need to feel that one's actions are aligned with one's interests and sense of self (*autonomy*).

In other articles I have explained in detail how these three human psychological needs permeate successful learning. To thrive in a learning environment, students need to feel competent, have mastery experiences, and feel connected with their teacher and fellow

learners. One recent collaboration I have undertaken with Elisa Kupers (University of Groningen, the Netherlands; Kupers et al, 2014, 2015) and a great deal of other educational research shows how the typical *authoritarian* style of teaching (where students are not given choices and merely follow the teacher's directions) triggers copying of the teacher, and less meaningful interactions between teacher and student. In contrast, *authoritative* styles of teaching (where students are encouraged to dialogue with the teacher and the teacher is receptive to their individual needs) trigger student engagement, curiosity, persistence, and more positive values about learning music.

*Self-regulated learning* helps us understand the cognitive, affective, and behavioural processes involved when learners plan their work, approach difficult or novel tasks, master new techniques, and reflect on their progress (McPherson, 2022; McPherson & Zimmerman, 2011). Self-regulated learning is a useful explanation of how the quality of learners' efforts can be improved by providing a context-specific set of processes that they can draw upon as they promote their own learning. These processes occur in a cycle of forethought (setting goals, planning strategies), performance (executing strategies, observing progress), and self-reflection (evaluating performance, attributing performance to strategies).

These two theories have framed much of my research. One general conclusion that has become clear to me on many occasions and in many circumstances, is that students who are learning music tend to give up if they are unable to imagine themselves as 'musical' into the future. When a child's understanding of a certain instrument they are beginning to learn is restricted to the school ensemble or the studio teacher's playing of this instrument, without any wider, more general awareness of the possibilities of playing the instrument outside school or well into the future, then that child is destined to think that their learning is just for now, is dispensable if something more important conflicts with this learning, or that all the effort isn't worth the cost of spending time mastering the activity. Similarly, if classroom teachers don't explain how learning a new song is more challenging to master than works they performed previously and builds new knowledge, or how it will set the scene for them to progress to more advanced levels of experiencing music for themselves and with others into the future, then students are equally likely to view music as less useful and important compared to other subjects.

This last point is something I have spoken about many times. As an area of learning, music is too often seen as a special gift or routine capacity by the general public, especially those who have not experienced a musical education themselves. Many people find it hard to explain the

amazing contribution and output of Wolfgang Amadeus Mozart, John Lennon and many other musicians across time. Such misconceptions about the nature of musical ability then give rise to a general misunderstanding about the importance of music in children's lives. This becomes evident in the way the so-called core or academic subjects in schools, focused on literacy and numeracy, are seen by the general public as indispensable for daily life and essential for future employment. In contrast, music and the arts are too often represented within school education as subjects that are for recreation and cultural development (and therefore not useful in a practical way).

My research with colleagues working on a large-scale research project in nine different countries shows this clearly (McPherson & O'Neil, 2010). What we found with a sample of more than 30,000 students in very different school systems (i.e., Australia, USA, Mexico, Israel, Finland, Hong Kong, China, Korea, Brazil) was a great deal of consistency in the beliefs of children (from school grades 4 to 12) when they were asked to compare how interesting, enjoyable, important and useful their music learning was in school, compared to other subjects (e.g., mathematics, science, languages, art, social science). In general, across all countries, students reported that music was more enjoyable and interesting in the early years of their schooling than their 'academic' subjects. Distressingly, in all nine countries they also reported, across all levels of schooling that music was far less important and useful to their education than the 'academic' subjects. Alarming, this was even true for students who were learning instruments in addition to taking classroom music. Such results give us a sense of why music educators need to do more to counteract students' misconceptions about the purpose and value of music in their education.

One way of doing this is to focus students' attention on questions that move beyond asking 'what do I know?' or 'what should I know?' to engage them in more reflective thinking about musical values by asking the question '*why* might this knowledge be important or useful?' To quote from one of our articles (McPherson & O'Neill, 2010) "Values serve as points for orientation through the diverse knowledge that exists in our world. Values contribute to the way that knowledge is constructed, used and exchanged, both now and in the future. And, of course, values influence all sorts of decisions that individuals make about music learning, such as whether or not they will continue with lifelong music learning, whether or not they will attend concerts and what kind of concerts they will attend, whether or not they will want their own children to learn music, and whether or not they will support the arts and music in the schools and communities in which they live" (p. 34).

## **Music in general education**

I hope the above comments provide a framework to now examine the nature of music in children's lives, and the value and importance of music within education. My life as a university academic and researcher has had a parallel career as an active member of professional societies, particularly the Australian and International Societies for Music Education. During my time on the ISME Board and as President, I travelled to over 20 countries to participate in forums aimed at advocating the importance of music in education. My advocacy talks typically cited statements in the United Nations declaration of Human Rights and Declaration of Children's Rights, along with the UNESCO Arts Education Road Map (2006) to show how creative and cultural development should be a basic function of education and how access to arts education is a universal right for all children. These *rights* have been mentioned in various ways and in various contexts (in fact, I was interested to see the articles from these declarations cited in the mission statement of our 2019 conference). These statements provide powerful support for our discipline in communities and in education. However, *rights* are not *reasons* and so my work as a researcher, like many others working in this area, has attempted to provide evidence of a kind that others outside our profession (especially educational leaders) will understand sufficiently to then appreciate the value of music in education.

I am unconvinced by research which supposedly proves a direct link between learning music and causal changes in children's literacy and numeracy. All too often, we as music educators have jumped on the band wagon to cite these studies as direct proof of the importance of music education in schools, and all too often the "music makes you smarter" slogan has come undone when the results cannot be replicated or are so narrow that they are meaningless in a general educational context.

Yes, changes occur in the brain structure of children who have been exposed to learning instruments and the earlier instruction begins the more different the brain's architecture. And yes, a handful of the more robust studies have shown how highly engaged music students (who have learned instruments for multiple years across elementary and high school) benefit from their music learning by being academically over one year ahead of their peers (Guhn, Emerson & Gouzouasis, 2019). Such types of evidence support the argument that music participation does strengthen academic achievement and therefore, that eroding music in schools may have negative consequences for children's general academic development. But these results need to be understood in the context in which these studies took place.

I remain unconvinced also by researchers who suggest that genetic influences do not impact on the development of musical talent, and that there is no evidence of fast tracking, because reaching a certain level of talent entails having accumulated a defined amount of practice. These ideas are easily debunked in research from various authorities.

Anyone who has read my work will know that I have attempted to outline how gifts (those natural abilities we are born with that appear spontaneously or become evident during a child's early years, and develop further after birth as a result of exposure and nurturing) develop alongside various environmental, intrapersonal and developmental processes to form various types of musical talent, such as being able to compose, improvise, and perform music. Many of my publications have adapted Gagné's (Gagné & McPherson, 2016) differentiated model of giftedness and talent to explain general musical development through to that of musical prodigies (McPherson, 2016). These, and many other publications by Gagné define two basic domains of natural ability:

- Mental: *Intellectual* (general intelligence, fluid, crystalized reasoning, verbal, numerical, spatial, memory), *Creative* (inventiveness, problem-solving, imagination, originality), *Social* (perceptiveness, interactions, social ease, tact, leadership), *Perceptual* (vision, hearing, touch)
- Physical: *Muscular* (power, speed, strength, endurance), *Motor Control* (speed, agility, coordination, balance).

One way to explain why music is important in the education of all children (and therefore in general education) is to focus on these natural abilities and how music can be used to develop each of them. In my keynote I briefly surveyed each of these and pointed to a couple – such as perceptual (hearing) in which explanations of communicative musicality, singing (which produces dopamine – the feel-good chemical), and mimicry (being able to reproduce others' music performances and pick up the specific musicality of an interpretation) are some of the unique ways music impacts on a child's development. In my opinion, music is a subject that can impact the full range of natural abilities and do so in a way that is distinctly different to any other area of learning.

School systems throughout the world use different terms and approaches to frame their education curricula. One that seems to be particularly pervasive however, surrounds the education of the 'whole child'. Even though explanations differ in the range of skills, knowledge, understandings, and attitudes that define this explanation, many discuss 'whole

child' development in terms of the intellectual, creative, social and physical development of the child. Over the past couple of decades there has also been much emphasis on 'being in the world'; that is, the role of schools to develop a sense of social justice, spirituality, respect for others and self-knowledge.

Table 1 summarizes the areas in which I believe music makes to children's general education according to the natural abilities and 'whole child' concepts mentioned above. It also lists the obvious ways numeracy and literacy contribute to children's education. For me, the contribution of music in general education is obvious when we think about education in this way. Further research will help identify the unique ways music contributes to all of these attributes and many others, but for now, we do have sufficient evidence to assert that music is of fundamental importance to every child's education.

We teach children to think in words, numbers and thoughts, and we should equally ensure opportunities for them to develop their abilities to think in sound. In a world where about 85% of everything we have learned is mediated through vision, music plays an extra special role of extending our capabilities to think well beyond the obvious and to develop senses that otherwise may not be developed. Many music educators believe music is an integral part of our human design, that the way we experience music is part of our evolutionary inheritance (i.e., we are all born musical), that music brings people together and strengthens social bonding, that group music making promotes social behaviour and cooperation, that music helps us develop and express a sense of social, cultural, and individual identity, and that we use music throughout our lifespan to self-regulate ourselves and our emotions as a natural form of therapy that enriches our lives, and lifts our mood. Brain scans show that many parts of the brain are activated when people are actively engaged with music. Providing a sequenced and balanced music education for at least part of a child's school education is therefore of fundamental importance to the development of their unique natural abilities and 'whole child' development.

**Table 1.** The contribution of music in developing children’s natural abilities and ‘whole child’ education

	<b>Natural Abilities</b>	<b>Whole Child</b>	<b>NUMERACY</b>	<b>LITERACY</b>	<b>MUSIC</b>
<b>Intellectual</b>	Reasoning	Reasoning	✓	✓	✓
	Verbal	Verbal		✓	✓
	Numerical	Numeracy	✓		✓
	Spatial	Spatial	✓		✓
	Memory	Memory	✓	✓	✓
<b>Creative</b>	Inventiveness (problem solving)	Creativity	✓	✓	✓
	Imagination	Imagination	✓	✓	✓
	Originality		✓	✓	✓
<b>Social</b>	Perceptiveness	Compassion			✓
	Interaction	Social skills			✓
	Tact				✓
	Leadership				✓
<b>Perceptual</b>	Vision		✓	✓	✓
	Hearing			✓	✓
	Touch			✓	✓
<b>Muscular</b>	Power	Physical development			✓
	Speed				✓
	Strength				✓
	Endurance				✓

### **Concluding statement**

I am hoping the above paragraphs provide a general introduction to important considerations for music education and music education research. Some of the more important take home points are that music teaching and learning is enhanced when teachers stress the importance and usefulness of all learning tasks to their students, make development visible to students by stressing where they are, where they have come from, and where they are heading in the future, design their teaching to focus on *why* in addition to the *what* and *how* of their teaching, and strive to satisfy their student’s psychological needs, especially in terms of an authoritative style of teaching that is receptive to each child’s individual needs and personal learning agenda. Added to this, our advocacy message can be enhanced by showing how music education develops each child’s natural abilities and makes a unique and distinctive contribution to every child’s overall personal development and school education.

There are many things that a child deserves to learn and acquire across the years of schooling to flourish. Many ask which of these do they need through formal education within a crowded

curriculum. For me, one would definitely be music.

## Author note

This paper is based on two other publications:

Bembenutty, H. (2022). An Interview with Gary E. McPherson: The Pioneer of the Development of Self-Regulation Music Expertise. *Contemporary pioneers in teaching and learning, Vol. II* (pp. 173-196). North Carolina: Information Age Publishing.

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# Traditional Music in Modern Life: Hong Kong Cantonese Opera as an Example

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## Abstract

Traditional music has been facing different challenges in the modern world, which are hindering the existence and transmission of the genres. While traditional music reflect human culture, vanishing of a specific genre may bring to a loss of the specific relevant culture. How to preserve and transmit traditional music has become a pressing issue which is related to global diverse culture. This article addresses the transmission issues of Cantonese opera in Hong Kong and report some research projects related to the issue. Research projects can be categorized into two: teaching in schools and modes of professional teaching for artists. Suggestions are generated from the studies for further enhancement of traditional music in the modern life.

*Keywords:* Cantonese opera, transmission, traditional music, music culture, Chinese music

## Background

Global traditional music has been facing a series of issues related to transmission and sustainability. After reviewing 14 chapters on transmission of traditional music, Leung (2018) pointed out that there are four trends that affect the sustainability of traditional music. The first trend is formalization in transforming contexts. Traditionally folk music was transmitted through informal learning settings, while today we often see formal learning settings such as schools and higher institutions. However, teachers may not be competent and skilful in transmitting the genres with an authentic style and pedagogy. Politicization in transforming contexts is the second trend which reflects that some countries may promote their traditional music in order to promote their soft power and attractiveness for tourism and economic growth. However, traditional music might be performed in unauthentic ways for attracting tourists.

The third trend is westernization in transforming contexts. It is often to see traditional music transmitted in university programs. Since higher education is originated from the West, the pedagogy in those conservatories has been westernized. Consequently, teachers teaching traditional music tend to employ westernized pedagogy rather than their own authentic pedagogy, which may hinder the preservation of traditional music and pedagogy. The fourth trend is modernization in transformative contexts. This trend is related to politicization and westernization while traditional music may be used to support political economic and goals.

Employing technology in teaching and learning traditional music is a common way of modernization. However, the original musicality of traditional music may be distorted by digitization and recording. In sum, traditional music has been involved in the problem of sustainability; it is difficult for teachers and researchers to teach, transmit, and preserve traditional music in the modern world. How to preserve the authenticity of traditional music and pedagogy through transmission is of high importance. This article will use the Cantonese opera in Hong Kong as an example for discussion on how to enhance transmission and sustainability.

## **Cantonese opera**

Cantonese opera (known as *Yueju* opera) is one of the approximately 400 Chinese opera genres. It has been popularized in Guangdong and Guangxi Provinces including Hong Kong and Macao. In 2009, Cantonese opera has been included in the list of UNESCO Intangible Cultural Heritage<sup>1</sup>). Consequently, the Guangdong and Hong Kong governments have been valued the preservation and transmission of the genre to ensure the cultural heritage could be sustainable. This article aims to introduce the genre and discuss how it could be sustainable in modern life through various channels of transmission with some research projects as examples. Traditional art forms from the globe may share the views in the case of Hong Kong Cantonese opera so as to consider their sustainability.

Cantonese opera has gone through a lengthy history. During late 19<sup>th</sup> Century, Cantonese opera has been performed in rural areas in Guangdong Province for ritual purposes (Chan, 1991). In the early 20<sup>th</sup> Century, leading troupes performed in big cities including Guangzhou, Hong Kong and Macao at various theatres for more formal performances (Ng, 2015). In addition, Cantonese opera performances were commercialized with keen competitions among the troupes and artists. It became the major entertainment in cities with very few competitors.

The 1920s to 1960s could be regarded as the golden age of Cantonese opera. Numerous eminent artists stepped on the stage with individual personal styles, while many theatres were established to facilitate the industry. After the World War II, movies from the West came to Hong Kong, which was a keen competitor with a much lower fare. Consequently, live performances of Cantonese opera were significantly decreased while many artists join the movie industry to produce Cantonese opera film (Lai, 2010).

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1) See <https://ich.unesco.org/en/RL/yueju-opera-00203>

The Cantonese opera was not popular during the 1960s to 2000s as before. Apart from the western movies, western and Taiwanese popular songs were also imported. In 1967, the Hong Kong Television Broadcasting Company was founded to provide free television programs. Furthermore, the Riots happened in 1967 made Hong Kong an unstable place in terms of politics (Yep, 2008). The performance industry was abandoned while many artists could not make a living. Consequently, they migrated to overseas countries or adopted to other professions.

Facing the future, the sustainability of Cantonese opera is regarded as a huge challenge. There are various questions related to the issue. For instance, how to attract the younger generation to enter the Cantonese opera theatre? How to encourage young people to learn the genre and become professional artists? How to motivate students in schools to learn the genre? How should the government help preservation and promotion of the genre? These questions lead to the initiation of the following research projects for possible solutions.

### **Teaching Cantonese opera in schools**

Music is a compulsory subject in primary and junior secondary schools in Hong Kong. Thus, teaching Cantonese opera in music classes may ensure all students will encounter the genre at an early age. However, Hong Kong music teachers possess very limited knowledge and skills in Cantonese opera due to their western music background (Leung, 2014). A partnership approach was employed in a project with a Cantonese opera artist and seven music teachers from four schools for collaborative teaching (Leung & Leung, 2010). Students learning motivation were measured by a questionnaire in a pre- and post-test setting. Results indicated that students' motivation in learning Cantonese opera were improved. While primary students had significant increase in their learning motivation, junior secondary students had not changed. Attributions leading to the results included age differences, self-consciousness, and sociocultural impact. However, the partnership approach was found to be an effect approach in teaching the genre with a role supplementation between the teacher and the artist.

Music teachers' personal attributions may lead to the inclusion of Cantonese opera in the school-based curriculum. A longitudinal study (Leung, 2014) was undertaken to investigate how and why music teachers would change their mind from preferring teaching western music to Cantonese opera. Five primary and two secondary music teachers were involved teaching with an artist in music classes for eight weeks in 2008. Two rounds of semi-structured interviews were implemented in 2008 and 2011 to investigate the extent they had changed in their perception related to teaching Cantonese opera. Some music teachers changed their habit of mind to prefer more Cantonese opera. Results indicate that teachers' involvement in

informal learning of Cantonese opera, lengthy immersion into the genre and self-reflection with sufficient time were important in reinterpreting their experience and strengthening their confidence, while the collaboration with artists was another reason leading to their change.

The current situation of teaching Cantonese opera in schools is another important issue. While the Hong Kong SAR Government has been encouraging music teachers to teach Cantonese opera in music classes with the Music Curriculum Guide (Curriculum Development Council, 2003), no study has been done on to what extent Hong Kong music teachers have responded to this call. An online survey was implemented in Hong Kong and Guangdong Province, China in 2020 (Leung, 2021). A total of 1,974 valid questionnaires were collected and analyzed with MANOVA and Chi-square tests. Findings indicate that limited teaching time was allocated to Cantonese opera in Hong Kong (approximately 6% to 10%). Reasons leading to the low level included the insufficient relevant teacher training and teaching resources, leading to a low level of teaching confidence. In addition, music teachers with Chinese music background tended to teach Cantonese opera more than the ones with western music background.

In summary, teaching Cantonese opera in Hong Kong schools is still facing various obstacles, including the western music background of teachers, students' self-identity and motivation, insufficient resources and support from the government. While learning Cantonese opera may be related to developing students' cultural identity, how to balance the curriculum remains a challenge in Hong Kong.

### **Transmission modes of Cantonese opera**

Nurturing professional artists is another important aspect in maintaining authenticity of Cantonese opera. The mode of transmission is regarded as a critical issue in transmission of authenticity. Two studies have been done to investigate how Cantonese opera was transmitted through apprenticeship (Leung, 2015a) and conservatory tradition (Leung, 2015b).

Apprenticeship was the traditional practice of transmission of Cantonese opera since the early 20<sup>th</sup> century (Chan, 1991). Apprenticeship could be attributed to the "oral tradition", which is defined by Finnegan (1992) as verbal, non-written, belonging to the folk who are usually non-educated, and/or fundamental and valued by the community. In the study by Leung (2015a), five experienced Cantonese opera artists who undertook apprenticeship as their learning approach were interviewed. The characteristics of apprenticeship adopted by the field of Cantonese opera in Hong Kong are as follows. First, the relationship between the master and the apprentice is a quasi-parental one. The apprentice lives with the master, work for the master, and perform on the same stage with the master in order to immerse into the artistry, mind set and personality of the master. Transmission of master's artistry include a

philosophy of life, while the master treats the apprentice as a son or daughter. The master adopt an apprentice not for monetary reasons but for transmission of his/her personal style.

Informal learning was the approach in apprenticeship. The master may not teach the apprentice regularly. Instead, the apprentice should proactively learn by observation, self-practice, questioning the master and other senior performers (who are friends of the master). The learning pace thus is rather slow. The apprentice takes time and learn by doing.

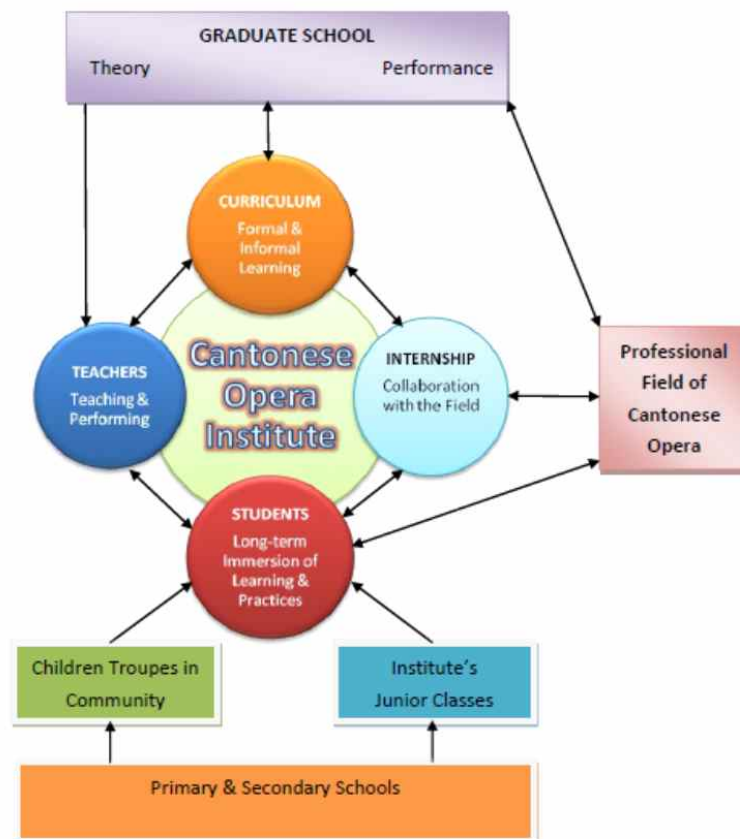
The master is responsible for teaching the apprentice about the hidden regulations, practices and customs since the apprentice need to adapt to the life of the troupe. Another responsibility of the master is to bring the apprentice to the profession. In the old days it was difficult for anyone to enter the profession. While the apprentice is accepted by a master, the apprentice could work in the troupe.

In a case study two Cantonese opera institutions in Hong Kong and Guangdong Province were involved. Leung (2015b) investigated how students were trained to be professional artists in formal learning contexts. The case in Hong Kong was a 4-year full-time bachelor degree program while the one in Guangdong was a 6-year full-time secondary program. The researcher interviewed the teachers, students, and graduates plus observed the classroom teaching in both cases. Findings revealed that both institutions faced difficulties in recruiting students for their programs since Cantonese opera was regarded as an unreliable profession with limited development. Both institutions provided programs with fixed schedule, curriculum, assessment, teaching, and regulated learning process. This may lead to standardization of graduation but also uniformly personal style development. In addition, both institutions provided internship for their students in a limited scope. Graduates claimed that they would prefer more opportunities to learn in the profession.

The transition from apprenticeship to the conservatory tradition is a natural development. While in the old days when the economy of Hong Kong and Guangdong Province was undeveloped, lower class people might send their children to the masters to learn the artistry for a job. As the society has been developing, the formal education stream has replaced the apprenticeship while parents would wish that the children can climb up to the higher hierarchy of the society through formal education, which is regarded to be more reliable. This situation has led to the difficulty of recruiting new students for the profession.

The above studies has implied a new model for training professional artists in future. Leung (2020) proposed a transmission model (see Figure 1) for nurturing professional artists in a higher education setting. There are four major elements in the Cantonese opera institute, namely, curriculum, teachers, students, and internship. The curriculum should include both formal and informal learning opportunities so that students may be benefited by a close connection with the teachers. One suggestion is that teachers may select specific students to be

their “apprentices” for personal tuition. Apart from teaching in the institute, teachers should also join professional performances and bring their apprentices to the field for internship, so that students may immerse into a long-term formal and informal learning and professional practices. In order to solve the problem of recruitment of students, the institute should also offer junior programs to involve students in early ages. On the other hand, the institute should also consider offering higher degree programs to nurture future qualified teachers and advanced performers.



**Figure 1.** A proposed model of Cantonese Opera Transmission in Higher Education Setting

### **Applying technology in learning Cantonese opera**

Modern technology has been widely applied in education. While the younger generations may regard Cantonese opera as “old-fashioned” and “out-dated”, it might be trendy to adopt modern technology in teaching and learning of Cantonese opera so that the young people may find it more interesting. Specific issues in learning Cantonese opera were raised by the profession, while the author has been implementing two projects related to teaching and learning Cantonese opera.

It has been a problem for young students who learn Cantonese opera during their leisure time. They need to practice various movements after weekly tuitions. However, teachers reflect that students might develop bad habits if they practice with mistakes, which is hard to be corrected. Thus, there is a need to develop some device to provide immediate feedback for students as formative assessment. Based on this circumstance, the author has developed a computerized system for students' immediate feedback on their movement. A study was also implemented how effective in enhancing students' learning motivation (Pang, Leung & Lee, 2022).

The system, namely, Gamified Assessment System for Cantonese Opera Movements, employed the Microsoft Kinect as the detector of human movements. We invited an expert to scan and record 30 basic movements as the model for students' imitation and self-practices. While the student is practising, his/her movements would be scanned and compared with the ones of the expert and immediate feedback in terms of marks will be given to specific parts of the body.

Another project aims to help school music teacher in teaching students to play accompaniment of Cantonese operatic singing in class. Traditionally, Cantonese opera is accompanied a group of melodic instruments and percussion. While these instruments might not be commonly found in schools, students are rarely found to learn accompaniment of Cantonese opera. Since Hong Kong schools encourage students to make music during music classes, how to involve students in playing the accompaniment has been a challenge.

The author has developed an i-pad app named *Yueju Paihe*. The app offers the instrumental sounds for live accompaniment. Figure 2 shows the interface of the app, on which a keyboard with *gongche* notation is stated below, while a piece in *gongche* notation is shown for the player. The *gongche* notation employs some Chinese characters as the notes of the scale. Students may learn the *gongche* notation with the app, which fulfills the requirement of the Education Bureau on promoting Chinese culture in school education. The app provides a new device for teachers and students in playing accompaniment which is welcome by students. At present a research project have been done to evaluate how students' learning motivation is enhanced with this app.



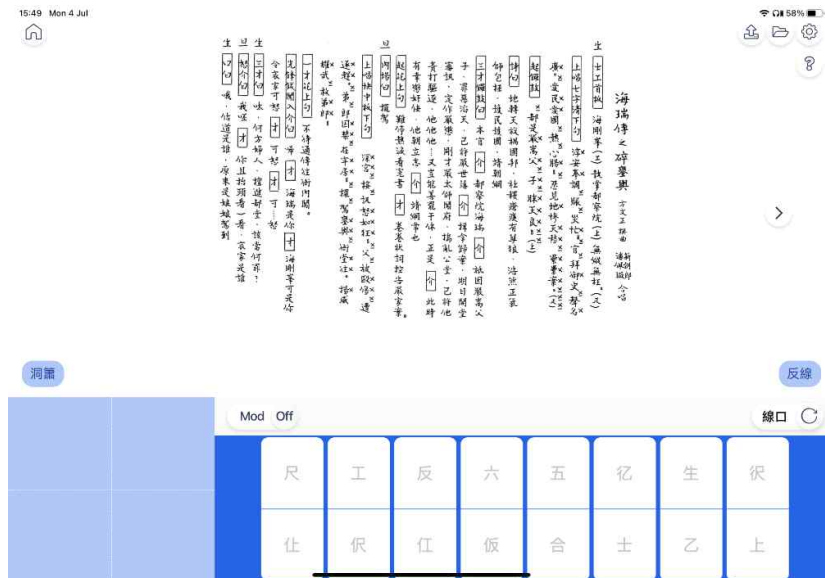


Figure 2. Interface of the Yueju Paihe

## Concluding remarks

Traditional music in the modern time is facing difficulty to survive due to socio-cultural evolution, while all traditional art forms in the world may share this challenge. Young people may prefer popular music to traditional music, while teachers are not competent and confident enough to teach traditional music in class. Parents may hinder their children to pursue professional training and encourage them to study for a university degree. Authentic pedagogy could be ignored in formal education settings while westernized and modernized methods are used. Cultural heritage could be distorted for political and economic reasons. All these are the current challenges we are encountering.

To transmit traditional music successfully, we need to consider two major categories of education. First, traditional music should be widely taught in the compulsory school curriculum while all students in young ages would attend. Children in young ages would absorb the tradition without much reservation. To facilitate transmission in schools, pre- and in-service teacher education programs need to provide relevant training to teachers for facilitation. Teachers should also learn about and apply modern technology into their teaching. On the other hand, keep the profession alive is critical by nurturing professional artists for performances. A well-organized higher education setting with apprenticeship elements would be beneficial.

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# My Happy Memories of APSMER

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## Abstract

At ISME Research Commission Seminar held in Nagoya, Japan, in 1992, I met Gary McPherson for the first time. Despite his youth, he seemed approachable, and we had pleasant conversations. The second time I met him was at the ISME World Conference 1994 in Tampa. There, I proposed to launch the Asia-Pacific Conference on Music Education Research. He agreed with this idea but said we needed another person from the Asian region as an organizer. Luckily, we found the perfect candidate from Korea. That was Hong-Soo Lee. Joining him, we three have decided to hold the APSMER every other year. The 1<sup>st</sup> APSMER was held in Seoul in 1997. Since then, the 2<sup>nd</sup> one was in Tasmania, the 3<sup>rd</sup> was in Nagoya, and this time, the 14<sup>th</sup> APSMER is held again in Seoul. I have a lot of happy memories of APSMER, which are deeply emotive.

**Keywords:** APSMER, ISME research commission seminar, Asia-Pacific Regional Conference, music education research, traditional action songs in Asia

## Historical background of music education research and APSMER

The term music education research 音楽教育学 emerged in the 1970s from two perspectives. One is music education research as musicology, and the other is music education research as subject pedagogy. I majored in music education research in the newly established musicology course at the Graduate School of Tokyo University of the Arts, I aligned with the former approach. In 1982, I attended the ISME Research Commission Seminar held in Vancouver for the first time and presented a paper. It was a very demanding seminar, with 25 presenters, only 10 minutes of presentation time, and over an hour of Q&A. Since then, I have participated in the biennial seminar, and in 1992, I held a Research Commission Seminar in Nagoya as an organizing chair. This is the first seminar held in Asia. Participants were from the United Kingdom, the United States, Poland, Russia, Egypt, and Argentina. Unfortunately, there were no participants from Asia other than Japan. Is it possible to increase the number of participants and hold a research seminar on the Asia-Pacific region? As I was thinking about that, my eyes stopped at a participant from Australia. That is Gary McPherson, who has just completed his Ph.D. I got along with him quickly.

Two years later, I met Gary again at the ISME World Conference in Tampa. I suggested to him that we hold an Asia-Pacific version of the research seminar. He immediately agreed but said we needed another organizer from Asia. Luckily we found the perfect candidate in no time. At that time, Hong-soo Lee, president of the Korean Music Education Society and had a

Ph.D. in the United States, was in Tampa. The three of us immediately discussed the launch of an Asia-Pacific version of the research seminar. The research seminar became the Asia-Pacific Symposium on Music Education Research (APSMER) at Gary's suggestion. The symposium was chosen because we do not want to create and manage a new organization like an academic society. After discussion among the three of us, it was decided that the first APSMER would be held in Seoul in 1997.

### **The 1st APSMER in Yanji (the suburbs of Seoul), 1997**

The primary objectives of APSMER were two holds. Firstly, it aimed to generate interest in and elevate the level of academic research, as the region had seen a disparity between music education activities and academic research. Secondly, it sought to foster exchanges among music education researchers in the Asia-Pacific region. In the late 20th century, researchers from the Asia-Pacific region, having obtained doctoral degrees from Europe and the United States, began emerging. Despite interactions between these researchers and Western scholars, there was minimal exchange within the Asia-Pacific region itself.

To address this, Hong-Soo Lee, as the organizing chair of the 1st APSMER, devised a unique plan with the following features:

- 1) All participants stayed together at the same location (Kumho HRDI, Yanji near Seoul) and shared meals.
- 2) Participants shared rooms with individuals from other countries.
- 3) Korean song and dance workshops were held after dinner.
- 4) In addition to the proceedings, a book titled "Searching for a New Paradigm of Music Education Research" was published.

It was a training camp format similar to the ISME Research Commission Seminar, but sharing a room with participants from other countries was different and a very bold plan. In addition to South Korea, Australia, Japan, and Hong Kong, music education researchers from Canada participated in the first APSMER. The participation from Canada was unexpected for us, but the members included international students from Hong Kong and Japan. Robert Walker, who worked at the University of British Columbia, took graduate students from Asia to participate.

I will never forget the Korean songs and dances after dinner. This is because both songs and dances often have triple time and bounce up and down. Traditional Japanese music and dance have no triple time. Move our right hand and right leg together without bouncing. Curious, I asked Hong-soo Lee about this difference. He replied, "Because the Japanese call it Kimuchi." I asked him again "How do you pronounce it in Korea?" He says "Kimchi" in

two syllables. In Japanese, Kimuchi means three syllables, which is not a syllable language but a mora language, so it has three moras. Come to think of it, Seoul's bustling Myeongdong, just pronouncing It makes a lot of bouncing. Although Japanese and Korean share roots and are closely related grammatically, they are polar opposites regarding rhythm. Through this experience, I became interested in singing Korean folk songs in Japanese with Korean rhythms and started arranging them. Opposites attract may be.

### **The 2nd APSMER in Tasmania, 1999**

The second APSMER was held in Tasmania, Australia. As an international symposium on music education research, "International Music Education Research Symposium: Children and Music Developmental Perspectives" was expected to hold by Margaret Barrett. Therefore, the 2nd APSMER was integrated with this international conference. Consequently, the conference facilitated valuable exchanges between Asia and the Western world regarding music education and research. During this conference, I became particularly interested in the Korean nursery rhymes presented by Young-Youn Kim from South Korea. Since then, we have collaborated on various occasions.

Notably, I recall playing the shamisen, singing traditional Japanese music at a party, and going on a winery tour between conference sessions.

### **The 3rd APSMER in Nagoya, 2001**

For the 3rd APSMER in Nagoya, I served as the organizing chair. During the 1990s in Japan, male singing voices rapidly shifted toward higher pitches, approaching the vocal range traditionally associated with females. This phenomenon, accompanied by the emergence of falsetto usage among men, reflected a shifting gender dynamic. Moreover, the 1990s was an unprecedented karaoke boom. Considering these circumstances, I planned an International Symposium on "Uragoe (Falsetto Voice) and Gender," open to the public on the conference's final day. The hidden purpose of this project was to attract media attention, secure subsidies, and generate advertising revenue.

Preparations for the 3rd APSMER seemed to be progressing steadily. However, a significant problem arose during the preparations. The ISME president from New Zealand unexpectedly announced the organization of the First ISME Asia-Pacific Regional Conference in 2001, coinciding with the 3rd APSMER in the same year and summer. As the APSMER organizing committee chair, this news came as a shock. Concerned, I consulted with Gary, who assured me that attendees from Australia and Asia would prioritize APSMER, while the regional conference in New Zealand would have limited participation. Gary's prediction proved accurate, with increased participation from the Asia-Pacific region as well as

applications from the United States, the United Kingdom, and Finland. Given the overwhelming number of presenters, we divided the venue for research presentations into four rooms. We also organized a panel discussion titled “Global-Localization of Music and Music Education in Asia-Pacific Countries.” The symposium on falsetto voices and gender received extensive media coverage from television stations and newspapers, transcending the scope of a traditional music education symposium.

While the 3rd APSMER achieved tremendous success, ISME encountered a significant crisis behind the scenes. With the relocation of the professional secretariat to the Netherlands, financial difficulties emerged, and ISME membership began declining. To overcome these challenges, the ISME World Conference needed to be held in China, enabling an increase in Chinese ISME membership. Consequently, we invited a professor from the Central Conservatory of Music in Beijing to the APSMER in Nagoya. Following the 3rd APSMER, I visited the Central Conservatory of Music and proposed the ISME Beijing Conference in person. Although the professors initially agreed to host the conference, no formal offer appeared that there may have been a misunderstanding during the negotiation materialized. It seems that I misunderstood the negotiating partner.

### **The 4th APSMER in Hong Kong, 2003**

The 4th APSMER held in Hong Kong brought some surprises. Gary had relocated from Australia to Hong Kong and held a senior professorship at the Hong Kong Institute of Education. Since it was previously decided during the 2nd APSMER in Tasmania, Gary served as the organizing chair for APSMER in Hong Kong. Keith Swanwick from England was invited as the keynote speaker, and preparations for the conference seemed to proceed smoothly. However, an unexpected turn of events occurred. The severe acute respiratory syndrome (SARS) began spreading in Hong Kong, and I genuinely believed that holding APSMER would be impossible. The media reported alarming news about the situation. Nevertheless, when we arrived in Hong Kong, life seemed normal, and no one wore masks. The Hong Kong APSMER proceeded as scheduled, and no attendees from Japan had to cancel their participation. However, due to lingering concerns about SARS, the only attendee from South Korea was a graduate student.

Amidst these circumstances, one participant from Beijing caught my attention—Xie Jiaying. We quickly became good friends, and I believed he would be a suitable host for the ISME World Conference in Beijing. Xie diligently made preparations for the conference. Furthermore, since Gary was elected as the President-elect at the 2004 ISME Tenerife Conference, he assumed the role of ISME President in 2006. Naturally, my expectations were high for the ISME Beijing Conference. However, the ISME World Conference plans were put

on hold due to Beijing's focus on hosting the Olympics. Gary promptly initiated negotiations to host the 2006 ISME Conference in Malaysia. Through a student studying under Gary, he began discussions with Ramona Mohamad, a prominent figure in Malaysian music education. Despite its sudden nature, Malaysia agreed to host the ISME Conference. In December 2004, I visited Ramona Mohamad in Malaysia and later met Narutt Suttachitt in Thailand. These visits led to a panel discussion on traditional Asian children's songs at the 5th APSMER in Seattle.

### **The 5th APSMER in Seattle, 2005**

While there was an offer from India to host the 5th APSMER, we ultimately decided to hold it at the University of Washington in Seattle. The organizing chair was Steven Morrison. He is a professor at the University of Washington but previously taught at a university in Hong. Since the first APSMER, he has participated in every conference, he was a key member of connecting music education research in Asia and the United States.

One of my most vivid memories from the Seattle conference was the panel discussion on Asian children's songs featuring Narutt from Thailand and Young-youn Kim from South Korea. Narutt presented a song called "Drop the Handkerchief Game," called the same in Japan. However, the way they sat during the game was entirely different, surprising me. Narutt sang this play song, and I distinctly remember his soft, relatively high voice. Young-Youn Kim showcased Korean hand-clapping games, which have similarities with a Japanese counterpart. Although the hand-clapping actions were similar, the songs were different. It became apparent that various countries shared similar play games, such as "London Bridge is Falling Down" in the UK. During the performance of Japanese and Korean versions of "London Bridge," audience members joined the stage and exclaimed, "In my country, we play it with this song like this!" It was an enjoyable and thought-provoking experience.

The Seattle APSME marked the last Symposium as single-handed. Starting from the 6th APSMER in Bangkok, a new organization would be established and take charge.

### **The 6th APSMER in Bangkok**

#### **ISME Asia-Pacific Regional Conference, 2007**

In 2006, following the Seattle APSMER Conference, the ISME World Conference was held in Kuala Lumpur, Malaysia. Gary McPherson, as the President-elect, assumed the role of ISME President. One of Gary's significant responsibilities as President was to organize the ISME Regional Conference in odd-numbered years. While ISME Regional Conferences had been held in Africa and South America for some time, a new European Regional Conference had been established. Consequently, the Asia-Pacific region seemed to be left without a dedicated conference. Gary proposed combining APSMER with the ISME Asia-Pacific Regional

Conference to address this. Initially, we contemplated calling it the 1<sup>st</sup> ISME Asia-Pacific Regional Conference. However, the ISME Secretary opposed this idea, arguing that it should be considered the second conference following the one held in New Zealand. Gary and I preferred not to designate it as the second conference, leading to the decision to organize an unnumbered ISME Regional Conference.

Given that APSMER was a symposium, there was no need for a management organization. However, an organization became necessary for the ISME Regional Conference. After discussions with Gary, it was decided that I, Tadahiro Murao, would serve as the first chairman. The secretariat was established at the Hong Kong Institute of Education, with Jane Cheung being appointed Secretary-General. The Advisory Board members were as follows: Margaret Barrett (Australia), Jiaying Xie (China), Bo Wah Leung (Hong Kong), Shinobu Oku (Japan), Young-Youn Kim (Korea), Mei-Ling Lai (Taiwan), Narut Suttachitt (Thailand), Gary McPherson (Australia), Steven Morrison (USA).

Thus, the management organization for APSMER and the ISME Regional Conference was established. The inaugural event took place in Bangkok. Subsequently, we held the 7th APSMER in Shanghai (2009), the 8th APSMER in Taipei (2011), the 9th APSMER in Singapore (2013), the 10th APSMER in Hong Kong (2015), the 11th APSMER in Melaka, Malaysia (2017), and the 12th APSMER in Macao (2019). Following the 13th APSMER in Tokyo (2021), we will return to Seoul, South Korea, for the 14th APSMER in 2023. It has been 30 years since Gary, Hong-Soo, and I first discussed the inception of APSMER in Tampa.

I will soon be 79 years old. At the age of 73, I retired fully from college. I no longer teach music. However, at age 74, I started learning music I had never explored before. What kind of music am I learning? The oldest music in Japan and the most non-bouncy music. That is Noh dance music. I enjoyed Korean bouncy music at the 1st APSMER, so today, I would like to conclude my speech by singing some non-bouncy Japanese traditional music.



# ABSTRACTS

## Spoken Paper Presentation

## **The Influence of Experiencing Nature on Self-Esteem and Subjective Well-Being: The Mediating Effects of Music Activities**

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<sup>1</sup>Education Research Institute, <sup>2</sup>Seoul National University

S1  
10 Aug  
10:00am  
M102

This study examines the mediating effects of music activities in the relationship between experiencing nature and subjective well-being, and relationship between experiencing nature and self-esteem. This study used the data of 9000 elementary school (4~6 grades), middle school (1~3 grades), and high school (1~3 grades) students from National Youth Policy Institute in Korea (2018). The collected data were the amount of experiencing nature and participating in music activities, level of self-esteem and subjective well-being. The data were analyzed by correlation analysis, hierarchical regression analysis and mediating effect analysis using SPSS 23. The mediating effect analysis from Baron and Kenny (1986) was adapted for use in this study. The results of the analysis are as follows. First, experiencing nature had a positive influence on self-esteem and subjective well-being. Second, music activities had a mediating effects on the relationship between experiencing nature and subjective well-being, and relationship between experiencing nature and self-esteem. Third, music activities fully mediated the relationship between experiencing nature and self-esteem, and partially mediated the relationship experiencing nature between subjective well-being. These findings suggest that music activities could improve self-esteem and subjective well-being when experiencing nature. Accordingly, this study provides the following implications in today that requires the application of environmental education to all subjects broadly due to the ecological crisis. First, experiencing nature which can be a method of environmental education can be operated in connection with music subjects. Second, since experiencing nature promotes music activities, it can present the direction of environmental education centered on music subjects. Third, it can be seen that the factors inherent in nature and music activities provide positive results to the mental health of adolescents. In summary, experiencing nature and music activities stimulate and awaken the sense of learners to reflect on themselves, thereby providing positive results for students' psychological development. This study is meaningful in that it verified the role and importance of music activity participation in improving students' self-esteem and subjective well-being by associating music activities with experiencing nature that students can easily access.

## **A Cappella Arrangement and Teaching Strategy for Middle School Students**

Ha Young Yang

Cheongun Middle School

S1  
10 Aug  
10:30am  
M102

A cappella is sung only in the voice of a pure person without accompaniment, and anyone can do it anytime, anywhere, regardless of the environment, and has educational effects such as cooperation, empathy, and emotional circulation, but only seven a cappella songs are included in the 2015 revised curriculum. This is because there is a lack of professional teachers and arranged scores who can use a cappella in class. Therefore, the purpose of this study is to review the arrangement technique of a cappella, arrange the songs of the middle school music textbook into an a cappella, and then develop a guidance method using it to activate a cappella in music classes. To this end, first, through literature research on a cappella, the definition and history of a cappella, educational value, and musical

## Spoken

characteristics and arrangement techniques of each genre of a cappella were considered. Next, the performance form of the middle school music textbook was analysed, the common characteristics of the a cappella songs were extracted, and the high frequency and suitable songs were selected among the middle school music textbooks, arranged into a cappella, and a teaching strategy was developed. As a result, the common characteristics of the a cappella songs in the textbook were repetition of rhythm patterns, sequential progression of melodies, harmonic progress focused on the primary chord, generally fast tempo, role classification by voice in melody, chorus and bass, and use of Doo-wap a cappella arrangement technique. Accordingly, Champs-Elysees was selected as a song among music textbook songs, and an a cappella arrangement was made using Doo-wap and Contemporary arrangement techniques that can use repeated rhythm patterns among the a cappella genres to suit the level of middle school students. In order for a cappella to be activated in music classes in the future, many a cappella scores that attract students' interest, preparation of evaluation methods, continuous a cappella training support, and music teachers' interest in a cappella are required.

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### **A Three-Step for Music Making with Visualized Ostinato and Soundscape Using Kandinsky in Chrome Music Lab**

Eunjee Shin

Seoul National University

S2  
10 Aug  
10:00am  
M202

Socio-science environments, including computer science, internet, and pandemic has changed the place of music education from traditional classrooms to non-face-to-face manner, such as online space. In case of online music classes, the problem of transmitting the sound of singing or musical instruments have aroused the need for tools suitable for cyberspace. Chrome Music Lab (CML), web-based music composition application has been widely used as a material for teaching music and contributed the connection among multi-discipline fields, including music, science, and math. The present study aimed to develop a scheme for music making class with 'Kandinsky' in CML. The study is based on the contents of lectures conducted by the author for pre-service and in-service secondary teachers. In detail, the first step is exploring and recognizing the characters and the types of the sounds in Kandinsky, then, making visualized ostinato. The second work is composing new ostinatos that are contrast and complementary to that in the prior step by using soundscape to construct the vertical dimension of music. The third task is designing the integrative structure of the piece through disposing and combining ostinatos in several ways, yielding the horizontal aspect of the work to supplement the vertical features in the second task. The study has several strengths: 1) reducing the barrier to composition (i.e., music making without musical knowledge such as harmony, counterpoint) 2) concentrating on figuring out the nature of the sounds 3) experiencing sound composition and organization 4) discovering the function of Kandinsky as a visualized ostinato from merely transformation drawing into sound.

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## **The Construction of the Happiness Model of Music Teachers in Primary and Secondary Schools in China and the Exploration of the Improvement Path under the New Liberal Arts**

Jinyu Li

Music college of Shandong Normal University

S2  
10 Aug  
10:30am  
M202

The new liberal arts' consideration of China's practical problems has greatly changed the current academic and educational environment and played a guiding role. At the same time, it also has a lot of influence on the mechanism of talent cultivation. With the rapid development of China's economy and the continuous improvement of living standards, the state and the Ministry of Education have given higher connotation to the basic aesthetic education, and correspondingly have higher requirements for the basic aesthetic education of the people in the new era. The happiness of teachers not only affects the quality of life and professional development of teachers, but also affects the future development of students and the sustainable development of the education system. The change of academic environment and education methods is bound to have a lot of impact on music teachers in primary and secondary schools. In order to explore the happiness of music teachers in primary and secondary schools in the context of the new liberal arts, this study uses quantitative research to create a questionnaire, which divides the happiness of music teachers in primary and secondary schools into six dimensions, namely, "cognitive happiness", "sense of professional nobility", "sense of work efficiency", "sense of physical and mental well-being", "sense of income satisfaction", and "sense of social support", and analyzes the data of the obtained samples in combination with structural equation model, To explore the current situation of happiness of music teachers in primary and secondary schools. Through the interpretation of the current situation, we can understand the needs of teachers and explore the strategies to improve the happiness of teachers, so as to promote the happiness of music teachers and let them devote themselves to music education. At the same time, we can also adapt to the new requirements of the new liberal arts on music education and maintain the healthy development of education ecology, which is the significance of this study.

## **Music, Artistic Citizenship, and Sustainability: Connecting China, Canada, and Brazil**

Nan Qi

Universidade Federal do Rio do Grande do Norte

S3  
10 Aug  
10:00am  
G204

Global citizenship is a theme that can seem both general but also personal to many individuals, especially to immigrants, who can feel a sense of belonging to multiples places around the world. for artists, this feeling can be a powerful inspiration to be transmuted and expressed through their art, bringing them close to the ideal of artistic citizenship (Bowman, 2016). This proposal explores the world premiere of Alice Ho's "Through the Forest of Songs", a concerto for piano 4 hands and orchestra with a strong environmental message, composed by a Chinese-Canadian woman, and performed by a piano duo of Chinese and Brazilian background. Through an autoethnographic methodology, the purpose of this presentation is to discuss issues of artistic citizenship for composers and performers alike, as they choose to bring to society a work that does not shy away from providing both a defense of natural

environments, as well as a criticism of their destruction. The context in which the premiere occurred, in the middle of the Brazilian presidential campaign, after a government that was repudiated worldwide for its treatment of the Amazon Forest, made its performance further poignant, and increased the significance of this discussion. The composer and performers have dual or triple citizenships, whereas the concerto has three movements, inspired by forests in their three countries: Canada, China, and Brazil. As a result of the processes of composition, performance, and research, we can exemplify and emphasize the idea that artistic citizenship can be separated from the traditional concept of being loyal to one nation (Fani, 2016), that it does not need to exclude other groups in our own quest for group-definition, thus “reify[ing] the violence of citizenship against nonnormative others” (Brandzel, 2016). An implication for this research is to reinforce the idea that artists – and classical musicians in particular – can feel secure in creating a dialogue with society, in bringing forth topics that relate with current political issues, and in focusing their art on our common humanity and global problems, such as sustainability and social justice.

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### **Promoting Programming Learning through Composition and Performance: Important Insights of a Practice Class with Sixth Graders**

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S3  
10 Aug  
10:30am  
G204

In Japan, programming education has become compulsory in elementary schools since 2020 and has been implemented in all subjects, including music. Many practitioners and researchers have introduced and reported on the practice of programming education. Many of its activities involve composing music using computers. Such activities are considered appropriate for learning the characteristics and functions of various musical elements (e.g., rhythm, melody, harmony) and for learning the three basic elements of programming, sequence, repetition, and branching. However, such activities alone present few opportunities to learn about the relation between programming and indeterminate music such as sound play and improvisational expression. In a recent article, one of the three presenters discussed the possibility of encouraging learning programming through group performances not involving computers, mentioning compositions and performances that mix musical, physical, and verbal expression. Children’s performances have sequential, repetitive, and branching algorithmic relationships each other. However, this suggestion had not been realized in a classroom setting. Therefore, this study aims to illustrate what teachers should be conscious of and reflect on in order to promote programming learning through the mixed media composition. Sixth graders (11-12 years old) in Hiroshima attended a practice class that featured the composing and performance of mixed media compositions in a context of programming learning. Instructors should be conscious of three main points when conducting such a class. First, since children are unfamiliar with composing an algorithm for performance, linking indeterminate elements to conditional execution and performance of such compositions, it is necessary to allow sufficient time for the activity and to help them understand its character. Second, there is a relationship between planning (composition) and improvisation and indeterminacy in a live performance. The teacher must provide appropriate guidance so that performances neither adhere too closely or stray too far from the compositions. Third, teachers should encourage awareness of the affinities between the algorithms inherent in the performances and compositions and the algorithms inherent in the children’s daily lives.

## **A Case Study of Parent-Child Musical Interactions, Parent-Child Relationships, Subjective Well-Being, and Parenting Self-Efficacy in Families Having Children with Down Syndrome during the Pandemic**

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S4  
10 Aug  
10:00am  
G205

The unprecedented pandemic has brought sudden changes to the daily life patterns of many families. The national lockdown has caused parents to spend significantly more time with their children, which has challenged the parent-child relationship as well as the parents' mental health and parenting confidence. Especially for families with children with Down syndrome who already have challenges, sudden changes such as school or rehabilitation center closures, the burden of telework, and additional parenting demands can leave parents feeling more stressed than usual about parenting. However, it is well known that shared musical experiences between parents and children are considered to be an effective means of bringing about a positive impact on family relationships. It not only helps to enhance the bond between parents and children, but also helps them to build a good relationship. For families with children with special needs, music can even help to be a special way of communication between parents and children. However, little is known about parent-child music participation in families of children with Down syndrome during the pandemic and its impact on the positive experience of the parent-child relationship, the subjective well-being of parents of children with Down syndrome, and parenting self-efficacy. In the current study, 62 parents of children with Down syndrome aged 6-12 years from China were recruited to complete questionnaires. Pearson's correlations showed that the degree of parent-child musical engagement in families with children with Down syndrome was significantly and positively associated with positive parent-child relationship experiences ( $r=0.75$ ,  $p<0.01$ ), parental subjective well-being ( $r=0.28$ ,  $p<0.05$ ) and parenting self-efficacy ( $r=0.58$ ,  $p<0.01$ ). This suggests that music is an integral and important part of the family during a special time of challenge and stress. Parent-child musical interactions may help improve parent-child relationships in families having children with Down syndrome as well as increase parents' subjective well-being and parenting self-efficacy.

## **Instructional Approaches and Impact on Undergraduate World Music Survey Courses in US Universities**

Eva Kwan

Taylor University

S4  
10 Aug  
10:30am  
G205

Helping students to understand and appreciate music of the world's cultures is an important long-term goal in music education, a position supported in documents such as the Tanglewood Declaration (Choate, 1968), the National Standards for Arts Education (Consortium of National Arts Education Associations, 1994), and the Housewright Declaration (Madsen, 2000). The Society of Ethnomusicology (SEM) has been instrumental in advocating the inclusion of minimum world music requirements or competencies for all undergraduate music degrees. What constitutes effective world music instruction? One component involves providing music experiences that are likely to increase students' preferences for the music style studied, as this is a desired long-term outcome for music instruction (McKoy, 2003). Students that learned through a sociocultural approach developed a higher affection for music than those that learned the

music through formal instruction (Reyes, 2018). Intercultural context in the classroom provides opportunities for actions towards personal and social transformation to create a more diverse, equitable, and inclusive society (Kang, 2022). The purpose of study is to explore effective instructional approaches in an undergraduate world music survey course and the impacts of this course on students. There are two groups of participants in this study. The first group of participants are instructors teaching an undergraduate level world music survey course at US universities. The second group of participants are students who are currently taking or already had taken an undergraduate level world music survey course at US universities. Each participant is invited to fill out a survey with the possibility of a follow-up interview. Results and summary of the main findings include the following: 1). Instructors' instructional approaches and activities. 2). Students' favorite type of assignments and activities. 3). Impacts on students because of taking this course. The results of the study indicate there are different effective instructional approaches, assignments, and activities. The findings also provide information about the impact of this course on the participants. The impacts on their music listening preference, students' future career, communication with other international students, and students' intercultural competence etc. The results of this study indicate a need for further research on a larger scale for generalization.

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### **“Music Sharing” A Music Education’s Organization for Poor Children in Thailand**

Pongthep Jitduangprem  
Princess Galyani Vadhana Institute of Music

S5  
10 Aug  
10:00am  
G206

“Music Sharing” is the non-profit organization about music education for poor children in Thailand. This paper presents the studied of their music education method and how they develop the method to well-being in community. The result founded they use the method about music make happiness and let the children go through music and when they can do the band with their friend, they encourage them to open minded expanding their learning capability in any knowledge such as poster design, project writer, photographer, project coordinator, video editor or sound engineer to develop their professional career and it will make good quality of life and capability to engage resource for them. The music education method they used volunteer teacher to teach easy pop songs in the curriculum and let them perform in festival that they develop community music and arts festival called “Khlongtoei D-jung” means Khlongtoei is nice. This organization also develop the network of music education for poor children or the children that cannot participate in music education all over the country, for example hill-tribe or seashore children.

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### **A Study on the Transmission Mode of "The Five Major Tunes of Lunan" in Schools from the Perspective of Ethnomusicology**

Chun Mei Zhuang  
Linyi University

S5  
10 Aug  
10:30am  
G206

"The Five Major Tunes of Lunan" is a large folk song cycle in the southern Shandong province of China, and also an ancient folk singing form. It was listed as China's national intangible cultural heritage

in 2008. "The Five Major Tunes of Lunan", which has been transmitted by social groups historically, is now being transmitted in the education system. However, formal education is usually based on the models developed for Western classical music, which is quite different from that of traditional Chinese music. This study attempts to investigate the transmission mode of "The Five Major Tunes of Lunan" after it was introduced into the schools, find the existing problems, and put forward suggestions for improving its teaching. Inheritors of intangible cultural heritage, staff of cultural centers, school leaders, teachers, and students who have carried out transmission activities of "The Five Major Tunes of Lunan" were selected as the objects of the study. Using the "Twelve Continuum Transmission Framework" proposed by Huib Schippers in 2010 as the study framework, the researcher designed the interview outline and conducted the interviews. It is found that since "The Five Major Tunes of Lunan" has been transmitted in the schools, its function has changed from "entertaining oneself" to "entertaining others". It is no longer passed down as a way of life but as an art form. It was gradually staged both in creation and performance. Oral transmission became the notation-based mode. The 'holistic' mode of learning was changed to 'analytical' teaching. What worries the researcher is that, when a musical tradition that tends to be an "informal" and "community-based process" is transmitted in a "formal" and "institutional settings" context, there is an increased risk of friction and unsuccessful transmission processes. Finally, the researcher put forward suggestions to improve the teaching of "The Five Major Tunes of Lunan" in schools.

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### **A Study of the Teaching and Learning Process on Second-grade Music Creative Interated Curriculum in an Elementary School**

Hui-Ju Kuo<sup>1</sup>, Shu-Chun Chen<sup>2</sup>

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S6  
10 Aug  
10:00am  
G207

This study aims to explore the use of the Kodály Method to teach music in elementary second-grade Life Curriculum and to increase students' understanding of music elements through interdisciplinary combination and creation. In the process, the researchers crossed the language and music curricula, using two early Tang Dynasty poems and two contemporary poems. This research was conducted in an elementary school in Taichung, Taiwan. One class of second-grade students was sampled as research participants. This experiment teaching was administered in twelve classes in twelve weeks. To document the information on students' learning behaviors, data collection included group work worksheets of students, self-examination sheets of teachers, feedback from the students, film recordings, suggestions from colleagues' observations, and so on. The research results were validated by multiple educators and experts via the triangulation method. During the research, teachers as researchers modified the teaching procedures based on students' feedback, learning progress, and accomplishment of their work in class.

The research results are as follows: 1) Applying the Kodály method to interdisciplinary music creation teaching is able to increase students' understanding of rhythm, melody, and dynamics and cultivate their ability to explore and think. 2) Arrange curriculum activities by the Kodály method in the teaching of interdisciplinary music creation from easy to difficult and simple to complex in the textbook, and further integrate concepts through practice. 3) Applying the Kodály method to the interdisciplinary music creation teaching activities should be implemented in combination with music knowledge, singing game teaching, appreciation teaching, etc., before the teacher leads the students through the creative process. 4) In the teaching activities, the effective learning of students can be promoted through the free and flexible teaching guidance process. Teachers encourage and appreciate students' creative performance when they present results, encourage them to share; increase learning opportunities for observation,



performance, reflection, and appreciation; and accept students expressing unique opinions in order to improve their sense of accomplishment and participation.

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## **A Systematic Review of the Effect of Implementing Formative Assessment in College-level Music Education**

Le-Xuan Zhang

The Education University of Hong Kong

S6  
10 Aug  
10:30am  
G207

With the switching emphasis from teaching to learning, understanding learning progressions becomes a worldwide task for tracking students' learning and further designing effective education for their whole-person development. In response to that, formative assessment, a type of evaluation different from emphasizing the examination of students' learning outcomes but understanding and monitoring students' learning progressions, provides significant support to the educational field. However, although the importance and benefits of applying formative assessment in class have been widely recognized in different subject domains, including music, systematic analysis of its effect on music education is still scarce. Therefore, the current review aims to fill this gap and support music educators in understanding the effect on both musical and non-musical skills when using formative assessment on college-level music education. The search was run in October 2022 with the following steps. First, library professionals were consulted to ensure the feasibility and effectiveness of the search strategies. Second, two groups of key terms were searched within four databases by title and abstract. Third, built-in filters were used for searching articles only in peer-reviewed journals written in English and contained empirical evidence in the fields of education, psychology, and social sciences. Meanwhile, articles recommended by authors and experts in the field and relevant articles appearing in the available review papers' reference lists were also included. Two rounds of screen checking and another round of coding agreement were done to strengthen reliability. Following a careful literature search and the selection procedure with inclusion criteria, 20 articles out of 1467 journal articles related to formative assessment in college-level music education were selected for the qualitative synthesis. Results indicated that specific musical skills and 21st-century general skills had been reported with an improvement when implementing formative assessment in class. Self-reflection and peer-collaboration among all were the most beneficial components in supporting students' musical learning. Not only the results provide resources in understanding formative assessment in college-level music education, but the discussion about the effect of formative assessment from direct and indirect assessment perspectives also provides new insight for future educators to evaluate the assessment effectiveness.

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## **Teaching Content Knowledge and Practical Knowledge in the Practice of Korean Traditional Music Teaching by Music Teachers**

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<sup>1</sup>Kookmin University

S7  
10 Aug  
10:30am  
G312

Pedagogical content knowledge (PCK) is a concept that refers to professional teacher knowledge, and a lack of teaching content knowledge can negatively affect teachers' teaching practice. To understand the

difficulties current teachers' face in the classroom and provide necessary advice, teaching content knowledge was studied through various research methods. For example, PCK measured by a self-report questionnaire was able to confirm what the instructor's perceived knowledge was through research. In addition, the PCK measured by analyzing the teacher's class through the observation of a third party could be confirmed through research what the teacher knew and practiced. PCK discussed in previous studies means various meanings and aspects, but there was a limit to understanding the interaction between the cognitive and behavioral aspects of knowledge in the process of teaching and execution of teachers. Practical knowledge is a concept that defines teacher knowledge from the constructivist perspective of how knowledge is constructed through experience beyond what teacher education and expertise were discussed by focusing on what teacher education should know. Practical knowledge analyzes the teacher's teaching behavior similar to the PCK, but analyzes the process together, focusing on how the teacher organizes the knowledge. Therefore, although it is an appropriate concept to understand the process of knowledge composition, studies dealing with practical knowledge in music were found to be insufficient. In school, Korean traditional music classes are one of the music fields that teachers find difficult. This study attempted to discuss the teacher's knowledge discussed in previous studies by subdividing the nature of knowledge through the concepts of PCK and practical knowledge. The purpose of this study is to measure and analyze various aspects of teachers' knowledge, specifically identify difficult aspects in Korean traditional music classes, and provide advice on teacher retraining. This research tried to analyze the relationship between music teachers PCK, and practical knowledge by measuring self-reported questionnaire. 180 Participants in the study were recruited for music teachers in middle and high schools, and the collected data were analyzed after statistical processing using SPSS 22.0.

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### **Music/Arts Education to Cultivate Kyosei Society: An Analysis of Seisa Art Camp by Using Instructional Template**

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<sup>1</sup>Seisa University, <sup>2</sup>Ritsumeikan University

S8  
10 Aug  
10:00am  
G313

The purpose of this study was to analyze music/arts education practice to cultivate Kyosei society by using Gordon's Instructional Template (IT). Kyosei, a Japanese term can be translated "as a symbiotic relationship between individuals and the world around them." Kaku (1997) defined Kyosei as "spirit of cooperation" both for individuals and organizations to work together for common good. There are three core characteristics of Kyosei created by Yasuo Miyazawa, founder of Seisa university and schools, (1949-2022) as follows: 1) Understanding Each Other; 2) Leave Nobody Out; 3) Make Friends. The study focused on Kyosei philosophy and its application. It examines whether the author(s)-created music/arts camp addressed the diversified needs of students and achieved Kyosei objectives. Specifically, we analyzed the process of creating an art-based curriculum to pursue Kyosei goals while integrating visual arts, music, dance, theatre, and food with high school students having Asperger's syndrome (N=35). Authors employed IT to organize the instruction and reflection during musical activities and artistic collaboration. In addition, we conducted individual and focused group interviews for students and teachers (N=47). The study revealed the authors' practices as a model of the embodiment of Kyosei and reflective practitioner's thinking. The authors reflected the series of Musicking practice to reveal how the participants understood each other, and made friends without exclusion to build a musical community. This study also illustrated a possibility to apply Musicking practice in a Japanese music education context. Regional, national, and international exposure of Kyosei practice brings recognition to its

practices in a manner similar to Japanese Lesson Study. Lesson Study, a model for teaching learning and teacher professional development, has spread internationally to the point where there is a significant literature base concerning its practice. Kyosei in education has the potential of having a similar influence with the educational community.

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## **Joyful Learning through Play: Implementing Play-Based Learning Policy through Music Education**

Fanny Ming Yan Chung  
The Chinese University of Hong Kong

S8  
10 Aug  
10:00am  
G313

Studies on the benefits of play have influenced current curricular policies mandating the adoption of play-based learning in early childhood education worldwide. The Hong Kong Government's latest Kindergarten Education Curriculum Guide was themed 'Joyful Learning through Play', and stated that 'play' should be the focus of the curriculum. In Hong Kong, arts education is recognized as a key area in the early childhood curriculum framework, and music is officially recommended as the kindergarten daily activity. Nevertheless, early childhood teachers in Hong Kong did not receive sufficient training in music education and the application of play-based approach in music education in their pre-service education. The conceptions of music and play among kindergarten teachers may still be vague, and this may create challenges for the application of recommendations made by the government. This paper reports part of a larger research project investigating the implementation of a play-based approach in music education in Hong Kong. Based on Bandura's self-efficacy theory, a multiple-case study was carried out in which 12 Hong Kong kindergartens were purposively selected. In-depth semi-structured interviews, questionnaire survey, focus group discussions, and observations were conducted to understand teachers' pedagogical practice, perception of, and self-efficacy regarding the implementation of a play-based approach in music education. The purposes of this study are to: (i) examine the current ways in which a play-based approach in music has been delivered in kindergartens; (ii) investigate the perception and self-efficacy of teachers in the implementation of play-based approach in music; and (iii) explore the content knowledge, musical skills, and pedagogical competencies that teachers need for implementing the approach. Preliminary findings reveal that early childhood generalists in Hong Kong have relatively low self-efficacy regarding implementing a play-based approach in music education. Particularly, they are struggling with the pedagogical decisions between free play and adult-guided play. This study provides the higher education institutions with evidence-based recommendations on the development of music teacher training framework for addressing generalists' pressing professional needs in music education, and provides significant insights into the application of play-based learning in kindergarten classrooms which has become a cornerstone in early childhood education.

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## **Orff Schulwerk in Thai Higher Education: An Examination of the Curriculum and Pedagogy**

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<sup>1</sup>Chulalongkorn University

S9  
10 Aug  
11:00am  
M102

The Orff Schulwerk approach to music education has been widely adopted in various countries around the world. However, there is limited research on its implementation and effectiveness in the context of Thai higher education. This study aims to examine the curriculum and pedagogy of Orff Schulwerk in Thai higher education to gain a better understanding of how it is implemented and perceived in this context, including its strengths and limitations, and to identify areas for improvement or further research. The study was conducted using a mixed-methods approach, with data collected from surveys, interviews, and observations. The participants were music education instructors with an extensive background in Orff Schulwerk teaching and students from three universities in Thailand that offered Orff Schulwerk courses. The data were analyzed using descriptive statistics, thematic analysis, and content analysis. The results indicated that Orff Schulwerk is taught in a variety of ways in Thai higher education, ranging from single to multiple courses in both music education and music performance curricula, catering to both classroom and studio teachers, and utilizing various teaching styles ranging from lecture-based instruction to activity-based teaching. The use of Orff instruments, body percussion, movement, and singing are incorporated into all curricula, with an emphasis on fostering improvisation and creativity. However, the study also identified some challenges in the implementation of Orff Schulwerk in Thai higher education. These included a lack of resources, limited access to Orff instruments, and the need to adapt the approach to fit the Thai cultural context. Overall, the study provides valuable insights into the implementation and effectiveness of Orff Schulwerk in Thai higher education. The findings suggest that the approach has the potential to enhance students' musical skills, creativity, social and emotional development, but that further support and resources are needed to improve its implementation. The study also highlights the importance of cultural adaptation in the implementation of educational approaches in different contexts. This aspect can reflect the vast knowledge and wisdom of instructors that contribute to wider community of Orff Schulwerk and music education.

## **Culture Difference in Metacognitive Teaching: A Study of Instrumental Music Learning in Hong Kong**

Wing Ki Li

The Education University of Hong Kong

S9  
10 Aug  
11:30am  
M102

Research on metacognition in music education has increased in the last decade (Benton, 2014). As a higher level of cognitive ability, metacognition facilitates effective practicing, leading to better performance outcomes and independent thinking (Power & Powell, 2018). Teachers' role in facilitating such processes in the classroom and one-to-one music learning settings is essential (Hart, 2014). While studies on the applications of metacognitive teaching strategies and teachers' metacognitive awareness are abundant in Western countries, less explored is the cultural underpinning on metacognition. This study explores metacognitive teaching in one-to-one instrumental music learning under the Confucian cultural context in Hong Kong. Under the influence of Confucian culture and its filial piety, the teacher-student relationship tends to be hierarchical (Thomas, 2006). Teachers act as the dominant authority and resort to

the idea of “practice makes perfect.” (Cheng & Fung, 2017). Students are used to passive learning. Repetition and memorization are the common strategies embodied by them. Questioning is less promoted. The examination-oriented learning environment in Hong Kong tends to focus on learning expectations for utilitarian values (Lee & Leung, 2020). This study aims to examine a culture-specific context of metacognitive teaching in Hong Kong. More specifically, the focus is to explore how Western and Chinese music are taught by local (Chinese) and non-local (non-Chinese) teachers. This study answer the following question: What are the differences in metacognitive teaching between local and non-local teachers? What are the differences in metacognitive teaching between Western and Chinese music learning? What is the nature of metacognitive teaching among instrumental music teachers in Hong Kong? The study adopts a mixed-method research approach consisting of semi-structured interviews, observations, and a questionnaire to investigate instrumental music teachers’ perceptions of metacognitive teaching under various backgrounds. The collected data reveals the teaching practices and philosophies of music teaching in multicultural Hong Kong and suggests the role of culture in metacognitive functions in instrumental teaching settings.

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## **Music Technology in the 21st Century of Global Music Education: Opportunities and Challenges**

Seng I Ling

Capital Normal University

S10  
10 Aug  
11:00am  
M202

In the 21st Century, information-based teaching transcends the constraints of time and space to carry out teaching-learning collaboration. In the past two decades, information technology fundamentally changed music production, sharing, teaching and learning methods, which brought opportunities and unprecedented challenges to traditional music education. Recently, most of the relevant literature "emphasis on ICT but light on music technology using", only focusing on the use of multimedia technology and ignoring its core is to assist teachers based on music technology as a teaching tool for students in music creative learning. China Music teachers tend to have less experience in the application of music technology. Staying in the traditional teaching mode makes music teachers unable to face the changes of the times brought by the information technology revolution. This paper comprehensively analyzes music technology teaching from the perspective of global music education through the analysis of countries or regions education policies and literature resources, reflecting the potential impact of information technology to the music education in the 21st century. Therefore, in order to accomplish this task, higher music education majors need to undergo era reforms in terms of curriculum configuration, training future music teachers to meet the requirements of music technology. Results suggest that the relationship between the quality of music technology learning in higher music education majors directly affects the quality of music curriculum, music technology teaching effectively promote the development of music education disciplines and maintain high-quality teacher-student interaction, allowing students to actively participate in creative activities by active learning, collaborative activities, spread music culture and life -long learning. Music technology from the "additional" position is shifted to the central position embedded in the curriculum which changes music teacher's role from a provider of music to an instructor of students' musical life. Consequently, music education plays an important aesthetic role alongside other arts education disciplines, making a direct contribution to addressing the challenges posed by the digital age facing the world today.

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## **Investigating the Pedagogies of the Instrumental Accompaniment of Cantonese Opera (Pai-he) and Its Application in Hong Kong**

Ma Sin-Yee

The Education University of Hong Kong

S10  
10 Aug  
11:30am  
M202

Cantonese Opera is one of the traditional Chinese Xiqu genres, inscribed in the Intangible Cultural Heritage of Humanity list by UNESCO in 2009. Pai-he (拍和, literally “beating and echoing”, referring to music instrumental accompaniment) is a vital part of Cantonese Opera, supporting and interacting with the singers throughout the performances. Although Pai-he shares a similar meaning as the Western music instrumental accompaniment, its nature and techniques differ from the Western music system, which focuses on melody rather than harmony. While education and professional training serve a vital role in transmitting traditional music to the future generation, there is insufficient research conducted on the pedagogy of Pai-he in formal and informal education. This presentation illustrates a research proposal, aiming to investigate the nature of Pai-he, explore the traditional pedagogies of teaching, and provide insights for Pai-he tutors to review their teaching practices. A Pai-he group consists of a melodic section and a percussion section. Due to the complexity of Cantonese Operatic music, this project will focus on the melodic section only. The study will be structured with a theoretical framework, combining the two learning theories: Thorndike’s (1921) learning theory of trial-and-error and Suzuki’s (1969) mother tongue method. I will adopt a descriptive approach of qualitative research methods for data collection and analysis, including structured observations and semi-structured interviews. Eligible participants will be identified through the purposive sampling method. Observations of Pai-he lessons will be arranged, lasting for three months. In addition, six to eight semi-structured interviews will be conducted with the selected Pai-he tutors.

## **Build a Field for Rural Education: An Exploration of Online Commonweal Music Teaching Project**

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<sup>1</sup>Zhejiang Conservatory of Music

S11  
10 Aug  
11:00am  
G204

With the rapid development of technology, it has been put on the agenda to accelerate the Chinese modernization process of rural education and to create an equitable and quality Chinese aesthetic education system. Therefore, rural music education is a key part. At present, rural aesthetic education has surfaced many problems such as reflected in the lack of attention, evaluation system is still deficient, regional development imbalance, etc. The most important point is the lack of professional teachers. This study is rooted in the Field Theory and based on the experience of the digital charitable activity called "Helping Rural Aesthetic Education". It integrates high-quality resources of music higher education institutions, local education managements and basic music education institutions as well as explores an innovative path to empower rural music teachers and builds rural aesthetic education in collaboration with social welfare organizations. Relying on the online digital platform, the activity covers three aspects: class-teaching observation, live sharing and interactive communication in order to construct a new style of music teaching and researching. Up to now, the first round of activities has been held in 9 lessons, with a total duration of 20 hours watched by more than 70,000 viewers, which has far exceeded the estimated impact on rural areas of China. According to some feedback of rural schools in western

China, this model plays a significant role in improving the class teaching and discussion ability of rural music teachers in their areas. Schools from Zhejiang, Hubei, Hunan, Guangdong, Xinjiang and other provinces provided the same positive feedback. In February 2023, the second round of "Helping Rural Aesthetic Education" digital charitable activity selection was launched. It is expected at least 10 high-quality lessons will be selected for online broadcast. Therefore, this study aims to focus on the collaborative commonweal activity, explore the effectiveness of digital teaching and researching, so as to effectively promote the professional development for rural music teachers, activate the vitality for rural schools, and provide referable suggestions for the construction of rural aesthetic education.

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### **Case Study Analysis of Exploratory Activities on Expression in the Japanese Childcare Providers' Training: Learning through the Production of a Mini-Musical in 'Graduation Studies I/II'**

Chisaki Ogata  
Hiroshima University

S11  
10 Aug  
11:30am  
G204

Although non-verbal exploratory activities related to the area of expression are currently conducted in many childcare providers' training institutions in Japan, there is a lack of research that carefully analyses what kind of exploratory activities students conduct and what kind of learning they feel they have gained. The purpose of this study is to clarify what students enrolled in the childcare providers' training course feel they have learned through the exploratory activities on expression in the 'Graduation Research I and II' classes offered in the first and second semesters of the 2022 academic year at Chugoku Gakuen University in Japan. The study was conducted by audio & video recording the activities and reflection of the student's experiences. The study is to examine the perceptions of the student involved in the music direction regarding their learning in the exploratory activities on expression. This was done via a qualitative analysis of the descriptions from records of the activities and to generate narratives. The analysis showed that students saw their own learning as falling into the following five categories: 1) realizing and supporting with the 'excitement' of encountering unfamiliar 'instruments'; 2) the impact of verbal description and musical sequencing; 3) exploring simple sounds in nature; 4) creating cohesion in activities through music and; 5) the difficulty and sense of achievement of creating expressive activities from scratch in collaboration with peers. These results suggest that the student has learnt about expression and specific strategies for realizing it, which focus on simple sounds and instruments with the intention of helping children to explore 'good sounds' in play and encompassing other modes of expression beyond, music including language. The accumulation of such research will provide suggestions on the competencies and development of childcare providers required in the practice of activities on expression related to music, and contribute to high quality childcare provision.

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## **Let'S Play with the Music Together: A School-Wide Program of Music Learning in a Rural School**

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<sup>1</sup>National Taiwan University of Arts, <sup>2</sup>Jin-Jhu Elementary School

S12  
10 Aug  
11:00am  
G205

This study introduces the design of a school-wide activity of music learning in a rural elementary school incorporating the school agenda. It expects to build a splendid and abundant learning atmosphere that would encourage interaction among students, and overall enhance the motive and outcome of learning. The program is conducted in a multi-age learning group. As a result, the teacher should understand the ability and characteristics of all ages of the pupil, further, work with other teachers to develop learning activities that would suit the student from grade one to six, 33 pupils in total, to participate and such that would amplify the outcome of the music education and learning. This paper introduces three campus-wide activities, namely, the Jin-Jhu Band Concert, a Christmas Interdisciplinary Learning, and a Program for Rural School Music Education. The Band of Jin-Jhu Concert is a graduation ceremony performance presented by all teachers and pupils. The researcher evaluates the ability of the six grades and selects a music piece that suits the cooperation between teacher and student, combining the instruments that all participants can play. The Christmas project uses the school's morning gathering to tell a 'Nutcracker' story presented by a language teacher, accompanied by matching stretch fabric and body rhythm so that the audience, teachers and students, would appreciate music form and the dynamic of Tchaikovsky's 'Nutcracker'. Finally, the Program for Rural School Music Education invites professional chamber ensembles to visit and perform on the campus, and the activity could extend to a concert outside of the school; teachers and students even have the pleasure of performing with the ensemble on stage. The researcher finds that a multi-age learning group would allow participants to grow with peers of different ages, enhancing the motive and outcome of learning. Besides, through team teaching, the professionalism of all teachers would benefit from such activity. A school-wide musical activity helps to closely connect campus life with music and plant the seed of music learning deep in the campus while offering youngsters the happiness of learning in daily life and for them to continue and eventually become lifelong learners.

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## **Scientific Piano Methods for Adolescent Beginners (2): The Case Study of Music College Students in China and Japan**

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<sup>1</sup>Sichuan Normal University

S12  
10 Aug  
11:30am  
G205

Many adolescents are confronted with studying music due to China's growing social-education culture, which encourages them to get knowledge and skills related to the arts, in hopes by their parents that they will be able to contribute meaningfully and survive on their own upon entering society. Moreover, the Chinese education system strongly emphasises achievement and academic success, and learning to play an instrument like the piano is often seen as a way to develop discipline, focus, and perseverance, which are highly valued traits. All of these factors have contributed to the popularity of adolescent piano beginners in China. However, such beginners seek specialised education, exceptional instructors, and effective pedagogies. To address this phenomenon, a new scientific piano method must be explored, incorporating the latest findings in music performance science and musician's medicine. The scientific



piano method focuses on developing cognitive and motor skills and encouraging creativity and expression. This research has theoretically made a scientific mechanical analysis of the piano performer's posture, obtained the influence of external forces on the performers, and proposed corresponding methods for students to practice basic techniques and body coordination. Some of the results have been presented at the 2021 APSMER. In this presentation, the proposed theoretical method will be experimentally verified. The experimental subjects of the case study include students from the Music College of Sichuan Normal University in Chengdu, China, and students from Tokyo Future University in Tokyo, Japan. Through the comparison of studies, firstly, the scientificity and effectiveness of the proposed method are supposed to be proved. Secondly, the similarities and differences between the two countries' students receiving the same piano training effect under different cultural and educational backgrounds will be found, which lays a foundation for the universal applicability of the proposed method in the future. In conclusion, the scientific piano method represents a new direction in piano education for adolescent beginners in contemporary China. While there are challenges associated with its implementation, the potential benefits are significant, including increased creativity, improved cognitive and motor skills, and a greater appreciation of music.

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### **Music Videos as Pedagogical Texts: A Multimodal Discourse Analysis of “Home”**

Alvyn Eng

National Institute of Education, Nanyang Technological University

S13  
10 Aug  
11:00am  
G206

Music videos can be powerful pedagogical texts, (Woods & Burns, 2018) and effective in communicating educational social messages (Bowman et al., 2019). Although analyses of music videos have addressed diverse issues including gender (e.g., Rens, 2021), race (e.g., Peña Chan, 2020), politics (e.g., Way, 2019), and identity (e.g., Helland, 2018), few studies have drawn implications for music education. Moreover, multimodal analyses tend to neglect sound in favour of visual and linguistic elements (Way & McKerrell, 2017). This study seeks to address these research gaps and to contribute knowledge by examining “Home,” a Singapore national day music video. National music is closely related to music education in Singapore (Dairianathan & Lum, 2012). Despite the ubiquity and influence of Singapore’s national music, there is no study which focused on the analysis of the national day music videos. My theoretical underpinnings are Kress’ (2010) social semiotic theory of multimodality and Somerville’s (1997) social construction of the notion of 'home'. Using Machin’s (2010) framework for analysing popular music videos as a methodological approach, I conduct a multimodal discourse analysis of “Home”, exploring how sounds, images, and words integrate to make meaning (Kress, 2012; van Leeuwen & Kress, 2011). My research questions are: (1) What are the discourses in “Home”? (2) How did music, images, and words integrate to contribute to the meanings of these discourses? (3) Based on the analysis, what are some implications for music education? My analysis reveals an overarching discourse, “Singapore is Home.” This overarching discourse is constituted by four notions of “home” as places of protection, unity, nostalgia, and affluence. Sounds, images, and words interact to offer different perspectives on the same topics or characters. One key implication for music education is for music educators to go beyond viewing music videos as just pedagogical texts. I argue that music videos constitute what Jorgensen (1997) has called “spheres of musical validity.” (p. 37) In other words, music videos communicate shared experiences and heritage and influence music education through symbols and representations made possible by the integration of sounds, images, and words.

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## **Content Analysis of Competency-Driven Teaching Materials Design in Music Textbooks at General Senior High School Level**

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<sup>1</sup>National Taiwan Normal University, <sup>2</sup>University of Taipei

**S13**  
10 Aug  
11:30am  
G206

The purpose of this research was to analyze the competency-driven teaching materials design in music textbooks at the general senior high school level in Taiwan. The research subjects were four approved high school music textbooks editions including Huaxing A Edition, Huaxing B Edition, Yuda A Edition, and Yuda B Edition, edited according to the "Curriculum Guidelines for the 12-Year Basic Education Elementary School, Junior High School, and Upper Secondary School: The Domain of Arts" issued by the Ministry of Education in year 2018. Applying the method of content analysis, the researchers used the self-developed "competency-driven-music-teaching-material-design table" as the research tool. The qualitative method was adopted as the main data analysis approach while the quantitative method was supplemented. The content, frequency and proportion of four design aspects of the teaching materials were then analyzed and discussed. This study aimed to understand the content characteristics, similarities and differences of the competency-driven teaching materials design in these music textbooks. The following conclusions were reached: 1. The content and examples of the competency-driven teaching textbooks in the four editions of high school music textbooks are all integrated in multiple ways. 2. Regarding the proportions of the four competency-driven teaching materials design aspects, the four editions have the highest proportion in the aspect of "complying with the rationales of taking the initiative, engaging the public as well as seeking the common good." 3. The four editions of the high school music textbooks focus on the design aspect of the competency-driven teaching textbooks for "emphasizing the creation of learning situations and contexts." All units integrate appropriate learning situations and contextually combine students' life experience with the content of teaching materials. 4. The four editions of the high school music textbooks have the least proportion in the design aspect of the competency-driven teaching textbooks for "providing opportunities for practice." 5. The four editions of the high school music textbooks have their own ingenuity in the design aspect of the competency-driven teaching textbooks for "combining the arrangement of interdisciplinary/subject and issue integration." Based on the conclusions, the researchers proposed suggestions for the textbook designers and for future research.

## **Vocal Problems In Thai Female Students**

Pathnitharn Sreeiams

Mahidol University

**S14**  
10 Aug  
11:00am  
G207

In this research, researcher did the experiment with 25 Thai female singing students who are in every parts of Thailand for finding problems in singing of Thai female students. Researcher did this experiment by using words in Thai linguistic for proving the problems and also a-12-bar of Thai song then observed and conclude problem by researcher, vocal specialists and students who are subjects. The conclusion is found that more than 10 problems were shown and researchers could use this outcome to create vocal technic for solving Thai female vocal problems in the future.

## An Examination of Eye Movements during the Perusal Time in Piano Sight-Reading: The Role of Musical Structure and Sight-Reading Competence in Pre-Service Elementary School Teachers

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<sup>1</sup>Sungshin Women's University, <sup>2</sup>Korea National University of Education

S14  
10 Aug  
11:30am  
G207



The study aims to analyze the differences in eye movements during perusal time prior to sight-reading according to musical structure and sight-reading ability. To this end, 19 pre-service elementary school teachers read a single-line melody, a melody in parallel motion, and a melody with harmonic accompaniment through a Tobii Pro X2-60 eye tracker installed at the bottom of the computer monitor and played the electronic piano with a 10-second perusal time. Then, their eye movements during the perusal time were analyzed. The results showed that eye movements during the perusal time differed according to musical structure and sight-reading ability. The more complex the music, the more and longer the total fixation number and total fixation duration are in skilled sight-readers, whereas the less and shorter they are in less skilled sight-readers. Second, skilled sight-readers skim all the measures although concentrating on the first measure, whereas less skilled sight-readers mostly read the first and second measures. Third, when reading melodies, skilled sight-readers read the relationship between notes, whereas less skilled sight-readers read focusing on notes. Fourth, when reading music with a two-hand structure, skilled sight-readers gaze more and longer on the right-hand area than on the left-hand area, whereas less skilled sight-readers gaze more on the left-hand area than on the right-hand area.

## The Effect of the V-Shaped Notation in Rhythm Learning

Jong Mo Yang

Busan National University of Education

S15  
10 Aug  
11:00am  
G312

Just like using letters in language learning, notation is used in the rhythm learning. The notation marks the length and strength of the sound, enabling rhythm records, delivery and learning. However, since the size of the notation does not correspond to the actual length of the sound, it is difficult to intuitively recognize the length of the sound. Because of this problem, the aid notation is used in the rhythm learning. In rhythm learning, the aid notation is varied in Kodály, Orff teaching and music textbooks in various countries. Kodály suggest a way to use rhythm syllable such as 'ta ta ti ti' or to simply draw the length with a bar notes () (Choksy, 1999, pp. 12-13). Orff does not apply special aid notation for rhythmic practice, but uses lyrics, canon, or ostinato (Orff & Keetman, 1978, p. 68). The aid rhythm notation used in Kodály or Orff Method do not show the length of the sound. Thus, music textbooks in the United States, Singapore, China, Japan, and Korea apply the way of teaching rhythms using a figure () that can see the length of the sound. These notations were limited to the exact length and strength of the sound. Yang Jong-mo (2022) developed a new aid rhythm notation(V-shaped) that could easily understand the length and strength of music, and conducted a study on rhythm notation for beginner students ( $\downarrow = V$ ,  $\downarrow = VV$ ,  $\downarrow = \setminus$ , etc.). The purpose of this study is to investigate the possibility of spreading by identifying the effects of the aid rhythmic notation developed by Yang Jong-mo. In the research method, the V-shaped rhythm notation was taught for 28 elementary students in the 5th grade and investigated the effects of rhythm learning. The effects of rhythm learning confirmed the ease of learning, understanding of rhythms, and interest in rhythm.

Analytic tools were qualitative tests using rhythmic recognition tests confirmed with reliability and validity. The results of the study are first, the V-shaped rhythm notation developed by Yang Jong-mo helps to easily understand the characteristics of the rhythm and rhythm pattern among the students who have a low understanding of rhythms. Second, the V-shaped rhythm notation makes it easy to learn the rhythm and express it musically. Third, students can increase their interest in rhythms. As a result, this study has confirmed the effect of the V-shaped rhythm notation, an aid notation of rhythm learning. The discussion is about this study and AI learning. Music research is required for learning AI. In particular, research on symbols that can enter music into AI is essential, and the V-shaped symbols conducted in this study can be applied as an experimental symbol for AI learning.

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## **The Effect of Musical and Teaching Confidence Level of Secondary Music Teachers on the Resilience of Teachers**

Jin Ho Choi<sup>1</sup>, Ha Na Park<sup>1</sup>

<sup>1</sup>Chung-Ang University

S15  
10 Aug  
11:30am  
G312

According to the study, 6 out of 10 teachers experience severe psychological and mental pain that prevents them from continuing their teaching job due to problematic behavior of their students. Even if they experience the same difficulties in the educational field, the recovery speed of teachers differs depending on their coping with them, problem solving, and psychological reactions. For example, some teachers quickly return to their normal state of mind even when students disrupt class and use abusive language, while other teachers cannot escape from mental shock. This ability to return to a normal situation from an external psychological shock is called 'resilience'. Teacher resilience is important as it is a quality that enables teachers to maintain commitment to their teaching practice despite challenging conditions and repeated setbacks. Teachers' resilience is related to teaching ability and teaching professionalism. Teaching ability and teaching professionalism of music teachers can be divided into teaching ability as a teacher and musical ability as a professional musician. Musical ability and teaching ability are different types with distinct characteristics, but at the same time, they are abilities that can be exercised in an integrated way, and are factors that affect music teachers' resilience. In this background, the purpose of this study was to examine the effect of teachers' musical and teaching confidence level on their resilience, targeting music teachers (n=242) in middle and high schools across the country. To this end, this study conducted a simple random sampling of middle and high schools nationwide to select 360 schools based on the 2022 statistics service of the Ministry of Education in Korea. Among the teachers working at the 360 schools, confidence in musical ability and teaching ability and teacher resilience were measured for music teachers who voluntarily participated in the online survey. The results of this study are as follows. First, there was a strong correlation between music teachers' teaching and musical confidence level ( $r=.63$ ). Second, it was found that resilience increased when music teachers had a strong identity as educators ( $t=-2.27$ ,  $p>0.5$ ). Third, it was found that music teachers' confidence in teaching ability and musical ability had a significant effect on teachers' resilience ( $F(2, 239) = 47.76$ ,  $p<.01$ ). Conclusively, in order to increase music teachers' resilience and enhance field adaptability, it is important for teachers to clarify their identity as educators and focus on improving their own teaching and musical abilities.

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## **A Study of Technology-Enhanced Classroom Practices in Music Classes: A Comparison of New Zealand, Singapore, and Japan**

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<sup>1</sup>Joetsu University of Education, <sup>2</sup>Kunitachi College of Music

S16  
10 Aug  
11:00am  
G313

In Japan, as in other countries, the use of technology in schools has increased. The internet has made it possible to continue expressive activities in music lessons at the school level during the coronavirus pandemic. The achievement of “1 device for 1 student,” a program to provide all students in Japan with computer devices, has been realized, but, compared to some other countries, the lag in the use of Information and Communication Technologies (ICT) is still an urgent issue. In particular, methods for using ICT in music studies are insufficient. Therefore, the authors surveyed schools in Japan, New Zealand, and Singapore to find examples of advanced practices incorporating ICT in music classes. By doing so, the authors aimed to collect lesson plans for use in Japan. In New Zealand, the government has promoted various initiatives in music education utilizing technology for more than 40 years. Students participate in both in-school and off-campus events, and music teachers are trained to use ICT, including music software such as Ableton Live. Likewise, in Singapore, teachers are regularly trained and provided with opportunities to hone their technology skills in music education. Because of this, teachers there utilize programs such as GarageBand and BandLab frequently in lesson plans. Compared to Japan, the use of technology and the active incorporation of ICT by faculty members in music classes were more advanced in New Zealand and Singapore. In addition, the authors discovered that teachers in the other two countries have more academic freedom and could incorporate popular music genres in their lesson plans. In Japan, it will be necessary to enhance the spread of practical methods of teaching music using ICT. To this end, Japanese teachers need more teacher-training opportunities, as in New Zealand and Singapore. Further, Japan’s national curriculum should be amended to allow teachers to incorporate a variety of music genres in their classrooms as teaching materials.

## **The Development of Music Education Philosophy in China during 1990–2021: A Corpus-Based Critical Discourse Analysis**

Yang Yang

The Education University of Hong Kong

S16  
10 Aug  
11:30am  
G313

This study adopted a text-mining approach to critically investigate the discourse of music education philosophy (MEP) in 346 Chinese academic publications from the 1990s. Using Latent Dirichlet Allocation techniques in KNIME, corpus-based text analysis yielded 685 keywords that formed six prominent topics: Aesthetics, Praxis, Confucianism, Teaching and learning, Values (of music education), and Influence factors (in music education). The noun-only co-occurrence-based topic modelling showed that Aesthetics, Praxis, and Confucianism were three powerful courses in shaping the landscape of MEP studies in Chinese literature, whereas the other three topics provided a “battlefield” for these competing philosophical strands. The keyword network analysis (a) raised critical concerns on translation, logic, and philosophical issues in the developing Chinese MEP discourse, and (b) revealed that academic discourse substantially impacts national music education policymaking and implementation. The results suggest that the MEP discourse during the studied periods was strongly influenced by European philosophy traditions and contemporary theories for music education from North America, where the connection with Chinese

philosophies was implicit yet persistent. To navigate through these competing ideas, considerable effort is required in elaborating ambiguous teleology in translation, logic, and philosophy. In conclusion, diversified music and music education practices (epistemologically, teleologically, and axiologically) do not necessarily demand a universal or determinate nature of music (ontologically). Although the current analysis was primarily conducted in reference to Western philosophical traditions, one may easily relate the methodological approach to other schools of philosophy in music education for comparison. Nevertheless, it is essential to understand that the development discourse often relies on informal logic, which can transform conceptual reference networks into prospective theories or philosophies. The challenge is to what extent we could critically reflect on and validate these propositions in contextualised settings. In this case, corpus analyses provided a promising approach to trace the discourse development across times and the further possibility for comparisons amongst the “Chinese” and “Western” discourse in future studies.

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### **A Survey of Chinese Primary and Secondary School Music Teachers' Attitudes towards Chinese Opera Teaching**

Xinyi Wang<sup>1</sup>, Xuerong Cui<sup>1</sup>

<sup>1</sup>Zhejiang Conservatory of Music

S17  
10 Aug  
1:30pm  
M102

Chinese opera, a kind of traditional art in China. According to the relationship between teachers' attitudes towards teaching and students' learning effectiveness, this study hypothesizes that teachers' attitudes towards opera teaching might affect students' learning effectiveness. This study, therefore, aims to understand teachers' attitudes towards opera teaching and its influencing factors through questionnaires and interviews and to explore ways to improve the effectiveness of opera teaching. This study is a mixed methods study. The research design is divided into two stages. The first stage is a quantitative study, which aims to identify teachers' attitudes towards opera teaching through a questionnaire. About 300 teachers from different regions, teaching experience and academic qualifications participated in this stage. The questionnaire was self-constructed and divided into five sections: informed consent, demographic information, opera teaching arrangements, the Chinese Opera Teaching Attitude Questionnaire (COTAQ) and an interview invitation. The questionnaire demonstrated good internal consistency and construct validity in the pilot study. After the data collection is complete, descriptive statistics were conducted and variance was used to compare differences in means between the different groups. The second stage of the study was a qualitative study that aims to investigate the factors that influence teachers' attitudes towards teaching opera and ways to improve the effectiveness of opera teaching through a focus group interview. Based on the COTAQ score, approximately 10 teachers who volunteered to participate in this study were purposively selected from among the participants. Semi-structured interviews are conducted based on the previous quantitative results. The outline of the interview was divided into two parts: 1) The factors influencing attitudes towards the teaching of opera; 2) The methods to enhance the effectiveness of opera teaching. The interview data were analyzed in the method of grounded theory. The study is expected to be completed in May 2023 and the findings will reveal the attitudes and influencing factors of the Chinese primary and secondary school teachers surveyed towards opera teaching and explore teaching strategies to enhance the effectiveness of opera teaching.

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## **What People Want is the Key: A Case Study of a Contemporary Music Education Institute in China**

Lu Manman

Zhejiang Normal University

S17  
10 Aug  
2:00pm  
M102

Over the past four decades in China, people's activities involving music have changed vastly due to the domestic modernization, globalization, and economic reform of the Chinese society. People have been introduced to new genres of foreign music, new mediums to enjoy music, and cutting-edge technologies to create music, etc., which have created new opportunities and yet challenges for music education. The primary and secondary educations, as well as the higher educations in music conservatories tend to pay excessive attention to classical music genre, or so-called 'art music', which does not have direct connections with the public's daily music activities. In 1996, Beijing Contemporary Music Academy (BCMA) was established in the goals of building a private music education institution for the professional musicians in the contemporary music genres. Since then, BCMA has been providing systematic, professional, and up-to-date educational services in Beijing and cultivating many talents for the contemporary music industry. Furthermore, with the network from BCMA, a modern music industrial agglomeration has been formed in the local area. However, BCMA does not have any degree-issuing qualification licensed by the Chinese Ministry of Education because its faculty employment requirements, educational settings, and admission procedures do not comply with the governmental standards, which would result in disadvantages for both the development of the institution and the potential employment of its graduates. Nevertheless, according to my survey, the graduates from BCMA still have the advantage in the professional competition because of their expertise and capacity, despite the fact that the majority of them had never received systematic education in music before they went to BCMA. It is worth considering the reason that how an institution like BCMA, which has only existed for three decades, and is without any support from the government, has succeeded so far. The survey, which was conducted from July 2021 to May 2022, and then from September to October 2022, consists of direct observation of lessons and activities in BCMA, questionnaires filled by students, as well as interviews with school leaders, students, teachers, graduates, and employers from music industry. The follow-up interviews is anticipated to be conducted in 2023.

## **A Survey Study of Ensemble Instructors' Self Effectiveness and Well-being in Elementary and Secondary Schools in Taipei City and New Taipei City**

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<sup>1</sup>Department of Music, University of Taipei

S17  
10 Aug  
2:30pm  
M102

Researchers pose the following questions regarding Taipei City and New Taipei City music teachers' self-efficacy and well-being in various ensemble settings: 1.What are the over all performances of Taipei City and New Taipei City ensemble teachers' self-efficacy and well-being in elementary and secondary school? 2.How do the factors of self-efficacy (mastery experience, vicarious experience, physiological state, and verbal/social persuasion), as well as the factors of well-being (meaning, pleasure, and engagement) correlate with each other for Taipei City and New Taipei City ensemble teachers in elementary and secondary school settings? Ensemble teachers in elementary and secondary school in Taipei City and New Taipei City (N=105) are recruited to participate in this study. Participants include

choir, concert orchestra and Chinese orchestra ensemble teachers. Researchers develop a questionnaire based on the literature with 30 questions. In order to answer the research questions, a Pearson product moment correlation is conducted. T-tests and one-way ANOVA are administered to determine whether significant differences exist between subjects' self-efficacy and well-being. Results of multivariate and univariate analyses of variance reveal that there is significant positive correlation between self-efficacy and well-being. In self-efficacy analyses, all four factors significantly relate with each other. That is, mastery experience and physiological state show significant positive correlation; vicarious experience and verbal/social persuasion show significant positive correlation; physiological state and verbal/social persuasion show significant positive correlation. In well-being analyses, all three factors significantly relate with each other. That are, meaning and pleasure show significant positive correlation; engagement and pleasure show significant positive correlation; meaning and engagement show significant positive correlation. According to the research findings, researchers conclude that teachers should have a working environment which improves their well-being and self-efficacy levels.

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## The Impact of Artificial Intelligence Software on Piano Learning

Yuanxu Ge  
University of Melbourne

S18  
10 Aug  
1:30pm  
M202

Due to the huge improvement in modern science and technology, learning piano is not limited to the offline scene. As I worked for a music internet company and was involved in the development of more than 3 piano software, this article will focus on the AI piano software that has been released. The advantages and disadvantages of these products are summarised and discussed in relation to piano pedagogy and practical scenarios. Combined with the author's work background, this article will focus on artificial intelligence recognition software. The impact of artificial intelligence recognition software on piano learning will be analyzed at various levels. This paper will provide a proper analysis of both the positive and negative effects of modern technology on piano learning before drawing conclusions. The analysis of the advantages and disadvantages of piano learning software in this article is based on piano pedagogy and also includes much subjective awareness of the user. We will use the qualitative method to study this topic. The questionnaire will include information on what the author needs to know about AI piano learning, the problems that may arise in students' learning, and, most importantly, the possible effects (good and bad) on piano learning, as summarised by the author's work experience. The questionnaire is also age and music-background-specific. So far 53 people have filled out the survey. The two most popular choices for the question on the advantages of AI software were that it was fun to use in a computer game-like format and that it was easy to use without having to turn pages. for the question on the disadvantages of AI piano learning, the most popular choices were: no one to answer questions and it is difficult to keep learning or practicing. So the conclusion is that the author believes that AI piano software is promising and advantageous in terms of stimulating students' interest and convenience. However, this type of software should only be used as an aid to piano learning. The role of the piano teacher is indispensable in the student's piano career.

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## Concert Lecture as an Approach of Community Music Education

Dongfang Huo

The University of Hong Kong

S18  
10 Aug  
2:00pm  
M202

The modern approaches to music education are becoming increasingly diversified. Concert lecture is an emerging community music education activity combining live musical performances with explanations of related music knowledge, which helps the audience to understand and appreciate music. During the past few decades, several renowned professional orchestras across the globe have participated in similar cooperative and innovative educational programmes. However, there have been few systematic studies and assessments for concert lectures regarding the audience's reception, especially in China. It is vague whether these concert lectures have either achieved the educational goals or met the requirements of attendants. This study contains two phases: Phase I was a documentary analysis to explore the educational characteristics of concert lectures. Through analysing a total of 10 distinctive and representative video clips of the Young People's Concerts conducted by Leonard Bernstein, some formal and pedagogical characteristics of concert lectures were presented. Phase II was a case study of one concert lecture held in Beijing, which contained a quantitative questionnaire survey with 885 samples and qualitative interviews with eight interviewees to respectively investigate the motivations of the audiences in attending the concert lecture and the significance of the concert lecture in educating the attendants in understanding music. The findings revealed that most audiences were willing to attend concert lectures with high motivation, and also some criticisms and suggestions were stated. Based on the findings from the two Phases, this study also discussed the function of concert lectures contributing to the development of community music education and the role of "supplement" to school music education. The significance of this study lies in the characterization of the functions and effects of concert lectures in music education. Investigating this innovative music activity in the community can provide a more systemic and accurate assessment. This may lead to improved educational efficiency and audience reception of similar music education projects, improving its social music culture popularisation services.

## A Survey Study on the Relationship between Teaching Experience and Musical Activities in Kindergartens

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<sup>1</sup>The Education University of Hong Kong

S18  
10 Aug  
2:30pm  
M102

Prior research found that kindergarten teachers—especially those with less teaching experience—had low confidence and competencies in teaching music. However, little is known about the musical activities conducted by teachers with different levels of teaching experience. Drawing on the theoretical taxonomies of musical activities proposed by music education scholars (e.g., Campbell & Scott-Kassner, 2019), this study aims to investigate the provision of musical activities in Hong Kong kindergartens and to analyze the relationship between teachers' level of teaching experience and musical activities. We conducted a survey study with 1,019 kindergarten teachers. Participants were asked to indicate the frequency of 18 musical activities conducted in the classroom, using a 4-point Likert scale ranging from Never to Every day. We classified the participants into three groups: Beginning, experienced, and advanced teachers. Descriptive statistics, principal component analysis, and parametric statistical analyses were performed. Findings indicated that teachers typically conducted the measured musical activities Once a week or less

to Several times a week. The most common musical activities were related to singing and transitions, as most teachers reported conducting these activities Every day. In contrast, activities related to musical creativity (e.g., creating music pieces or new lyrics) were comparatively rare, as most teachers indicated doing them Once a week or less. While beginning teachers showed a higher priority on playing musical instruments, advanced teachers prioritized storytelling with music and movement. Notably, beginning teachers conducted significantly fewer activities related to musical creativity than advanced teachers. Overall, we concluded that teachers provided relatively sufficient musical exposure to children. Moreover, teaching experience is a decisive factor in influencing kindergarten teachers' provision of musical activities. This study brings implications for future professional development (PD) design to address the needs of teachers with varying teaching experience. Specifically, we recommended teacher educators and PD providers offer beginning teachers additional support in conducting creative musical activities. Future research should further explore beginning teachers' music PD needs to enhance their confidence and competencies in conducting diversified music activities for children.

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### **Developing an Online Professional Development Community for Music Teachers in China during the COVID Period**

Jin Xu<sup>1</sup>, HongXiao Zhao<sup>2</sup>, Le-Xuan Zhang<sup>3</sup>

<sup>1</sup>HongXiao Music, <sup>2</sup>Central China Normal University, <sup>3</sup>The Education University of Hong Kong

S19  
10 Aug  
1:30pm  
G204

Conventional professional development has been challenged by its limitations in its mostly theory-driven training content, time and space constraints, and inadequate sustainable support. Especially during the COVID-19 pandemic period, schools in China followed the “temporary shutdown” policy to make teachers must work from home, so they have few opportunities to participate in any face-to-face PDs. With these unexpected teaching changes, many music teachers started feeling frustrated with no PD and no resources to support them in understanding how to teach online lessons and how to gain life experiences from other experts and teachers. To support that, this research (1) developed an online PD community with different courses offered through two online applications, Wechat group chat and XiaoETong, in 2020 for teachers to communicate and collaborate in a teacher-train-teacher mode; (2) collected informal interview feedback to understand participants' perceptions and to refine the online courses to better match with teachers' PD needs; (3) conducted online surveys to understand participants' satisfaction of this new form of online PD with teacher-train-teacher mode and the quality of the courses offered; and (4) also conducted in-depth both individual and group semi-structured interviews to formally explore teachers' perceptions and intentions of participating on this PD community. A general descriptive result revealed that there were more than 5000 music teachers from different regions in China participated in this PD community. Seven rounds of the survey with an average of 87.57% satisfaction with the quality of the different courses and, on average, 92.45% of participants would like to continue following this PD community. The in-depth interview results came from 30 music teachers with a qualitative thematic analysis of keywords and repetitive concepts. A positive learning cycle among these teachers and their students and a hybrid learning community with a formative assessment process were found as the main contribution of this online community for teachers' PD during this COVID period. This study not only allows Chinese policymakers reflect on how PD should continue to be organized in the post-COVID period but also demonstrate to international scholars the possibility of building a teacher-train-teacher PD model for teachers' personal development.

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## **Traditional Arts as a Pedagogical Practice in School Music Education: A Qualitative Case Study of Yue Opera in Chinese Schools**

Chao Cheng

Institute of Curriculum & Instruction, East China Normal University

S19  
10 Aug  
2:00pm  
G204

All the time, incorporating traditional arts into school music education has been an essential aspect of music education research. This study focuses on the traditional arts pedagogical practices in school music education. We have considered Yue Opera as an example of traditional arts; hence we selected two Chinese schools, an elementary school (J school) and an art vocational school (S school) as the research cases. To collect data, we conducted participant observation and semi-structured interviews with sixteen participants. In within-case analysis with an inductive approach, the findings indicate that two schools integrated Yue opera into school music education in different ways: the J school employed formal learning and informal learning, while the S school through structured curriculum and artistic practice. Then, the cross-case analysis from a profile matrix, we adopted to explore how the two schools remodel the Yue Opera teaching model in school music education. We found that the traditional teaching model of Yue Opera has developed in school music education with a great extent in teaching objectives and process of teaching-learning, teaching method, and teaching structure system. Detailly, in the process of training, the students are granted more autonomy in S school while in J school they are provided with opportunities to learn Yue Opera which helps in breaking their preconceived notions and arousing interests with regard to Yue Opera. Secondly, with respect to the teaching method, both schools applied western art music system in their school music education, such as the harmonic system, stave notation, and performance techniques. Thirdly, In the aspect of the teaching structure system, the apprenticeship system has been retained to some extent, but it has transformed into masterclasses in S school and artist-partnership. The results have been discussed; some traditional arts have lost their artistic features in the process of institutionalised teaching, due to the dominant position of the current western art music system. We further provided suggestions for schools to improve traditional arts pedagogical practice in school music education.

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## **The Influence of the Tonic Sol-fa Method to the Development of “New Music” in Twentieth-Century China**

Kaili Lei

Kunming City College, Art School

S19  
10 Aug  
2:30pm  
G204

After the two Opium Wars in 1856, the Qing government was imposed to sign treaties with Western countries, primarily the United Kingdom. The open-door policy resulted in an unprecedented number of foreign traders, diplomats, as well as missionaries visiting China. Missionaries' visits to China have influenced the birth of “New Music” in China. As a part of their evangelism, some missionaries taught Chinese how to sing Christian hymns. They utilized the tonic sol-fa method, which was regarded as “the important tool” that contributed to the development of Western music in late nineteenth-century and early twentieth-century China. The tonic sol-fa method is based on solmization and started with a movable do. The popularization of the tonic sol-fa method led to Western music dissemination, hence the birth of “New Music”. The term “New Music” emerged not only because of the rapid development of Western music in China, but also because of the urge of revolutions at the turn of the century. Chinese

musicians and reformers, such as Xingong Shen and Qichao Liang, introduced nationalism in their compositions to promote the new social order to the Chinese. Following the new reformation, Chinese musicians attempted to renew traditional Chinese music by implementing Western music elements into their music. School songs were an integral part of “New Music”, their forms were based on the integration of traditional Chinese music and Western music, which satisfied the patriotism of the Chinese people. More importantly, the rise of school songs was a symbol of the development of new school music education in the early twentieth century. This research aims to find out the effect of the tonic sol-fa method imposed by Western missionaries on the development of new music education in China before the 1910s.

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### **Development of a Teacher Training Program Applying Blended Learning for Musical Classes**

Minje Kim<sup>1</sup>, Seungyeon Kim<sup>1</sup>

<sup>1</sup>Seoul National University

S20  
10 Aug  
1:30pm  
G205

This study aims to develop a teacher training program for teachers that applies blended learning for musical classes as part of professional development. For this purpose, after a teacher training program was developed based on a literature analysis and a need assessment conducted with the teachers and executing a pilot program, the final program was completed by reflecting the execution results and amending and supplementing them. The teacher training program consisted of three domains: understanding of musical classes, the process of preparing and developing materials, and the musical production practice. The program focused on both face-to-face and virtual environments for effective learning and training through blended learning. Rather than simply being a combination of face-to-face and virtual environments, as a scientific approach that utilizes the advantages of both environments, blended learning can overcome the temporal and spatial constraints of traditional face-to-face environments and maximize the learning effect in virtual environments. The pilot program was executed with a focus on teacher-learning communities. In the virtual environment, the teachers who participated in this program performed synopsis-making, story creation, and lyrics writing through theoretical learning and discussions regarding the preparation and conduct of musical classes. In the face-to-face environment, they participated in musical activities such as group composition and singing practice. Furthermore, by participating in all production activities, such as recording, shooting, and completing a 15-minute long musical product, they personally experienced the whole process of musical production from the learner's point of view. It was found in this study that the teacher training program through blended learning could contribute to increasing the expertise and competence of teachers effectively by minimizing teachers' temporal and spatial constraints as well as participation in a blended learning environment as a learner. The results of this study could provide an opportunity to develop teacher training programs in the future for various subjects based on blended learning and offer a practical contribution to music education at school.

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## **In Tune with Your Passion: Nurturing a Lifelong Love of Music**

Yuan Cong  
UCSI University

S20  
10 Aug  
2:00pm  
G205

Music is a universal language that has the potential to enrich one's life and enhance emotional well-being, yet many individuals fail to develop or sustain a love of music throughout their lives. This paper explores the pedagogical underpinnings for the development and sustainability of a lifelong love of music. A qualitative study was conducted to examine factors that determine passion towards music, by interviewing 20 research participants who are passionate about music. Under various levels of musical training and expertise, participants were between 20 and 70 years old, with an even gender distribution. Thematic analysis revealed several themes that contributed to the development and sustainability of a lifelong love of music. The first theme was the importance of early exposure to music. Many participants credited their lifelong love of music to exposure during childhood, whether through listening to music at home or participating in music classes or lessons. The second theme was positive musical experiences. Positive histories reported by participants, contributed to their love of music and positively encouraged them to pursue it. The third theme was the influence of musical role models. Through influential musicians or music educators known by individual participants, the participants were inspired to pursue music. The influencers also provided guidance and support throughout the musical journey of the research participants. The fourth theme was the importance of practice and dedication. Participants reported that regular practice and dedication were necessary to improve their skills and deepen their love of music. The fifth theme was openness to new experiences, where most of the participants reported that being open to new genres and styles of music allowed them to continue discovering and exploring music throughout their lives. The findings show positive implications for music educators, parents, and individuals who are interested in developing and sustaining a lifelong love of music. Recommendations include introducing children to music at a young age, providing opportunities for positive musical experiences, providing role models, and encouraging practice and dedication, exploring ways to make music personally relevant, and being open to new experiences and genres.

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## **Lanna Cultural Song Collection for Kodaly'S Teaching Method**

Khanithev Pitupumnak  
Chiang Mai University

S20  
10 Aug  
2:30pm  
G205

This research aims to 1) analyze the traditional Lanna songs for teaching music according to Kodaly's concept, and 2) create a song collection from traditional Lanna songs for teaching music according to Kodaly's concept. Qualitative research was employed for this research. Data were collected from music databases and interviews. The data are analyzed and categorized to create a song collection. The research results, 28 traditional Lanna songs, divided into 8 categories including the music for the play, children's songs, lullaby, ritual music, Sor (traditional Lanna singing), Sor melody, and traditional Lanna drum pattern. The music elements are analyzed and categorized according to various topics: genre, tone set, tonality, meter, melodic form, rhythmic elements, and grade suitability. In addition, the researcher has presented a method for analyzing and managing Lanna songs for teaching music according to Kodaly's approach in issues such as language management, characteristics of folk songs, simplify score of Lanna song, and composing a new melody.

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## **Musical Identity of Primary Fourth Grade Students in Macao**

Shuk Ching Mok

Premier School affiliated to Hou Kong Middle School

S21  
10 Aug  
1:30pm  
G206

K-pop music is a world-famous music genre around the world. Students in Macao like to sing and play and dance with K-pop music. As a music teacher who teach in a primary school, researcher concern that how about the musical identity of the primary fourth Grade student in Macao. How is the musical identity of the primary fourth grade students in Macao? Does the musical identity will influence the ethnic identity of the primary fourth grade students in Macao? Does the musical identity will influence the cultural identity or the language identity of the primary fourth grade students in Macao? This study is a questionnaire to focus on the question above. Researcher will take a questionnaire research plan with 5 classes(n=150) of the fourth grade primary school students and the validity of the questionnaire will be done. Data is taken from the paper questionnaire and the ANOVA analysis and factor analysis via SPSS19.0. 10 random students of this research are taken the Semi-Structured interview and qualitative analysis will be used. The predicted result shows the primary fourth Grade students in Macao still have a strong ethnic identity but the cultural identity shows not so strong as the factor about the ethnic identity whether is Chinese or Asian. The primary fourth Grade students in Macao shows a strong language identity of Mandarin but not Cantonese or any other kind of language. Musical identity of the primary fourth grade students in Macao show a not strong musical identity. Researcher suggests that the primary fourth Grade students in public school in Macao play more folk tune of their own mother language with more musical teaching method or approaches. Folk music playing more and moving more with the with are suggested to engage their musical identity and the language identity. Choir, school orchestra and the other kind of the group performances with playing the traditional music or telling the traditional stories of the own country can be more considered to hold and help to build up the cultural identity and the musical identity.

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## **The Emotional Reactions of Teenagers When They Listen the Difference Versions of Music**

Yaming Wei

Ewha Womans University

S21  
10 Aug  
2:00pm  
G206

Depression Although widespread in children and adolescents frequently goes undiagnosed. It affects 5% to 8% of teenagers and 2% of prepubescent youngsters. Teenagers with depression can benefit greatly from music therapy in terms of learning developmental skills and improving emotion control. The study's participants were four high school students whose studies and personal lives were impacted by depression. Measurements that are quantitative and qualitative are used to collect two different types of data. Quantitative data from the Depression Scale was used to determine whether listening to resource-directed music affected participants' depressive status. At the start of the experiment, this scale might be utilized for pre-testing. Five listening sessions of resource-focused music were followed by measurements. Further interviews were undertaken to get more qualitative data after listening to the song. The resources that the participants used while listening to music were the main topic of these interviews. An interview is conducted on each topic for about 30 minutes. With their consent, their interviews were taped, and the tapes served as the foundation for the study. The results of the study on the effects of

resource-focused music listening on high school students' depression emotions demonstrated that this type of music listening will lower depression levels in the students. Also, the survey results demonstrate that listening to music that is focused on resources causes Adolescent' inner positive resources to shift from anxiety, depression, and a lack of hope for the future to calm, relaxation, and a desire to attempt it. Adolescent' can use resource-focused music listening as a way to manage their daily anxiety and depression. According to the findings, Listening to music that emphasizes resources might help adolescents become more resourceful, reduce depressive symptoms, cope better with unpleasant emotions, and improve their quality of life in terms of their health.

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### **Art Integration Learning in Higher Music Education: A Case Study in Hong Kong**

Yang Sunnie He

The Education University of Hong Kong

S21  
10 Aug  
2:30pm  
G206

University students do not value general music education highly nor see it as a rewarding part of their academic pathways. For decades, low classroom participation motivation has been much-discussed for music educators, and yet it remains an ongoing conversation worthy of study. This study aims to explore how Art Integrated Learning (AIL), which connects student learning with other art forms – drawing, as a teaching approach for non-music background students to widen their understanding and heighten their motivation in music learning. It is also evident in teaching practices, as demonstrated through a case study of a foundation music course at The Education University of Hong Kong (EdUHK). Visual Thinking (VT), a learning method that emphasizes cognition through visual processing, was applied as the theoretical framework for this study. Three kinds of visual imagery were carried on: 1) the kinds that students see/read/research; 2) the kinds that students imagine in their mind's eye, as when they dream; 3) The kind that students "draw" can also mean "create" when applying this visual diagram to other media (Rooney, 2013). Twenty-nine non-music background students participated in this study. They were asked to research independently and draw knowledge points related to a specific topic, such as musicians in music history lessons. Qualitative instruments, including content analysis (drawings), focus group semi-structured interviews, and reflective evaluations, were applied in the study design. Results show that AIL could significantly uplift students' learning motivation in higher general music education. In line with the VT framework, students visually express knowledge points and thoughts through drawing and images with an interaction between seeing/reading/researching, imaging, and drawing. Took advantage of all the cognitive potential that visuals provided, which helped foster the integration of students' cognitive and sensory capacities and stimulate students' learning motivation. The latter suggests AIL teaching approach marked by attention to the practical exploration of expressive affordances through VT, which helped maintain and boost the memory of the music knowledge.

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## **When Music Comes to Life: A Diffractive Analysis of Jam Sessions with Children and Adults**

Shinko Kondo

Bunkyo University

S22

10 Aug

1:30pm

G207

The purpose of this qualitative inquiry was to investigate and analyze, from a social constructivist perspective, how children developed their ability to engage with music, including a sense of beat, through their interactions with the people, music, and environment around them in the context of a jam session. The study employs a diffraction analysis approach to capture the complex interplay of various elements within the jam session context. Findings showed that the jam session offered an ideal opportunity for children to enrich their individual musicality as a pure example of musical communication, a relationship between players that creates simultaneity in the flow of music and establishes a mutual beat and wavelength. In these sessions, individual differences and personal uniqueness provided musical excitement and richness. The process of working within musical and nonverbal interaction with others and within music seemed to strengthen each individual's ability to communicate with other musicians and with music.

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## **The Discipline Vision and Practice Fields of Music Pedagogy in China**

Baisheng Dai

Macao Polytechnic University

S22

10 Aug

2:00pm

G207

Since the end of the 20th century, China's music education has made considerable progress in both educational practice and theoretical research. Yet there are still widespread disputes about whether "music pedagogy" has become or can become a "discipline", or simply a course. To investigate this question, it is necessary to consider the construction and development of a discipline system from the academic perspective. By reviewing the development of contemporary Chinese music education and the existing academic achievements, this paper speculates from the following two viewpoints: First, music pedagogy as a discipline. A popular view is that "music pedagogy" is a branch of musicology or pedagogy. Chinese academic circles regard music pedagogy as "subject pedagogy", namely music as a teaching subject in school. A new interdisciplinary subject does not arise from a simple combination of existing subjects, but instead depends on clear establishment of its boundaries and accumulation of knowledge distinct from existing disciplines. From that perspective, "music pedagogy" has not yet matured into an independent discipline. Second, music pedagogy as a field. The research and practice fields of music pedagogy include philosophy, history, psychology of education, teaching methods, learning theory, education evaluation, ability measurement, cognitive psychology, teacher training, technology for education, etc. However, for a long time, the research on music pedagogy in China has been more limited to school music education only. Although it later expanded to include social and family music education etc, professional music education seems to remain a blind spot. This is in urgent need of clarification and improvement. According to the current Chinese academic system, "music pedagogy" is not yet an independent "discipline," and we shall not restrict it to the necessary norms of a mature "discipline." Instead, we can regard it as a boundless and dynamic field for education practices and theoretical research. It takes music as the medium and people as the research object, integrates the theories and methods of musicology, pedagogy, psychology etc. to explain the phenomena and problems



of music education from both micro and macro perspectives, involving both theory and practices. It reveals the interaction and mutual influence between music education and people, and music education and social and cultural development. It is necessary to attract scholars from other fields of music or other disciplines to participate in music education research, expanding the research team and strengthening its construction as a discipline.

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## **Significance of Improvisational Creative Activities Using Triangles: Through Classes in Special High School Based on the TAS Model**

Gyudo Kim<sup>1</sup>, Yukiko Tsubonou<sup>1</sup>

<sup>1</sup>Japan Women's University

S22  
10 Aug  
2:30pm  
G207

Tsubono (2020) presented the effective TAS Model in creative classes, which means that Teacher(T), Adviser(A) mostly charged by a music educator or composer, and Supporter(S) charged by performers are involved in students' music activities. Kim has so far conducted 4-5 times of educational activities each year for special school students, and mostly introduced various musical activities focusing on appreciation activities using body expressions and movements such as body percussion. This time, we planned and practiced creative activities for special school students based on the TAS Model, which was a chance for perceiving the great importance of 'Inclusive education' and the ideology of 'Leave no one behind' in the Error-free perspective because, as stated in the SDG4: Quality Education, the creativity education takes up the important position in the 21st century skills, and the creativity education for special school students also grabs attention in Japan. This study designed and practiced creative activities in which total 23 special high school students with intellectual disabilities and learning disabilities could mutually interact with each other and freely play musical instruments by using triangles, desk bells, and prepared koto. There was a variety of triangles in different sizes while the desk bells were prepared as a musical scale with five notes per octave. And the koto, a Japanese traditional musical instrument was tuned as twelve-tone music, and prepared with clips, strings, and tongs to give changes to tone. The children in groups of two or three created their own music by improvisatorially responding to each other's music.

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## **Kodály and Bartók as Precursors of Culturally Responsive Pedagogy in Hungary: Its Applications to American and Mongolian Contexts**

Sun Jung Kim

Mongolia International University

S23  
10 Aug  
1:30pm  
G312

As society has diversified, Culturally Responsive Pedagogy (Ladson-Billings, 1995, 2014; Gay, 2001) has received greater attention from American educators. In developing the theory of Culturally Responsive Pedagogy (CRP), Ladson-Billings (1995) examined successful teachers working with African American students in urban education. He identified key characteristics of their pedagogical approaches: (a) teachers' expectation of the student's high achievement, (b) the use of students' culture, language, and way of communication, (c) cultivating cultural competence, and (d) sharpening critical awareness toward students' community and social world. Among the characteristics, utilizing materials familiar to students resonates with Zoltan Kodály's philosophy in music education. Kodály insisted that the best strategy is

## Spoken

to use folk music, the music of their mother tongue, in teaching music. Thus, Kodály incorporated Hungarian folk tunes to solidify his teaching approaches, which can be recognized as a precursor of Culturally Responsive Pedagogy. To further understand Kodály's pedagogy from the theoretical lens of Culturally Responsive Pedagogy, I will first delve into how Hungarian folk tunes are uniquely incorporated into Kodály's music teaching pedagogy. As Béla Bartók investigated Hungarian folk and interacted with Kodály, I will also explore his literature to analyze how he used elements of folk music. Bartók composed many works in the pentatonic and modes from Hungarian folk songs. Moreover, he invented unique key signatures and polymodal works to reflect the inherent features of Hungarian folk music, as shown in many of his pieces in *Mikrokosmos*. The way Kodály and Bartók collected and analyzed their musical modes and incorporated them into teaching pedagogies can be essentially benchmarked by music educators, especially those working with students from culturally diverse backgrounds. Music educators need to understand the musical world of their students and actively incorporate them in their lessons to set relevance between the students and school learning experiences. I will also examine how Americans applied the Kodály approaches to their repertoire selection and teaching sequence. As a music educator in Mongolia, I will discuss how these culturally responsive music teaching examples from Hungary and the United States can be applied to Mongolian music education using Mongolian children's songs.

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### Case Study on Chinese School Music Activity Planning

Teng Teng

Music College of Jimei University

S23  
10 Aug  
2:00pm  
G312

The planning of school music activities is an important aspect of music teacher education in order to enable postgraduate students to acquire the ability of "bringing music to life". This research takes the compulsory course "School Music Activity Planning" of music education majors and master degree students in China's higher normal colleges as the research object, and carries out course design and case analysis research. This study followed up the 650 music activity planning cases designed by the undergraduate and master students and used qualitative analysis and statistics to summarize the basic situation of students' awareness and practical skills acquisition of the characteristics and problems of school activities in Chinese schools (including: kindergarten, primary, secondary and university). Three problems were found in the course construction and practical training: First, the planning scheme is the main content of this course, and students' mastery of the planning scheme is not separated from the course design, and there is a phenomenon of "copying" from theory to theory. However, through group discussions and simulation training, students' "self-organization" ability and coordination management ability have been improved. Secondly, for the implementation and practice of activity planning at different stages of education, students have insufficient grasp of relevant theoretical knowledge such as teaching management, planning process, execution operation, publicity and promotion, and the characteristics of students' psychological development at different stages. Third, the "incubation effect" appeared in some student planning cases, i.e., students applied activities planning to their own educational practice and workspace activities. And they can deal with specific problems in the early, middle and late stages of planning according to the procedures of various event planning but lack the ability to deal with sudden problems. To sum up, through teaching and practical training, this study hopes that students will directly experience teaching behaviors such as performance, creation, organization, preparation, planning, promotion, presentation and practice at different stages of education based on understanding the theoretical knowledge and skills of the course. It is also hoped that through international academic exchanges, new initiatives and methods for school music activities planning can be broadened.

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## **Historical Overview of Music Education Philosophy: Utilitarian, Aesthetic, and Praxial Perspectives**

Julie Myung Ok Song

University of North Florida

S23  
10 Aug  
2:30pm  
G312

Since music education first appeared in the US public school system, many music education scholars have sought to characterize the value of music education and imbue it with meaning. Out of this work, three major music education philosophies have arguably emerged as the most influential in the field: the utilitarian, aesthetic, and praxial philosophies. These music education philosophies have been an essential part of music education not only in the USA, but also in many Asian Countries, such as South Korea. The aim of teaching music education philosophy is to promote and bolster music teachers' philosophical ideas for use in their teaching; this can in turn bring tremendous benefits for both music teachers and students. Establishing a clear music education philosophy can aid decision-making on lesson plans and curriculum design (Abeles et al., 1995; West, 2015) and foster a positive learning environment for students (Hodges, 2017; Shulman, 1987). Likewise, it is crucial that music teachers are mindful about music education philosophy as related to why, what, and how they teach music for their students. However, music teachers often have difficulty understanding the fundamental ideas of different philosophies due to their ambiguous practical implications and the high level of academic abstraction (Beck, 1974; Bowman & Frega, 2012; Stauffer, 2012). The purpose of this study was to offer an analytical historical overview of the three major music education philosophies: utilitarian, aesthetic and praxial. In particular, this historical literature review (1) discusses the central ideas of each philosophy, (2) showcases representative music education scholars, and (3) explores how each perspective has evolved in American and South Korean music education. The review also connects each philosophical concept with practical aims in teaching music, offering detailed examples of specific applications. The findings of this literature review implied that acquiring knowledge about specific education philosophies can help preservice and in-service music teachers to develop their own music education philosophy for the classroom, and optimize its benefits, which in turn should lead them to acquire more confidence in their teaching of music.

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## **A Survey Study of the Status of Music Teacher Education in Teacher Education Institutions in Taiwan**

Sheau-Yuh Lin

University of Taipei

S24  
10 Aug  
1:30pm  
G313

With the radically transformed education policy and practice, music teacher education is more important today than it has ever been. The researcher conducted a two-stage survey study to examine the status of music teacher education at the primary and secondary levels in related institutions in Taiwan. Specific research questions were as follows: What are the strengths and weakness regarding the perspectives of preservice education, teaching practicum and in-service education in universities that offer music teacher education? Documents analysis and literature review were conducted to form the research foundations for developing questionnaires and interview guidelines. These two research instruments were evaluated and refined through an expert validity-confirming panel. The findings show that primary and secondary music

teachers in Taiwan were mostly trained by public institutions, among which comprehensive universities formed the majority. The units that played the most important part in music teacher training were mainly Centre for Teacher Education while in some universities the Department of Music also deeply involved. Some of them only trained primary or secondary level music teachers, while the others trained music teachers for both levels. The strengths of the institutions' preservice education included the excellence and rich primary or secondary related experiences of the instructor teams, versatile program contents, as well as committed supervising services. There were weaknesses mentioned, such as the low learning motivation for some pre-service students, the heavy administrative loading of the centre for teacher education which hindered the devotion to individual training disciplines such as music, and the inadequacy of the teacher training candidate selection system. Regarding the strengths of the universities' teaching practicum, it was mentioned that the university supervisors were mostly full-time professors who knew the practicum system well enough to offer feasible assistance, and the flexible coordination between the practicum organizations to meet students' needs. The major weakness mentioned had to do with the insufficient opportunities of music teaching observation or instruction. As to the in-service education perspective, it was found that not many universities offered systematic in-service education. Luckily, for those that did, the programs were usually designed to fit in with the in-service teachers' needs.

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## **Mobile Learning as Deep Learning: A Pedagogical Model**

Jason Chen

The Education University of Hong Kong

S24  
10 Aug  
2:00pm  
G313

This study analysed the content of 30 in-service primary school music teachers' lesson plans for mobile music creation during a five-week professional development course from 2019 to 2022 in Hong Kong. During the course, the teachers were taught by the researcher on how to use the mobile application GarageBand in their instructional design for classroom music teaching. Various mobile learning pedagogies were discussed during the course to facilitate listening, performing, and creating in music teaching and learning. As a learning outcome of this course, the teachers were asked to upload their lesson plans to the Knowledge Transfer website to exchange ideas for further discussion and professional sharing with other in-service teachers from their respective schools. The objective of this study was to provide an analysis of their teaching plans based on previously published research on mobile learning and motivation (Chen, 2015, 2020). The analysis aimed to a) explore different teaching strategies and approaches in the instructional design of music lessons in mobile music creation, and b) facilitate mobile learning as deep learning by categorising teaching strategies into four deep learning models – social, personal, information-processing, and behavioural – to maximise student learning outcomes. Based on the results of the study, a pedagogical model is proposed as a reference point for knowledge exchange in the research and practice of music education.

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## **Analysis of the Factors Influencing the Music Aesthetic Psychology of Contemporary Chinese College Students: Take Shandong Province, China as an Example**

Ning Wu<sup>1</sup>, Tianjiao Zhen<sup>1</sup>

<sup>1</sup>Music college of Shandong Normal University

S24  
10 Aug  
2:30pm  
G313

The history of aesthetic education in China began with the classical era of aesthetic education represented by Confucianism and Taoism, and has now entered a new era of aesthetic education with the theme of 'educating people with aesthetic, inspiring them with aesthetic, and cultivating their vitality with aesthetic'. The music aesthetic of college students has been influenced by changes of social development, cultural environment and internet development, and their aesthetic psychology has also changed accordingly. This study investigates the musical aesthetic psychology of contemporary Chinese college students in order to explore the factors influencing their musical aesthetic psychology. The study is based on the theory of music aesthetic psychological process and constructs a theoretical model with four variables: music aesthetic attitude, music aesthetic ability, music aesthetic consciousness and music learning self-efficacy. The theoretical model was tested by using SPSS25.0 and AMOS25.0 statistical software to conduct statistical and analysis of the data related to each variable. The results show that all four variables have a significant and positive effect on the psychology of musical aesthetics, and musical aesthetic ability and musical self-efficacy can be used as mediating moderating variables to influence musical aesthetic awareness. The study provides an effective scientific basis for improving the cultivation mechanism and aesthetic education practice in colleges and universities, and provides a theoretical basis for enhancing the comprehensive ability and aesthetic ability of college students.

## **A Survey on the Influencing Factors of Classroom Interactive Teaching Decision-Making by Novice Music Teachers in Junior High School**

Clulan Xue<sup>1</sup>, Colleen Wong<sup>1</sup>

<sup>1</sup>Universiti Pendidikan Sultan Idris

S25  
10 Aug  
3:00pm  
M102

Music teachers' teaching decision-making is a basic teaching skill and runs through the whole process of music classroom teaching. Music teachers make interactive decisions in the classroom to facilitate classroom instruction and student learning. The interactive decision-making of music teachers in the classroom is affected by many factors, and the purpose of this study is to find out the influencing factors affecting the interactive decision-making of classroom teaching by novice music teachers. Solve the following two questions: (1) What factors influence novice music teachers' interactive classroom teaching decisions at Jinan Junior High School? (2) What are the various influencing factors for novice music teachers in Jinan junior high school, based on gender, educational background, and teaching experience? This study will conduct a questionnaire survey of novice music teachers in Jinan junior high school, China, and analyze the collected data using SPSS 25 software. The results show that in the rank order analysis, student response is the most influential factor and evaluation is the least influential factor. When comparing the differences between novice music teachers by gender and education background, the results were basically the same; however, novice music teachers with 2-3 years of teaching experience ranked higher in classroom resilience and teaching skills than teachers with 0-2 years. Novice music

teachers with 0-2 years of teaching experience ranked higher in classroom management factors than novice music teachers with 3-4 years of teaching experience. The nonparametric statistics of this study further reveal the research direction of teaching interaction decision-making by novice music teachers. Finally, it is suggested that novice music teachers should pay more attention to students' responses in the classroom, improve classroom resilience and skills, and attach importance to classroom evaluation and reflection. This study provides recommendations for the improvement of teaching decision-making and the professional development of novice music teachers.

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### **Common Pitch-Matching Errors in Song Singing by Primary School Children in Mainland China**

Can Lu<sup>1</sup>, Graham F. Welch<sup>1</sup>, Jo Saunders<sup>1</sup>

<sup>1</sup>University College London Institute of Education

S25  
10 Aug  
3:30pm  
M102

Many previous studies have created a general view of children's vocal pitch-matching accuracy for songs, they tended to be summative in their judgements, but with little reporting of the detail of any errors. The current study adopted a new approach to reveal children's common vocal pitch-matching errors from a pitch-by-pitch perspective. A new approach was adopted, the Melodic Analysis of Pitch Matching (MAPM) system, to measure the detail of N=134 participants' singing performances. These participants were quasi-randomly selected from a larger Chinese dataset. The randomly selected participants were from Grades 1 to 6 (aged 6y-11y) in six schools in Hunan Province, China. Every participant was asked to sing three familiar songs with different melodic complexities (Twinkle, Twinkle, Little Donkey, and Happy Birthday) without a pitch prompt. Songs were sung individually within a small group. All singing performances were audio recorded and analysed using the MAPM system. The characteristic of the system includes 17 different colours, each representing smaller/larger types of semitone errors during song singing. Based on the MAPM data analyses, the study found that (1) more than half of participants tended to start a song in a key that was usually one to two semitones sharper than the original target tonic. (2) When singing two similar melodies, participants tended to show similar pitch errors. (3) Before matching an upward pitch with a large musical interval, such as two pitches with an octave difference in Happy Birthday, more than half of participants sang the first pitch sharp. (4) When matching a high pitch surrounded by small musical intervals, most participants could match the target relatively accurately. (5) When singing continuous upward pitches towards a lift point, many participants tended to be flat. Similarly, when singing continuous downward pitches towards a lift point, many participants tended to be sharp. The pedagogical application of these findings suggests that Primary school teachers should note that vocal pitch errors are sensitive to their place within the whole target melody.

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## **A Survey on the Quality of Professional Development of Music Teachers in Primary and Secondary Schools in China**

Yuanyu Luo<sup>1</sup>, Yanhan Zhang<sup>1</sup>

<sup>1</sup>Ningbo University

S25  
10 Aug  
4:00pm  
M102

High-quality music teacher professional development not only has a positive impact on music educators and students, but also contributes to the reform of music education. Therefore, this study used a questionnaire to investigate the quality of Chinese primary and secondary school music teachers' participation in professional development activities. The questionnaire consisted of five parts: guiding words, participant identification, demographics, quality of professional development survey for music teachers (PDQS), the invitation to follow-up research. The PDQS uses a 5-point Likert scale, including 10 dimensions. The validity and reliability were examined by Cronbach  $\alpha$  and Confirmatory factor analysis. 508 music teachers in different grades, years of teaching experience, academic degrees and educational experiences gave feedback on the responses, of which approximately 78% were valid. The descriptive results found that the quality of primary and secondary school music teachers' participation in professional development activities was positive, which shows that the current professional development is effective for music teachers. However, there is a disconnect between educational research, professional development content and teaching practice, less collaboration between teachers and schools. For the inferential statistics, as the assumption of data normality was rejected, the Kruskal-Wallis test was applied. Considering the Type I error, Bonferroni correction was also applied, and the significance level was set at 0.01. The results revealed that there were no significant differences in the participation of music teachers in professional development activities across gender, academic degrees and years of teaching experience, indicating similarities in teachers' professional development between these groups. Significant differences were found across school levels and learning experiences. Primary school teachers had higher quality professional development compared to secondary school teachers, and music teachers with teacher education experience also had significantly higher quality development. This study further explores the links between educational research and practice, development in teacher training and teacher collaboration, and provides suggestions for the applicability of professional development in relation to the gap between professional development and actual teaching practice.

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## **Applying Neuroscience Principles in College Vocal Classes**

Haida Li<sup>1</sup>, Tianqi Liu<sup>1</sup>, Xiaobo Su<sup>1</sup>

<sup>1</sup>Beijing Normal University

S26  
10 Aug  
3:00pm  
M202

The art of singing is undoubtedly connected with human physiology and neural activities in immense ways. It is therefore very interesting to study whether the principles of neural science can have positive impacts on vocal education. Noticeably, among these principles, the embodied cognition theory, which emphasizes on the connection between cognitive activities and the whole human body, is especially relevant to vocal education since singing is an incredibly complex action involving both full body muscle coordination and mental focus. In this work, we aim to show that the principles of neuroscience can be used very effectively in college vocal classes by using several very simple methods we developed based on the embodied cognition theory. These methods are designed to easily help students find more relaxed singing posture, establish steady breath support and thus improve their voice quality

and intonation stability. The actual experiment includes 50 non-musical major participants, who sang in class and then received vocal advice from the tutor. During each singing session, empirical observations were made to judge how methods inspired by the embodied cognition theory can help with students' intonation stability and improve their voice quality. Also, audio recordings of the experiment was used to objectively identify improvements in pitch accuracy as well as quality of the voice. Moreover, heart rate (HR) data of student participants were collected during the class using research-ready wristbands. Both before and after the class, a poll was conducted to show students' personal reactions to the class. Our findings suggest that our methods can indeed help alleviate intonation issues and improve students' voice quality significantly. Furthermore, all data suggests that there is very good consistency on the overall positive responses received from students who participated in the experiment, indicating that these methods we developed are widely effective. Strong correlations of different measurements are also observed. This work provides a very successful example of how the effectiveness of vocal classes can be better evaluated with multiple types of quantifiable data.

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## **Guidelines for Music Teachers to Use Storybooks as Educational Materials for Early Childhood**

Chanatchidapa Sathithumsutee<sup>1</sup>, Preeyanun Promsukkul<sup>1</sup>

<sup>1</sup>College of Music, Mahidol University

**S26**  
10 Aug  
3:30pm  
M202

This research studied the music teachers' approach to using storybooks as educational materials with young children. Including suggesting guidelines for creating picture storybooks for children aged 3-5 to complement teachers who use storytelling media to be more effective in teaching and learning. This study used a qualitative research methodology by conducting in-depth individual interviews with five experts in early childhood music education using stories as educational materials, which were selected by purposive sampling. The results showed that the principles for selecting storybooks for early childhood aged 3-5 emphasized on images that were music teacher's favorite genre and were also suitable for children's development. The contents should contain moral teaching and everyday life situations, and the storyline is simple. The characters are unique, straightforward, and uncomplicated, with bright colors and straight lines. Using language and sentences in short and easy to understand. In addition, the language of poetry is popular to combine with rhythm teaching, children can learn to do the repetition and creation. Teaching and learning management is consistent with the curriculum and objectives. The teachers teaching's activities were arranged in both ways for children to participate and to sit and listen attentively. Problems and development guidelines were found that there weren't enough music storybooks. Teachers need to use other kinds of storybooks to connect with the music content. Our key informants have the most consensus on the necessity of having a manual or training for teaching music accompanying storytelling for all early childhood teachers, and have understanding on how to use storybooks as a material to teach music to young children which most effectively developing the knowledge and abilities of children in the community to a higher level. This research will benefit young music teachers by having a guideline for selecting music storybooks. Be able to design appropriate music activities and apply the knowledge to develop diverse music storybooks in the future.

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## **The Study on Diversity in Later Adulthood Music Education**

Rong Yang

Sibelius Academy, The University of the Arts Helsinki

S26  
10 Aug  
4:00pm  
M202

Since China entered into an ageing society in late 1999, the number of elderly people in China has been growing rapidly and continuously. In order to accommodate the growing needs of the elderly population for learning, social interaction, and self-fulfilment, organisations for later adulthood music education are flourishing in all provinces and cities in China. In addition to the traditional Universities for the Aged, many new organisations have emerged, showing a diversity of dynamics. However, the research on the diverse current situation remains limited. Therefore, this study describes the current situation of diversified later adulthood music education and analyses the main reasons and various influencing factors for older learners to participate in music education activities and integrate music learning into their lives. The study uses Self-Determination Theory as the theoretical basis and consisted of two main parts with mixed methods. Firstly, the questionnaire was administered to the elderly group, and 496 valid responses were collected. Moreover, in-depth interviews were conducted with nine cases from the three study groups who participated in the questionnaire, further revealing the process of engagement of older individuals in music learning, further corroborating the research hypothesis from the side. The results revealed different attitudes towards music participation among older people of different genders, age groups, education levels, family marriages, and income status. Also shows that satisfaction with music participation and motivation to participate in music is directly influenced by support from family, friends, and specific individuals, and that perceived social support mediates the relationship between satisfaction with music participation and motivation to participate in music. Combining the results of the findings, the researcher concluded that the sense of autonomy, motivation, and family atmosphere of the elderly subjects are important for the formation of stable music participation behaviour of elderly individuals and also contribute to the development of active and sustainable ageing. On the other hand, the diverse needs of the Chinese elderly also require the emergence of more diversified and professional music education organisations and groups.

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## **A Case of the Choir Affective Education in Girls High School Music Class in Taiwan**

Pei Jiun Cheng

University of Malaya

S27  
10 Aug  
3:00pm  
G204

Many of the students are suffering from resistance to interacting with peers and even came up with depression, bipolar disorder, lack of confidence, and anxiety. This study aims to use the connotation of positive psychology to construct a music emotion course for girls high school students through chorus courses. Using the method of action research to explore the positive emotions of the course for girls in the first grade of middle school, the state of constructing a positive and optimism, and explore the experience of teacher-student classroom interaction. This research takes the first-year students of A Girls Senior High School as the object of study, observes the students' learning process, classroom interaction, and teacher's instructions during the music class, and observes the changing of students' positive emotions and learning beliefs with the emotional scale before and after the course. Before the implementation of affective education and positive guidance, the status of the students was analyzed by

the scale. The results of the study found that the troubles and thoughts students faced with specific emotions were further summarized. It can be observed that most of the students suffer from academic pressure, peer competition, social negative emotions such as stress, family expectations, and self-negative thinking, and there are few channels to express and vent, which leads to a lot of negative thinking. By integrating affection into the chorus course and providing students with positive education, the researchers recorded and analyzed the positive strategies, positive dialogue, problem-solving, empathy, and positive support adopted by the students in the classroom, and observed the positive counteracting effect of thinking and dealing with emotions. The results of the study pointed out that students can effectively reduce negative emotions through the scaffolding of positive thinking strategies. This change is beneficial to enhance the interaction between peers. Some students also pointed out that their interaction with family members and teachers has improved. Finally, the researcher summarizes the research result and puts the reflections forward on the research results as a reference for teaching applications and future research.

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## Hong Kong Parents' Beliefs about the Impact of Music on Children's Development

Yiying Wan<sup>1</sup>, Yingying Pan<sup>1</sup>, Siu-Ping Ng<sup>1</sup>, Alfredo Bautista<sup>1</sup>

<sup>1</sup>The Education University of Hong Kong

S27  
10 Aug  
3:30pm  
G204

Parental beliefs about the musical impact were found to significantly affect children's musical learning. Parental encouragement and involvement determined music participation outcomes (Ho, 2009), and growing evidence suggests the remarkable effect of music education on childhood development in areas such as cognition, social inclusion, and mental health (Iadeluca & Sangiorgio, 2009). However, Hong Kong parental perceptions of children taking music courses vary from "intellectual, athletic, and academic development" (Choi et al., 2005) to supplementing prestigious school applications, and limited research has compared parental perceptions with enrollment rates in music-related courses and identified factors influencing parents' beliefs on music education. This study aimed to explore Hong Kong parents' beliefs about the impact of music on children's development. Participants were 195 parents from 12 local kindergartens, who were surveyed about personal and family background, beliefs about music's importance in children's education, and children's participation in music-related courses. Descriptive and correlation statistical analyses were conducted. The results showed that nearly all parents (92.6%) believed in music's importance in promoting child development. Most parents (74.6%) believed music benefits three or more areas of children's development, with the three most selected areas being 'Emotional development' (70.6%), 'Language skills' (61.4%), and 'Self-expression and communication' (57.4%). A significant positive correlation ( $r=.183$ ,  $p<.01$ ) between parents' education level and beliefs about the importance of music indicated that higher-educated parents valued music more in fostering child development than parents with lower education. Higher-educated parents tended to believe more than lower-educated parents that children can benefit from music in 'Emotional development' ( $r=.215$ ,  $p<.01$ ), 'Creativity' ( $r=.193$ ,  $p<.01$ ), and 'Motor development' ( $r=.187$ ,  $p<.01$ ). Despite these findings, only 13.8% of the parents had enrolled their children in music-related courses. In conclusion, this study reveals a conflict between Hong Kong parental beliefs about music's importance for children and their enrollment of children in music-related courses. A potential explanation for the low enrollment rate is parents' limited understanding of music's benefits in children's development. We recommended local kindergartens increase the implementation and quality of music activities and improve home-school communication about the multifaceted benefits of music. Additionally, parent-child musical activities

providing hands-on experience and potential information for music parenting (Rodriguez, A. M., 2019) should be incorporated by communities.

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## **The Influence of the Professional Learning Community for Music Teachers on Effective Professional Development: A Case Study on the Novice Teacher in Hangzhou**

Yurui Hu

Zhejiang Conservatory of Music

S27  
10 Aug  
4:00pm  
G204

The specialized nature of the subject and a lack of prior teaching experience can easily cause insecurity, failure, and problems for music teachers during their initial induction phase, according to previous study. Participating in a Professional Learning Community (PLC) is one possible strategy for Music Novice Teachers to achieve efficient Professional Development and improve student learning results.

This study intends to provide light on how PLCs affect music novice teachers at five different levels: shared values or goals, supportive leadership, shared personal practice, collaboration, and collective concern for students. The research questions were: a) How did the Professional Development of Music Novice Teachers change before and after entering PLCs. b) How did they interpret and react to these changes? c) What does the presence of PLCs mean when a pedagogue transforms into a learner? Using the purposive sampling method, four Music Novice Teachers from various schools in Hangzhou, Zhejiang Province, China, who had less than three years of teaching experience, were chosen for this study. And a 16-week case study utilizing Semi-Structured Interviews and Field Observations was conducted on the research. Later in the study, the perceptions of Music Novice Teachers regarding the creation of PLCs that value and support the work of music teaching, group collaboration, and the encouragement of communication and reflective dialogue when they take on various roles as pedagogues and learners in PLCs, were explored using interview data analysis using Grounded Theory and MAXQDA. The goal of this study, which is anticipated to be finished by May 2023, is to effectively advance the professional development of music novice teachers by offering some workable suggestions and a theoretical foundation for future research on the establishment of teacher PLCs in China and around the world.

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## **The Influence of Music of Different Cultures on Auditory Working Memory Capacity under the Background of Chinese Culture and Education**

Guan Yating

Ningbo University

S28  
10 Aug  
3:00pm  
G205

Auditory working memory AWM is the speech loop that makes up the four components of working memory: the central executive system, the visuo-spatial sketch pad, the phonological loop, and one of the episodic Buffers. Auditory working memory is the human voice circuit is an important path for the reception and processing of external sound information, the speech circuit received by the human ear includes language and non-verbal, how to effectively improve the ability of auditory working memory is to improve the real-time information collection and processing ability of human hearing, and then improve auditory working memory ability and produce migration effect through scientific and effective

training mode, improve other cognitive abilities, is an important way to treat cognitive dysfunction. In this study, the auditory working memory span of music major learners and non-music learners under the same conditions was measured by controlling the changes of different basic elements of music as auditory stimuli as experimental variables, and the test results of experimental participants were recorded by non-experimentalist music learners. The results showed that: 1) Under the same memory load conditions, both professional music learners and non-professional music learners showed more memory breadth of Chinese music. 2) Professional music learners tend to have a clearer working memory of music related to the culture in their field of expertise. This study shows that the use of music from the cultural environment in which the test taker lives as material in the working memory breadth test can lead to better scores on the auditory working memory breadth test. By verifying the relationship between music culture and music working memory, it can provide new ideas for us to design related music training that increases the capacity of working memory.

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### **Exploring Lecturers' Approaches to Sight-Reading Teaching in China**

Qi Lin

The Education University of Hong Kong

S28  
10 Aug  
3:30pm  
G205

The ability to sight-reading is essential for musicians. However, those with weak sight-reading abilities are more likely to face setbacks in their study and career (Wolf, 1976). Despite extensive consideration and research on sight-reading instruction in many Western countries, little is known about approaches to sight-reading in China. This paper poses the question to fill this gap: What are the characteristics of sight-reading instruction employed by Chinese university piano teachers? Based on a collective case study, this study explored the teaching characteristics of five piano lecturers from three different universities by conducting a series of sight-reading classroom observations, followed by semi-structured interviews, and video discussions. In terms of strategies for sight-reading teaching, six main strategies emerged: scale exercises, musical analysis, rhythm and speed, singing the pitches, link between visual and performance, and more practice. However, these lecturers' opinions were all based on their own experiences, they did not have a systematic approach to teaching, and they did not have much confidence in their own sight-reading instruction, these demonstrated less teacher efficacy. This research contributes to a better understanding of sight-reading education in China, and it suggests more focus on helping teachers utilize a more systematic approach to teaching sight-reading and improve their own sense of self-efficacy.

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### **The Study of Professional Development of Music Teachers in Thailand**

Mintra Thuntawech<sup>1</sup>, Pannapat Kritpet<sup>1</sup>

<sup>1</sup>Chulalongkorn University

S28  
10 Aug  
4:00pm  
G205

Teaching music in today's diverse and rapidly changing landscape poses a significant challenge for music teachers, particularly independent teachers in private studios and those working in non-formal schools. To address this challenge, music teachers need to strengthen their professional skills to adapt to changes and survive in their careers. In this study, we present the findings from a panel discussion on "Professional Development of Music Teachers in Thailand for the Future" held during the 3rd National Conference on

## Spoken

Music Education (NCME 2023) on February 22, 2023. The objective was to provide guidelines for music teachers to prepare themselves for future challenges. The panel discussion lasted 90 minutes, and it comprised four panelists who are founders and CEOs of famous music institutions and private studios in Thailand. The key competencies identified for music teachers to possess include analytical and adaptive skills, effective communication skills, entrepreneurial skills, and self-development skills. Competent music teachers should evaluate students' learning styles and goals and adapt their lesson plans accordingly. They should also possess charisma and the ability to convey musical concepts, instructions, and feedback effectively. Additionally, music teachers who work independently require entrepreneurial skills such as financial management, administrative skills, marketing, and sales skills. Finally, self-development skills are crucial for music teachers to be more effective in dealing with emerging musical trends and new disruptive circumstances, such as the impact of technology. The study also recommends changes in pre-service music teachers' education programs to incorporate the necessary competencies mentioned above. Specifically, higher education should focus on developing analytical and critical thinking skills and problem-solving skills to prepare pre-service music teachers to deal with unexpected situations in real life. Additionally, pre-service music teachers should have internship experiences in both non-formal and formal schools instead of just formal schools, as is currently required in Thailand. In conclusion, this study highlights the key competencies that music teachers should possess to thrive in today's rapidly changing landscape. By acquiring these competencies, music teachers can prepare themselves for future challenges and ensure their continued success in their careers.

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## **Designing a Responsive Music Professional Development Course for Early Childhood Teachers: Insights from Hong Kong and Beyond**

Siu-hang Kong

The Education University of Hong Kong

S29  
10 Aug  
3:00pm  
G206

In Chinese society, music education is considered an elite discipline in education. Pre-service teachers in early childhood education often receive interdisciplinary teacher training, leading to a lack of musical knowledge and low confidence in teaching music. This lack of knowledge may lead to low confidence in teaching music, especially for pre-service teachers without prior musical training. Additionally, teacher education programs in music often provide separate training in musicianship and pedagogical skills. Research has shown that teacher beliefs and behaviour are linked, and teachers' beliefs about the priority and challenges of music education will impact their teaching practices. In light of the inadequate music training in early childhood teacher education, this study aims to explore the essential components of a quality responsive teacher education course in music for pre-service teachers in Hong Kong. The study employs a quasi-experimental research design and includes a range of non-randomised intervention studies. The intervention consists of six-hour training workshops in music, using a play-based approach, to enhance pre-service teachers' musicianship and competence in conducting music appreciation, performance, and creative activities. The workshops teach pre-service teachers how to play the Ukulele, integrating musicianship and pedagogical skills to provide a comprehensive music learning and teaching experience. This study answers two research questions based on the quantitative and qualitative data: (1) How will the training workshops impact pre-service teachers' self-perceived musical competence and music teaching confidence? (2) What are pre-service teachers' perceptions of responsive teacher training courses in music? The findings of the study shows improvements in pre-service teachers' confidence in leading music activities and their perceived importance of children's music education after the workshops. By participating in the workshops, pre-service teachers acquire musicianship skills, which inform their

pedagogical skills, and have the opportunity to consolidate their knowledge and skills by implementing music activities. The study highlights the need for music training in early childhood teacher education and may provide insights into designing a responsive music professional development course for early childhood teachers globally to address the deficit of music training in early childhood teacher education.

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## **The Construction and Verification of the Evaluation Criteria for the Curriculum Aesthetics of Music in Elementary Schools**

Hsin-Chu Kuo<sup>1</sup>, Chin-Tsai Lin<sup>1</sup>

<sup>1</sup>National Tainan University

**S29**  
10 Aug  
3:30pm  
G206

This study discussed the issues of the construction and verification of the evaluation criteria for the curriculum aesthetics of music in elementary schools, which had worked as the reference for the aesthetic evaluation of music lessons in elementary schools. Based on the theoretical bases of relevant literature review and analysis of music and curricula, the study had made a draft of aesthetic evaluation criteria for music lessons in elementary schools, including multiple aspects, dimensions and index items, and also organized three rounds of questionnaire in Delphi Technique Method. In the process of the research, the researcher and the experts in the music curriculum field communicated, discussed and revised the accuracy and appropriateness of every index and reached a certain consensus. Finally, it gathered the professional opinions and suggestions of the eighteen experts to develop aesthetic evaluation criteria system for music lessons in elementary schools. With the research method of qualitative interview, ten music teachers of elementary schools in northern, central, southern, eastern and outlying islands were interviewed respectively to know their awareness of music curriculum aesthetics and the practice during their teaching; meanwhile, it verified their approval toward the developed aesthetic evaluation criteria for music classes in elementary schools. The study results are as follows: 1) The relevant learning and theoretical bases of constructing aesthetic evaluation criteria for music lessons in elementary schools originate from philosophy of music education and aesthetic theory. 2) The aesthetic evaluation criteria for music lessons in elementary schools includes four levels, nine dimensions and forty-six items. 3) The music teachers in elementary schools approved the criteria system by this study. It could be the reference for teaching and researching music lessons in elementary schools, and also help the development of music lessons at school.

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## **Exploring the Occupational Well-being of Music Teachers in China: A Quantitative Study**

Chang Liu

Notheast Normal University

**S29**  
10 Aug  
4:00pm  
G206

Music teachers play an important role in music education. With the implementation and promotion of the policies which are strengthening and improving aesthetic education in mainland China, music teachers have received increasing attention nationwide. Researchers have focused on the professional development of music teachers and the number of studies has increased. However, there are few relevant research on teachers' occupational well-being, which is an important factor to promote music teachers' professional

development and influence music teaching. This study aims to contribute to a better understanding of the current situation of music teachers' occupational well-being in mainland China and the factors that affect it. It aims to answer three questions: (1) What are the current characteristics of music teachers' occupational well-being? (2) To what extent do different types of music teachers report their different level of occupational well-being? (3) To what extent the factors correlate to the level of music teachers' occupational well-being? An online questionnaire was designed and used to collect data which was based on OECD (2020) "Teachers' Well-being: A Framework for Data Collection and Analysis". The questionnaire consisted of sections pertaining to (1) Demographic and institutional information; (2) Teachers' occupational well-being including four key components: physical and mental well-being, cognitive well-being, subjective well-being and social well-being; (3) Influencing factors including four dimensions: individual factor, professional development factor, working environment factor and social environment factor. In total, 939 music teachers of basic education from 22 provinces and cities in mainland China participated in the survey. Descriptive statistics, ANOVA, and multiple regression analysis were used to analysis the survey data. The research found that (1)The level of music teachers' occupational well-being was higher in cognitive well-being ( $M=3.86, SD=0.56$ ), subjective well-being ( $M=3.89, SD=0.66$ ) and social well-being ( $M=3.94, SD=0.66$ ), while the physical and mental well-being ( $M=3.43, SD=0.84$ ) of music teachers was lower. (2)There were significant differences in occupational well-being of music teachers due to different individual characteristics. Music teachers with 35 to 40 years of teaching experience had significantly higher occupational well-being than other teachers ( $F=2.101, p<0.05$ ). The level of occupational well-being of independent music teachers was significantly higher than that of obedient and rebellious music teachers ( $F=12.837, p<0.001$ ). (3) Music teachers' professional belief was the most critical factor that affected music teachers' occupational well-being ( $\beta=0.229$ ), Working intensity had significant negative influence on music teachers' occupational well-being ( $\beta=-0.041$ ). This study offers insights for promoting professional development of music teachers through teachers' occupational well-being.

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## **Investigation of the Process to Create Uniformity of Vowels and Dictions for Chorus Singing of Thai Songs**

Vitchatalum Laovanich<sup>1</sup>, Monsikarn Laovanich<sup>2</sup>, Chalermpan Ruwicha<sup>1</sup>

<sup>1</sup>Chulalongkorn University, <sup>2</sup>Bansomdejchaopraya Rajabhat University

S30  
10 Aug  
3:00pm  
G207

Creating a good blend can be a challenge for choirs whose native culture do not have a long-standing choral tradition. While other well-established techniques can be employed for singing standard Western repertoire, a new technique has to be developed to create a blended sound when singing in different languages. The purpose of this research paper was to examine the problems affecting the creation of uniformity of vowels and dictions in chorus singing of Thai songs and to investigate the process to create uniformity of vowels and dictions for chorus singing of Thai songs. The study employs a qualitative method in order to understand both the problems and the process to create uniformity of vowels and dictions for chorus singing of Thai songs by selecting Suanplu Chorus, an established award-winning choir, as a case study. Using purposeful sampling to select the participant, the interviewees were a conductor, two assistant Conductors, and four voice section leaders. The result showed that the problems affecting the creation of uniformity can be categorized into 5 issue, as follows: 1) different levels of understanding of "blending" 2) vocal placement or selection of vocal register 3) the nature of the typical spoken Thai language not supportive to "blending" 4) the complexity of Thai language and pronunciation hindering the creation of "blending" and 5) the lack of

standardization for Thai pronunciation and notation for singing. The process to create the uniformity of vowels and dictions for chorus singing of Thai songs which can be summarized, as follows: 1) understanding on blending and disciplinary singing 2) creating specific markings and notation for Thai Lyrics 3) establishing guidelines for solving the issue of unequal vocalization of vowel and consonant sounds 4) standardizing mouth shaping during vocalization of words and vowels 5) creating a training culture and 6) evaluating the uniformity of vocalization.

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### **The Development of Coursework Design with Piano Duo Tasks: Insights from a 5-Year Practice in a Nursery Teacher Training Course Including the COVID-19 Pandemic**

Nozomi Azechi<sup>1</sup>, Masami Yoshimura<sup>1</sup>

<sup>1</sup>Doho University

S30  
10 Aug  
3:30pm  
G207

In nursery teacher training programs in Japan, piano duo tasks have been implemented to improve students' not only piano performance but also other skills. However, piano beginners find it to be a difficult challenge. Music teachers are required to understand the difficulties faced by these beginners and provide guidance and meticulous coursework designs to help them overcome these challenges. We have been improving our coursework designs by reflecting on student surveys and data analysis for the last five years. There have been significant changes in teaching methods due to the COVID-19 pandemic, and there have also been changes in students' awareness of music. This research aims to develop a coursework design for music expression practical skills, focusing on piano duo ensemble tasks for beginners in early childhood education programs. The coursework design has kept improving, which was reflected in the results of the data analysis from student surveys from 2018 to 2022. Free-text responses were subjected to text mining analysis. As the practical methods of the course changed due to the COVID-19, the groups who took the course in pre- and post-COVID-19 were compared. The practical implementation and survey results from each academic year were combined and analyzed to consider the course design. From the survey results, it was found that for piano beginners, (1) synchronizing timing and tempo with others when playing together is the first major challenge for ensemble performance, (2) clearing the step of "playing accurately" is important to express music richly, and (3) lack of vocabulary is a barrier to verbalizing their thoughts on music expression. We kept updating the coursework design to eliminate these difficulties. The results of text mining showed that usage of the words related to "performance" had changed. Setting a longer time scale and the use of ITC for individual practice, utilizing a learning log where students would confirm their practice goals at the end of each lesson, and opportunities for reconfirming the meanings of common items for music expression in the music class of the National curriculum were effective. Especially, providing opportunities to discuss musical expression was indispensable for coursework design.

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## **Formulating Innovative Approaches for Enhancing Music Perception within the Framework of the Metaverse SPOT Platform**

Eun-Jung Lim<sup>1</sup>, Su-Young Bae<sup>2</sup>

<sup>1</sup>Jeju National University, <sup>2</sup>Sungshin Women's University

S30  
10 Aug  
4:00pm  
G207

The purpose of this study is to explore effective online music appreciation lessons based on the metaverse platform SPOT. To achieve this, we first examined the characteristics of the metaverse, which combines online networks and advanced computer technology, as well as the features and utilization methods of SPOT for music appreciation lessons. Next, we designed a teaching and learning model for music appreciation based on the metaverse SPOT. Using this model, we constructed the metaverse space and presented the teaching and learning process, learning activities, and evaluation methods for music appreciation. The research findings confirmed that utilizing the metaverse for music appreciation allows for diverse types of music appreciation without limitations of time and space, thereby enhancing student engagement and improving learning outcomes. Utilizing the metaverse SPOT for music appreciation provides an effective tool that transcends the boundaries of music reception and expression, learning space and time, and real and virtual activities, offering a wide range of possibilities for lesson design. Further research in this field is needed to explore its full potential.

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## **Creative Music Teacher: A Practical Research on How the Experience of Performing Contemporary Music Can Expand Acceptability of Music**

Akiko Asai

Kanazawa University

S31  
10 Aug  
3:00pm  
G313

The purpose of this study is to break down the cognition of “this is what music is” that students have developed through the learning Western classical music for many years, and to let students to find out the true profundity of musical expression through their own experiences. As part of solfege education, the author gave students opportunities to perform contemporary works written for not only educational instruments such as Keyboard harmonica and Toy piano, but also non-classical music instruments including balloons, boxes, and the table. Students in groups organized in small numbers learned them for about one month and performed in the concert held on at the local museum. At first they could neither know how to read the music described not by staff notation nor image what kind of sound is required. However, they exchanged ideas and discuss interpretation in the group work. After trial and error, they delivered musically expressive performance in front of audience. Through this activity, some learned that there are various ways of describing music without using traditional notation systems, and some learned how excellent stave notation is as a means of communicating music. They were also amazed at the variety of sound qualities that constitute music, and realized that the variety of sound enable them to grasp the richness of musical expression. The study concludes that the opportunity to experience works written by composers who have pioneered new sounds and expressions respecting Western classical musical history can be the key to renew the students’ cognition of “this is what music is.” This will be a very important preparation for receiving the free ideas of children and their creativity, which far exceeds the imagination of adults.

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## **Toward a Research Agenda for Music Education in VR Environments**

David Hebert

Western Norway University of Applied Sciences

S31  
10 Aug  
3:30pm  
G313

In 2009, the author published an article on the theme of virtuality and music education while commercial applications of virtual reality (VR) were still in their infancy. Today VR is no longer a futuristic concept, with increasingly popular applications in music. Indeed, across nearly 15 years this field has rapidly developed, and as of 2023, commercially released VR headsets (such as Pico 4 and Oculus Quest 2) are becoming rather widespread in many countries. By the end of 2022, the Quest store had exceeded US\$ 1.5 billion in VR content revenue and sold over 15 million VR headsets. While such devices are still rather expensive, across time they are becoming cheaper and more user-friendly, and will likely become common household and classroom tools in the coming years. While VR headsets continue to be mostly used for entertainment (“gaming”) purposes, there have been many attempts to develop educational applications, including in music, where most applications to date have produced limited successes in terms of music learning outcomes. Still, if well designed, this technology appears to have significant untapped potential for both education and artistry by potentially enabling users to attain ineffable experiences through engagement with richly interactive virtual environments, some of which may embody historically-informed artistic creations. VR can also be an effective way of communicating research results to new audiences, particularly when it comes to complex topics, such as the kinds of insights made through artistic research. I will describe ways that traditional music can be reinvigorated through research-based representation of performances (and their contexts) in VR environments, with an emphasis on the embodied experiences and insights of performers. I will also demonstrate how VR performance can likely be used to attract new audiences (broadening inclusion and accessibility), reduce common gaps between stakeholders and audiences, and be featured as both a new component of curriculum and mode of professional concertizing. For such reasons, VR has important implications for the immediate future of music education and arguably merits close attention.

## **Implementing Digital Audio Workstations in Early Childhood Preservice Teacher Music Education for Music Project Development: A Case Study in Taiwan**

Yu-Tai Su

National Dong-Hwa University

S31  
10 Aug  
4:00pm  
G313

This study investigates the use of digital audio workstations (DAWs) in early childhood music education for preservice teachers in Taiwan. The goal is to explore how DAWs can enhance music education and provide a case study for other educators. The research involved 20 preservice teachers from a university in eastern Taiwan who were enrolled in a music education course that emphasized DAWs for music project development. The study employed a mixed-methods approach, including pre- and post-surveys, semi-structured interviews, and observations. The findings revealed that the use of DAWs enhanced preservice teachers' understanding of music technology, composition, and audio production, and provided an opportunity for exploration and experimentation in music creation. DAWs also helped develop music project development skills, such as editing and sound mixing, but implementation challenges included limited resources, technical support, and time constraints. Despite these challenges, the benefits of DAWs

outweighed the drawbacks, as they not only enhanced music education but also developed valuable 21st-century skills. The study concludes that implementing DAWs in early childhood preservice teacher music education for music project development is a valuable tool for enhancing music education and developing 21st-century skills. It provides an innovative approach to music education and should be considered a part of early childhood preservice teacher education programs. The case study can also serve as a model for other educators interested in implementing DAWs in their education programs.

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## **How Music Education Focuses on Music in Life Case Research on MOOC Creating Your Musical Life, Taught by Professor Xie Jiaying**

Qing Zhang

China Conservatory of Music

S32  
11 Aug  
11:30am  
M202

The key to the success of general music education in ordinary universities is to integrate music into students' lives. Despite being seemingly easy, many universities found it hard to incorporate the aforementioned strategy into their music education. A MOOC *Creating Your Musical Life* by Professor Xie Jiaying of China Conservatory of Music, which advocates the concept of "music for life" and focuses on student's mental and physical needs can be used as an example for better understanding the incorporation of music in life. Unlike the traditional teaching method, which focuses solely on music itself, that online course integrates both appreciation and utilization of music in its teaching. Through case studies of that course, the author aims to share some advice on better incorporation of music in life. It jumps out of the traditional routine of general music courses which only focus on the music itself and integrates "music appreciation" and "the use of music" into the course. Through understanding music, using music, evaluating music, dubbing music, creating music, etc., *Creating Your Musical Life* solves the problem of letting music integrate into college students' lives. The study was conducted by systematic observation, investigation, and case study. The data was collected through course background data investigation, video observations, and semi-structured interviews, and coded qualitative data from 44 MOOC videos (635 mins), 370 course comments, and interview data. Results indicated that *Creating Your Musical Life* changed the common music education which focuses on a minority of people to personalized music education for the masses. The MOOC is focused more on life aesthetics in music, and has been offered seven times since 2018, with a total of nearly 60,000 participants, and conducted in nine weeks in each study session. The course uses methods of experience, insight, listening, and cognition, making music truly integrated into the daily lives of college students, which helps learners actively participate and create their own musical life. This article provides a new perspective on how college students experience music in specific living circumstances.

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## **Development and Application of Elementary School Music Creation Program Based on M. Hickey's Curriculum Model**

Eun-Gyeong Park

Seongnam Elementary school

S32  
11 Aug  
1:00pm  
M202

The purpose of this study is to find the implications, by developing and applying music creation program in elementary school, through the musical experiences and learning contents that appear in the

course of students' learning, and teacher's experience. The research questions are: How Hickey's curriculum model can be applied to elementary school music creation program in Korea? What students' musical creativity is revealed through Cantometrics? What students experience and learn through music creation program? What teacher experience and implications through music creation classes? For this study, M. Hickey's curriculum model, which was the basis for the program, was reviewed. The method of evaluating musical creativity was investigated, Cantometrics was used. The subjects of the study were 24 students and a teacher in 1 class in 5th grade of W elementary school, from May to July in 2022. Through a survey, students' music education experiences, preferences, and interests were identified. Classes were conducted as individual, paired, or group activities. The group interview was conducted each program. Post-survey and interview were conducted after the entire program. For qualitative analysis, observation, interview, and document data were collected. They were analyzed based on the coding and strategy of Miles et al.(2019). The conclusion is as follows. First, the program led students' musical experiences and learning, and effective as a music creation program. Second, student's works were evaluated using Cantometrics. The different works compared to standard templates were recognized for their musical creativity as 'diversity'. Third, students experienced that technology improves music creation capabilities. They can study music self-directed related to other subjects, and learned music concepts and elements. Fourth, teacher helps that students improve their music creation capabilities, self-directed music learning, their self-efficacy through technology. The teacher's capability were improved, too. Technology enhances music creation capabilities and enables self-directed learning. School music classes should try new ways to suitable the changing times. To do so, program reflecting these needs, students who want new musical experience, and teachers with competence should be equipped.

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### **The Influence of Arabic, Chinese, Western, and Hindu Cultures on the Indonesian Folk Songs**

Kun Setyaning Astuti<sup>1</sup>, Pasca Violita Langit<sup>1</sup>

<sup>1</sup>Yogyakarta State University

S33  
11 Aug  
11:00am  
G204

This research aims to analyse the distinctive features of traditional songs in various regions of Indonesia that reflect the cultural influences of various nation tradition. The methods including a comprehensive literature review, survey, observation, interview, and experimentation. The initial phase of the research involved a thorough literature review to identify 21 songs that were deemed representative of the target regions. Subsequently, fieldwork was conducted in Kalimantan, Sumatra (Belitung), Java, and Sulawesi through surveys. Interviews were also conducted with local songwriters, musicians, and community members to obtain their perspectives on the characteristics and significance of these traditional songs. In addition, experiments were carried out to refine and enrich the musical arrangements and style of the selected songs. Finally, audio and video recordings of the performances were made using live and studio methods, respectively. The study results reveal that the traditional songs of Indonesia's different regions are influenced by various cultural traditions. Specifically, the folk songs of Sumatra exhibit significant Arab influence, as can be heard in this Belitung folk song <https://www.youtube.com/watch?v=UAF6BeXwRWs&list=RDMM&index=1> whereas the Javanese folk songs are heavily influenced by Hinduism, such as this Javanese song that reflects Hindu influence [https://www.youtube.com/watch?v=R7MDbsjnZ\\_Q&list=RDMM&index=2](https://www.youtube.com/watch?v=R7MDbsjnZ_Q&list=RDMM&index=2) The Sulawesi region, particularly Manado, reflects Western influence, as illustrated in this Manado folk song, <https://www.youtube.com/watch?v=cz9T53xQc9s> while the eastern part of Java is largely influenced by Chinese culture, as demonstrated in this East Java folk song <https://www.youtube.com/watch?v=7TmXID06KW8> Moreover, the songs of Central Java and Yogyakarta

showcase a combination of Hindu and Arabic cultural elements, as exemplified by this Central Javanese folk song <https://www.youtube.com/watch?v=h3E387ig2gE> Interestingly, Kalimantan's folk songs are not found to have been influenced by foreign cultures, as demonstrated by the songs that are native to Kalimantan, such as this Kalimantan song [https://www.youtube.com/watch?v=qN6OaFot\\_1s](https://www.youtube.com/watch?v=qN6OaFot_1s) It's can be inference that Kalimantan is the region that not influence by other nations.

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## **Exploring Current Music Education and Its Resource Integration of Music Education in Xinguozhan International Community of Shunyi District, Beijing**

Fengxu Han

Sai jing music studio

S33  
11 Aug  
1:00pm  
G204

The paper aims to explore current situation and its resource integration of music education in Xinguozhan International Community of Shunyi District, Beijing. Under the background of globalization, the rise of international schools and private bilingual schools has brought new opportunities to community music education. However, new challenges have been brought to music education by globalization of education resources and ever-changing education philosophies. By research methods such as questionnaires and interviews, this paper analyzes roles and resources that families, schools and communities play in music education and explores how to integrate these resources to improve the overall community's music literacy and music environment. The research result shows that families and communities play an important role in music education, and that schools can enhance the effect of music education by cooperating with families and communities. In addition, the planning and organization of community music events can provide a rich cultural life and artistic experience for community residents. These findings have important implications for future research and practice of music education.

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## **Status of Courses on Musician Health and Well-being in Higher Education Music Curricula in Thailand**

Sittiporn Wisuttipect<sup>1</sup>, Dneya Udtaisuk<sup>1</sup>

<sup>1</sup>Chulalongkorn University

S34  
11 Aug  
11:00am  
G205

Nowadays, caring for health and well-being are global issues of interest. According to previous research, musicians are one of the professional groups that, like athletes, were at risk of injury. Educating musicians with health care knowledge and skills is deemed essential, especially in music programs. The purpose of this study was, therefore, to examine the status of courses offered in music programs in Thai universities that concern health and well-being of musicians. The data for this study was collected through documentary analysis on Thailand Qualification Framework for Higher Education: TQF2 of all 23 music programs in Thai higher education institutions. The analysis focuses on the following aspects: 1) the number of courses related to musician health and well-being; 2) the type of the courses related to the health and well-being of musicians in the music curricula, whether they are compulsory or elective; and 3) the scope of the content and learning management. The results show: 1) the number of courses related to the health and well-being of musicians found are two courses from two music programs (8.7%), both institutes in the group of music colleges; 2) both courses found are

electives in general education category; and 3) in terms of scope of content and learning management, 3.1) the content covers the basics of anatomy and physiology, injuries from playing music, injury prevention and initial therapy, as well as promoting musicians' ability to provide holistic self-care for physical and mental health and overall well-being, 3.2) both courses were taught by medical personnel in the form of both lectures and practical. Although the number of courses is small compared to all classes offered in music programs in Thailand, it reflects the starting of awareness of health and well-being of musicians in music curricula in Thailand. Additionally, it was also found that the programs that do not offer subjects on the health and well-being of musicians in their curricula do provide extracurricular activities, such as workshops to provide knowledge on health care and injury prevention.

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## Music Interventions that Benefit Young Children: A Review of Literature

Yingying Pan<sup>1</sup>, Alfredo Bautista<sup>1</sup>

<sup>1</sup>The Education University of Hong Kong

S34  
11 Aug  
1:00pm  
G205

In recent decades, music activities have gained popularity in early childhood education (ECE) settings partly due to their positive impact on young children's holistic development (Dumont et al., 2017). Music interventions have been designed to support children's different developmental areas in various ways (e.g., Caracci et al., 2022; Williams & Berthelsen, 2019). Therefore, as the number of experimental classroom music intervention studies is growing, research is crucial to understand the details of these music interventions and how they connect with and support children's educational and developmental areas. This literature review aims to review experimental research studies that have utilized classroom music interventions for young children (aged 3-7) and have resulted in positive outcomes in child development areas. We examined the design of these interventions, summarized key activities utilized in the interventions, analyzed the specific areas of development that were investigated, and identified knowledge gaps that must be filled in future studies. Fifty-one studies satisfied the inclusion criteria and were included in the analytic process. These studies were coded based on two sets of categories addressing music activities and positive outcome areas, respectively. Nine categories of music activities emerged, with movement, singing, and rhythmic activities as the most used activities in the interventions. Seven categories of positive outcome areas resulted from the review, with music and cognitive development as the most commonly investigated areas with positive results and with social-emotional and numeracy development as the least common ones. We combined and analyzed the association of the two sets of categories and discovered some connections between intervention contents and positive outcome areas. In sum, this review 1) strengthens the view that music interventions have a positive impact on child development; 2) analyzes the intervention contents, which will support teaching and curriculum design; 3) inspires research directions in the field and 4) implies connections between music activities and developmental areas. Future directions and implications are outlined for early childhood music educators and researchers.

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## **Xuli's Lighthouse of Music: A Narrative Story of Rural Education**

Zengying Kong

Zhejiang Conservatory of Music

S35  
11 Aug  
11:30am  
G206

Rural area is a regional complex with natural, social and economic characteristics, which, together with towns, constitutes the basic space of human activities. In recent years, how to put rural music education into practice pays an increasingly attention. Due to the location that near the Internet industry in Yangtze river delta developed industry and the economic hub, spawned an innovative rural community, which explore a new mode of rural community and a new direction of industry incubation, such as a village called 'Xuli'. Xuli belongs to an ancient village in Wenzhou, Zhejiang Province in China. It retains the most original elements of ancient Chinese villages, like folk songs, temples, ancient trees, etc. And there are also some Chinese intangible cultural heritages. Based on the theory of Piaget's stages of cognitive development, this study selected four native villagers respectively in the sensorimotor stage (0-2), the former operational stage (2-7), the concrete operational stage (7-11), and the formal operational stage (11-16) through field survey, semi-structured interviews, and narrative method. After get the data and combine the humanities background, by understanding of native music education idea and ability and its forming process, this study is to analysis the various hinder factors, discuss the music culture of indigenous people and their demand about music cultrue, summarize the evolution of local music education, and finally put some suggestions on rural music education around school, society and family. Previous survey has found that villager's economics have a significant influence on music educational perceptions and abilities. Therefore, this study aims to providing a new perspective for rural music educators from this individual case, activating the vitality of rural music teachers, opening up a new path for the community to jointly promote the innovative rural aesthetic education, and promoting the coordinated and fair development of rural music education. What's more, it might be a responding to the strong call of creating a educational equality society.

## **Analysis of the Implementation Patterns of Cultural Community Competency in Labor Songs**

Jisu Han

Sechon elementary school

S35  
11 Aug  
1:00pm  
G206

The purpose of this study is to analyze the implementation patterns of cultural community competency, focusing on labor songs in music textbooks for the 5th and 6th grades in Korean elementary school. To this end, 37 labor songs in the textbooks for the grades based on the 2015 revised music curriculum were analyzed. The analysis criteria were divided into areas of understanding, acceptance, and participation, centering on the meaning of cultural community competency. Then, four to five detailed criteria were selected for each area by referring to the sub-elements of the competency and academic literature. To take a multifaceted look at the implementation patterns of the competency, the analysis results were summarized into competency distribution by area, competency distribution by detailed criteria, and methods of implementing teaching and learning activities. In order to increase the possibility of implementing cultural community competencies in music textbooks through by interpreting the research results, the following implications can be presented. Through interpreting the research results, the following implications can be presented to increase the feasibility of cultural community competency in

music textbooks. First, it is necessary to propose various ways of learning activities to understand cultural community competency competencies. Second, reflective introspective reflection on the value and importance of traditional culture should be made. Third, it is essential to actively discuss ways to participate in the community that can be suggested in music education. Fourth, it is indispensable to seek comprehensive teaching and learning activities to understand, accept, and participate in cultural community competency competencies. Finally, it is required to show the sub-elements of specific cultural community competency competencies in the curriculum. This study is meaningful in that it analyzes the implementation of activities in textbooks to strengthen students' cultural community competency capabilities and discusses a development direction of newly produced textbooks future development plans in line with the 2022 revised new curriculum revision. for students to cultivate core competencies necessary for future life through music education, diversification of implementing musical competency should be made in which students understand and accept various cultures in line with the trend of the current society where the cultures of different groups coexist and actively participate in the community.

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### **An Investigation of the Effect of Implementing CLIL on Senior High School Music Appreciation Courses**

Tseng I-Sheng<sup>1</sup>, Chen Hsiao-Shien<sup>1</sup>

<sup>1</sup>National Taichung University of Education

S36

11 Aug

11:30am

G207

This study aims to examine the effects of CLIL on senior high school music appreciation courses, discussing the two groups of students in terms of their learning effectiveness, including learning achievement, learning motivation, learning retention, and cognitive load. Taiwan aims to be a bilingual nation by 2030. Two core objectives are to "enhance national competitiveness" and "strengthen the English language skills" (Department of Education, Science, and Culture, 2018)". However, many scholars, parents, and even students have questioned the nature of bilingual education, saying that bilingual education is detrimental to academic learning. Therefore, the researcher aims to explore whether bilingual education affects students' learning in certain subjects. This study adopts a quasi-experimental research design. The experimental group uses the CLIL concept to design bilingual music appreciation instruction, and the control group adopts general music appreciation instruction. Through quasi-experimental research, the researcher compares the effects of CLIL and general teaching on students' music learning effectiveness. This study's participants are two freshman-year classes with 70 students total from a high school in Kaohsiung City. The curriculum lasts for two weeks and consists of two lessons. The researcher takes music appreciation as the focus because students can use more language in "appreciation" than in "performance" and "practice" aspects. The instruments include researcher-developed "Music Appreciation Assessment," "Motivation Assessment Scale," and "Cognitive Load Assessment Scale." The "Music Appreciation Assessment" validity is built through item difficulty and discrimination analysis. In contrast, the "Motivation Assessment Scale" and "Cognitive Load Assessment Scale" validity is created through expert review, reliability analysis, and item analysis. The researcher analyzes quantitative data of the "Music Appreciation Assessment," "Motivation Assessment Scale," and "Cognitive Load Assessment Scale" through independent-sampled t-test, paired-sampled t-test, and analysis of variance. The teaching experience would be conducted from 3/2023 to 4/2023. The expected results of this study are as follows: 1. There are no significant differences in music learning achievement after music appreciation courses between the experimental and control group. 2. Control groups' learning retention, motivation, and cognitive load are significantly better than experimental groups.

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## **The Effects of the Internet + Instrument Teaching Module in the University National Musical Instrument Teaching Research**

Zongchen Hou<sup>1</sup>, Chulan Xue<sup>1</sup>

<sup>1</sup>Universiti Pendidikan Sultan Idris

S36  
11 Aug  
1:00pm  
G207

Science and technology are the core forces that promote the progress of education. With the progress of science and technology, as well as the development of the Internet, "Internet + teaching" as a new teaching module began to be popular in various disciplines in colleges and universities. With the fading influence of COVID-19, the teaching module of universities has shifted from online to online + offline mixed teaching module, and Internet + teaching has become the mainstream teaching module of modern colleges and universities. As an important part of college teaching, the music discipline needs to keep pace with the times and constantly update and perfect its teaching methods. As an important part of music teaching in colleges and universities, the teaching of national musical instruments has always adopted the traditional teaching module because of its particularity of teachers' performance and students' imitation learning, but the teaching module has not been updated for a long time, has been unable to keep up with the development of The Times. Therefore, the purpose of this study is to develop the Internet + musical instrument teaching module used in the teaching of ethnic musical instruments in colleges and universities, to help the teaching of ethnic musical instruments in colleges and universities keep pace with the times and develop more effectively. This study is a quantitative study, and the research method adopts the quasi-experimental design method of the quantitative method. The samples were taken from 32 freshmen majoring in ethnic musical instruments from the school of music at B university. Before the experiment, the students were tested for their scores. According to their scores, the students were evenly divided into an experimental group and a control group. There were 8+8 students in the test group and 8+8 students in the control group. The experimental group was taught using the Internet + musical instrument teaching module, while the control group was taught using a traditional module, and the performance test was carried out after one semester. The experimental results show that the use of the Internet + instrument teaching modules is beneficial for improving teachers' instrumental music teaching effects and students' musical performances.

## **Nurturing Cultural Diversity in Music Teacher Education: Culturally Responsive Pedagogical Content Knowing of Music**

Lily Chen-Hafteck

University of California, Los Angeles

S37  
11 Aug  
11:30am  
G312

The pandemic has forced educators to rethink and reimagine music education. In the USA, the Black Lives Matter demonstrations and the increase of anti-Asian hate crimes due to the origin of the pandemic have raised our attention to the inequalities that the racial minorities of our nation have been facing for centuries. Diversity, equity and inclusion have come to the forefront of education and recognizing the student population coming from diverse cultures has become a pressing need. Music education based on Culturally Responsive Pedagogy allows students from diverse cultures to express their cultural identities and to increase their understanding and appreciation of the cultures of each other. Therefore, music teacher education has to impart the basic principle of knowing the cultures of students and supporting their learning accordingly. This paper presents the model of Culturally Responsive

Pedagogical Content Knowing of Music (CRPCKM) that integrates the knowledge of music, music pedagogy, student backgrounds, and environment contexts. Culturally responsiveness is required during the processes of acquiring all these aspects of teacher knowledge while overlapping and interactions among them are common. A case study of a cohort of four music student teachers who implemented culturally responsive pedagogy provides an example of how to prepare the new generation of music teachers with the disposition of culturally responsive pedagogy, which includes cultural competency, culturally responsive caring and sociopolitical consciousness. Throughout their coursework, the novice teachers have to design lessons featuring diverse musical cultures and craft their instructions responding to the learning needs of their students. By the end of their student teaching experiences, these beginning teachers demonstrate strong music pedagogical skills. They are creative in adapting their lesson plans and instructional strategies to suit the students' personal, cultural and community assets. They see music through a multicultural lens rather than through the lens of the European musical paradigm. They realize that teaching a culturally responsive curriculum provides the opportunity for students to open up, feel comfortable, and get excited about coming to school. They are ready to support the music learning of diverse student population.

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### **Praxialism of Korean Traditional Music**

Yong Hee Kim

Gyeongin National University of Education

S37  
11 Aug  
1:00pm  
G312

Thomas Regelski, who applied critical theory to music education, argued that each person is an agent to achieve personal and social goals and needs that are situated in one's context. (Regelski, 1998) He suggested that music as an agent was the source of healing and of cultural cohesion which attuned minds and hearts to others through music (Regelski, 2017). Korean traditional music in Joseon period included this function as an agent that met personal and social goals and needs. (Yoon, 2019) The main function of music in Joseon dynasty was to transform minds and hearts of people from inside and to make people to be faithful to Confucian principles. Even though the function of contemplation was not ruled out in Joseon music, the main focus was not sound alone but its functions. Also music enjoyed by noblemen and middle class in the latter half period of Joseon was performed for comfort and catharsis. In this paper, praxialism shown in Korean traditional music is examined. However, in spite of praxial aspect, Korean traditional music has difference from Regelski's viewpoint in that it was faithful to Confucianism that approved strict social orders and "ideology", restrained emotion, and was enjoyed by social elites.

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### **Unlocking the Secrets of Piano Practice Habits among Pre-college Piano Students in China**

Yuan Jiang<sup>1</sup>, Yue Liu<sup>2</sup>

<sup>1</sup>South China Normal University, <sup>2</sup>Huaqiao University

S38  
11 Aug  
11:30am  
G313

Practice is critical to musicians' expertise development. In the early stage, instrumental instructors are responsible to guide students to build an applicable practice routine and apply effective practice strategies during individual practice sessions. The purpose of this study was to examine the pre-college piano

students' practice habits in China. The specific research questions included: (1) How do pre-college piano students organize their practice routine? (2) What common practice strategies do pre-college piano students apply during individual practice? Data were collected for this survey study in 2023 through a self-report questionnaire adapted from Jardaneh (2007) and Liu (2021). A total of 149 students aged from 6 to 16 completed the Likert-type scale questionnaire. Results indicated that participants organized their practice routines with task-oriented principles. They tended to start their practice with warm-up exercises and allocate practice time based on the tasks assigned by their teachers. Additionally, participants were able to set general goals for their weekly assignments and make long-term plans. According to their report, common practice strategies applied during practice included: (a) practicing hands separately, (b) repeating sections or whole pieces, (c) practicing slowly, (d) marking the score, and (e) using a metronome. Although participants were able to apply practice strategies in their practice sessions, they relied on parental supports and other external tools to monitor their practice. The findings of this study suggested that piano teachers may consider demonstrating the process to set specific and attainable daily objectives and introducing applicable techniques/skills to solve the potential problems. The importance of sequenced and leveled music in students' curriculum should also be valued. In that way, pre-college students could practice efficiently and make progress through self-practice, which may allow them to become more confident and maintain their passion as they learn piano in the long term.

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### **Music Education and Social Inclusion: Resolving the Dichotomy between Aesthetics and Ethics**

Tadahiko Imada<sup>1</sup>, Kenta Tsukahara<sup>2</sup>, Shuhei Chiba<sup>3</sup>, Yohei Koeda<sup>4</sup>

<sup>1</sup>Hirosaki University, <sup>2</sup>University of Ryukyus, <sup>3</sup>Aomori Akenohoshi Junior College,

<sup>4</sup>Hirosaki University Special Needs School

S38

11 Aug

1:00pm

G313

Previous research has shown that music universals are not derived from either ethnomusicology or music psychology. Existing music education is far from the principles of universal design. Many junior college students in childcare training programs have no experience in finding sounds and creating music freely on their own. Children with intellectual disabilities are a minority in regular music classes; however, they can lead junior high school students in creative physicality-based classes. In public music education, students should not be assessed individually but assessed as a group, since their achievement is viewed as being constructed through collaborative music practice. Thus, this study examines three research questions: 1) How should we develop inclusive music education programs for kindergarten, nursery, elementary, junior high and special need schools? 2) How should we assess learning in public music education? 3) What kind of music education is needed to resolve the dichotomy between aesthetics and ethics? Ethnography of classes based on R.M. Schafer's Sound Education was adopted as the methodology in the childcare training junior college, elementary, junior high and special needs schools. A philosophical study was also conducted for research questions 2) and 3). The results indicated that listening to environmental sounds brought awareness to sounds, to which junior college students had been indifferent. The findings also showed that interaction was generated in joint classes of elementary, junior high and special need schools, in which diverse children learned from one another, and creative learning was started with sound. Our philosophical study showed that music classes should not be designed according to a previously determined line. The value of "music" has been found to be biased toward works by professional composers (e.g., from A. G. Baumgarten in the 18th century to N. Goodman in the 20th century). Thus, music created by children has been totally disregarded. This paper attempts to contribute to this discourse.

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## **A Content Analysis on Piano Instructional APP: Simply Piano & Flowkey**

Chih Chin Lin<sup>1</sup>, Hung-Pai Chen<sup>2</sup>

<sup>1</sup>National University of Tainan, <sup>2</sup>National Taiwan University of Arts

S39  
11 Aug  
1:30pm  
M102

This study analyzed the “Digital Instructional Content” and the “Design of Teaching Material” of two piano instructional apps. Piano instructional apps (application programs/apps) claim to speed up the process of learning piano through technology while making it fun and suitable for beginners. The researcher explored the design and content arrangement of piano instructional apps to discuss the feasibility and applicability of such digital technology for piano learning. This will enable learners in the future to have better experiences and learning outcomes by choosing appropriate digital materials.

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## **The Design Process of Serious Game Implementation in Cantonese Opera Movement Learning**

Wing Yan Jasman Pang<sup>1</sup>, Bo Wah Leung<sup>1</sup>

<sup>1</sup>The Education University of Hong Kong

S39  
11 Aug  
2:00pm  
M102

This study aimed to examine a validity of serious game in Cantonese Opera movements learning. Serious game is a game-based learning approach, advocating a strategy with the potential to synchronise and balance between interactive entertainment and thoughtful learning. Movement learning of the Cantonese opera skillset is a critical part for novices, the motions contain many indirect and abstract movements towards to Cantonese opera. Most gestures and movements are typically symbolic and metaphorical, requiring the artistry and skill of the performer. The performers visualise the object facing them, it is likely that the gestures will simulate the movements. Experienced Cantonese opera performers can create their own styles by constructing their own interpretations of movements as the enhancement of the means of an existing abstract scene. The proposed serious game was designed as an organised training aid for novices. To do the cross-validation of a serious game of Cantonese Opera movements learning, an inter-rater reliability approach was conducted by the Cantonese opera professional and the proposed serious game. Inter-rater reliability is significant for ensuring the accuracy of the assessment technique that determines the performance of learners. In addition to validating the fairness of scoring criteria and preserving a consistent understanding among raters, it is a dependable measure of marking quality on two raters. Thirty-one sets of Cantonese opera movements were embedded in the serious game. This study invited 15 participants to participate in a 60-minute evaluation session. The immediate feedback as data collection was generated by a serious game. A set of data was collected after 15 participants performed 31 sets of movements. To ensure the two sets of assessments were consistent, the generated feedback assessment report and Cantonese opera experts’ assessment report were done cross-validation. The finding of the reliability test reveals that both sets of assessment reports are highly correlated with a Cronbach’s alpha of 0.9 above. Thereby, the proposed serious game is valid and significant. Future research will be implemented to seek the novice’s motivation in learning and learning effectiveness Cantonese opera movements and acceptance of using a serious game as a learning and training tool.

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## **Musika ng Selebrasyong Taytayeño: Music Education for Heritage Community Music**

Asherine Joanne M. Roa  
University of the Philippines Diliman

S39  
11 Aug  
2:30pm  
M102

The study is the development of a pre-teacher special project that focused on community musicians and the use of music education as a tool to strengthen the involvement of Taytay Youth Philharmonic Orchestra (TYPO), a growing community youth string orchestra, in community cultural events and celebrations. TYPO is one of the youngest established instrumental ensembles in Taytay, Rizal, Philippines. Founded only in 2006 and re-established in 2015, it is the foremost youth string orchestra in Taytay, composed of more than 20 young musicians and in-training students from Taytay and its neighboring towns. In comparison with the repertoire of the town's community bands, there is an identified need for the orchestra to be exposed and immersed more in the rich heritage repertoire rather than being confined to the standard arrangement of classical, folk, choral accompaniment, and popular music. The methodology included ethnographic research of heritage band repertoire for community festivals and celebrations in Taytay, arrangement and transcription of its musical pieces, pilot-testing of these pieces in a community youth string orchestra, rehearsals, and lastly, a culminating performance held at the College of Music, University of the Philippines. The implementation of the project considered various resources, timeframe, and level of performance or skills of the participants, and the culminating performance. After weeks of preparation, participants were able to exhibit the arranged repertoire together with other guest student performers and were able to present in front of the panel and audience. The panel evaluated all stages of the project from the proposal, implementation, and up to the culminating event. To further improve the project, recommendations included continuous and regular rehearsals, additional relevant heritage pieces, a conducive venue in the specific hometown for the culminating event, collaboration with other community musicians, and support from the local government or other related organizations. The effect of the pandemic on community musicians, which took place after the implementation of the project, must also be taken into consideration for the continuous development of the said project. This study presented an avenue of relevant and remarkable contribution to promoting rich cultural heritage and musical traditions.

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## **A Philosophical Analysis of the Words Music Educators Need: Is It Impossible to Explain Music by Language?**

Ayu Nishino  
Hirosaki University

S40  
11 Aug  
1:30pm  
M202

Since the time of Plato and Aristotle, Western society has described music in words. The author of this study considered that though it is easy to describe a sound in one's head as it is, it is difficult to describe the sound using words. Based on this premise, that both music and words exist in the mind, can the two really intersect? If the aphorism that music education is made of music and words, holds true, then the exploration of the overlap between these two different phenomena is an topic that music educators must consider. This research, accordingly, conducted a philosophical study of this question comparing the thoughts of Susan Sontag and Nelson Goodman. Sontag (2000) took issue with the idea that "art" was an event only when it was verbalized. Art (focusing specifically on "music") and

## Spoken

“language” are different phenomena to begin with. Sontag believed that no matter how many words you use to describe it, art is an experience. Goodman (1978), by contrast, explained art and even the world through words. Goodman always believed in the concept of a correct version. Because his world was made up of things cut from the “correctness,” he believed that words can explain anything. After analyzing these two differing views, the author concluded that words never accurately described music. This is because Sontag denies that the two are the same phenomenon, and even Goodman, who attempted to explain music with words, only focused on music visualized by notation. Therefore, the author of this study concluded that music and words do not intersect. However, there are two kinds of language, according to Jaques Derrida: spoken and written. A comparison of Derrida’s argument and the author’s conclusion resulted in the following new conclusion. The speech in the head, which cannot be written, and music, which the author vaguely imagined, are probably almost identical. Music education is compelled to explain music through words. Therefore, this study analyzed music and words, focusing on the function of the latter.

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### **The Influence of the Incorporation of Performing Arts into Junior Middle School Music Curriculum on Students' Expressive Ability**

Wan Rong Tsai

Taipei National University of the Arts

S40  
11 Aug  
2:00pm  
M202

The main purpose of this study is to explore the effect of integrating performing arts into junior high school music curriculum on student expressiveness. Currently, music curriculum and performing arts are separate subjects in Taiwan, and the general music curriculum is limited to performance and appreciation. Through this study, integrating performing arts into the music curriculum enhances student expressiveness. This study adopted a quasi-experimental design with two classes of seventh-grade students from a junior high school in Chiayi City as the research subjects. There were 30 students in the experimental group and 30 in the control group, with total 60 students. An eight-week experiment course consisting of eight lessons were conducting. The research used a self-assessment questionnaire for junior high school students' expressiveness as the measurement tool, and the qualitative content included collaborative teacher observation records and teacher reflection journals. The data is analyzed statistically to understand the effectiveness of integrating performing arts into the junior high school music curriculum on student expressiveness. The main focus of this study are: Whether integrating performing arts into junior high school music curriculum can improve students' body expression ability. Whether this course enhances students' oral expression ability for music appreciation. Whether integrating performing arts into junior high school music curriculum can elevate learners' learning motivation and interest. It expects that the course will enhance students' oral and body expressiveness. There will be a significant difference in student expressiveness between the music curriculum with and without performing arts integration.

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## **The Role of Cultural Capital in Mothers' Choice for Their Children's Extra-curricular Music Learning**

Xiong Xiaoyu

The Education University of Hong Kong

S40  
11 Aug  
2:30pm  
M202

Parents play an essential role in the development of their children's musical education. Several sociological studies have found that mothers take on the managerial role in the family environment and are thus the de facto decision-makers and organisers of their children's education. Drawing on Bourdieu's theory of cultural capital, this study examines how mothers specifically participate in their children's extra-curricular music activities in the Chinese social context so as to further understand the driving forces behind the choices of extra-curricular music learning for children by mothers in different social statuses. The research serves as the exploratory study by combining both quantitative and qualitative methodological approaches to address: (1) What are the mothers' practices used to support their children's extra-curricular music learning? (2) What are the underlying beliefs that support Chinese mothers' decision to invest in their children' extra-curricular music learning? (3) To what extent does cultural capital influence these' choices and mothers' expectations for their children's extra-curricular music learning? This study focuses on the central role of mothers in children's music education by exploring their influence and perceptions of their children's extra-curricular music learning. The findings indicate that Chinese mothers have a strong acknowledgement of the significance of music education for their children's ongoing emotional, social, and cognitive development. Moreover, the results indicate that their choices of type and objective of extra-curricular music activities for their children can vary considerably between mothers with different levels of cultural capital. Mothers with high cultural capital demonstrate a higher degree of supportive behaviour toward their children's musical learning by investing more money and time in extra-curricular music learning and practice. The findings further show that mothers' perceptions of their children's participation in extra-curricular music activities are influenced by a broad range of factors, including their children's ages, interests and abilities, the family culture, and examination systems, and policies. The study thus complements Bourdieu's work on the implications of intergenerational transmission for children's musical participation while also implying that mothers' activation of their own cultural capital produces supportive behaviour that supports their children's overall music learning.

## **The Beauty of Choice: The Flexible-learning Approach in Music Education**

Pan-hang Tang

The Education University of Hong Kong

S41  
11 Aug  
1:30pm  
G204

Life is full of choices, so our music education ought to be. The outburst of COVID-19 messed up our school life over the past three years. Schools are closed sometimes. Students could not study music properly as they did before the pandemic. Owing to the advancement of technology, online learning has become popular to align with disease prevention. Many innovative teaching methods have been developed to cope with the new mode of education. I have been experimenting with the flexible-learning approach in my music history course. The flexible-learning approach offers multiple pathways for students to learn within a single course. The autonomy for students to determine what to learn and assess has created a highly learner-centred environment that aims to enhance student engagement and promote equity in

education. I have set thirteen topics in my history course. After a main topic, several sub-topics are available for students to choose from. A formative assessment is put at the end of each topic block to consolidate students' understanding. This process repeats until a summative assessment concludes the whole course. This is the generic structure of the flexible-learning model I have designed for this course. Alternative designs of a topic block are applicable. For example, the instructor can deliver the optional sub-topics twice in a row or split the main topic into two parts with flexible-learning content in between. Moreover, the main topic can already be a self-sustained block without optional sub-topics. This study investigates the effectiveness of the flexible-learning approach to enhance student learning engagement based on student perspectives. Eight music students were selected randomly for a focused group interview. The interview questions and discussion are derived from the studies of Appleton et al. and Reschly et al., who suggested that student engagement contains three components – namely as behavioural, cognitive, and emotional engagements. The result shows that the interviewees like the idea of the flexible-learning. Choice shapes our personal growth and career development in our lives. We can bring the beauty of choice to our music courses because music is in our lives, and life is in our music education.

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### **Building Graduate Students Community via Project: Based Extra-Curricular Activities**

Dneya Udtaisuk  
Chulalongkorn University

S41  
11 Aug  
2:00pm  
G204

High expectations, peer pressure, anxiety, tight schedule with work, class, and often family life responsibilities represented causes of stress for many graduate students. When compared to undergraduates, the character of graduate students' community tends to have loose connections and formal relationships between peers. This factor could minimize a sense of caring and helping each other. To alleviate this problem, building a sense of belonging and sense of community can support not only the psychological, but also physical well-being of graduate students. Project-based activity was found to be one of the practical options, in this study, to build sense of community for graduate students, both master and doctoral level. By organizing music education national conference their responsibilities included planning and conducting panel discussions, workshops, a poster session, paper presentation sessions, and exhibitions during a three-day conference. Coaching and mentoring were modes of interactions between college professors and graduate students through extra-curricular activities. This report aimed to describe the details of the interactions between mentors and students as well as the consequences of the process of project-based learning. This case study employed descriptive data analysis and content analysis of the qualitative data collected both in real-time via participative observation and panel discussion and interpretation of the remains via photographs and VDO clips. Data were collected during three stages: pre-pro-post conference. These included eight weeks of preparation period, three days in the conference, and three weeks conclusion after the conference. The result showed that this project-based activity contributed to many positive aspects in collaborative community building and strengthened students' sense of self-esteem and self-efficacy through achievement of the challenging tasks. Empathy and sympathy are shown to be compelling evidence for a sense of caring and sharing while teamworking. Concerns were found in overloading, stress while engaging the tasks, false problem-solving strategies. Mentors' strategies played a significant role in shaping this experience to create a positive attitude although some failures or obstacles occurred. Academic projects are another option beside music performance projects for music education field of study.

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## **The Sustainability of Multicultural Music Education in Southwest China**

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<sup>1</sup>Guizhou Normal University, <sup>2</sup>The Education University of Hong Kong

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11 Aug  
2:30pm  
G204

Sustainability has been incorporating multiculturalism in music education (MME) for decades, but the dialogs of MME in China has always focused on school education, neglecting communitybased music education. The cultural-political context of this study is in Xijiang, southwest China, where is a Miao-dominated community integrating Miao, Han and other ethnic cultures. This study employed a mixed-method approach with a convergent parallel design that combined a survey with qualitative methods including casual conversation, semi-structured interview, and documentary analysis. Findings revealed that despite the promotion and inheritance of Miao's music are highly valued, and the interest of minority ethnic communities in engaging in music learning and performance remains considerable, the sustainability of multicultural music education in Xijiang is in question. Problems are attributed to inadequate and unequal educational resources, devaluation of state institutes, shortage of teachers, and high illiterate rate. This article contributes to theorizing on sustainability in multicultural music education within a multicultural background in southwest China, by identifying the stakeholders in the education system and drawing on the empirical evidence on the truly needs of communities. The implications of the study include improvements in the development of multicultural music education.

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## **A Suggestion of the “Multi-musical” Music Education as ‘Education of Feeling’: A Discussion for the Purpose of Multicultural Music Education**

Kyoung Hwa Kim

Seoul Jung-heung elementary school

S42  
11 Aug  
1:30pm  
G205

Multicultural music education emphasizing the characteristics of civic education has a set of specific social-philosophical issues that would be educationally important. These issues can be explained as the contextualism-universalism controversy, where it connects to the tension between ‘education through music’ and ‘education in music.’ Moreover, the contextualism-universalism controversy requires the clarification for the practice and realization of the educational purposes of multicultural music education. In order to suggest the possible purpose of multicultural music education, the researcher analyzes and interprets the contextualism-universalism controversy and proposes an alternative of “multi-musical” music education that can resolve the controversy. for this purpose, the researcher examines the contextualism-universalism debates in multicultural education and interprets this controversy in the context of music education. After that, the researcher examines the synergistic approach by Bennett Reimer, and suggests the multi-musical education as a synergistic resolution. Furthermore, the meaning of the multi-musical music education would be examined within the exploring the concept of ‘education of feeling’ from Susanne K. Langer and ‘knowing feelings’ from Antonio Damasio. Finally, the researcher suggests the educational implications looking forward to ‘education of feeling’ in practicing of multicultural music education. In this study, the researcher adopts a method of philosophical research based on literature reviews.

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## **Learning Collective Free Music Improvisation: Preservice Music Teachers' Learning Journey**

Hoon Hong Ng

National Institute of Education, Nanyang Technological University

S42  
11 Aug  
2:00pm  
G205

In free music improvisation, players improvise with diverse musical styles and idioms using whatever skills, tools, and experiences they have in response to moment-to-moment performance situations. Due to the practice's unpredictable, free improvisers who perform together must constantly make real time attempts to understand each other's musical intentions to respond appropriately and sustain musical congruence. This foregrounds spontaneous musical interactions that evolve within changing contexts of musicmaking. Collective free music improvisation (CFMI) may therefore be conceptualized predominantly as a socio-communicative endeavour. The practice propels players to construct musical meanings through socio-musical interactions. Additionally, they develop shared understanding and empathy as they negotiate their musical-cultural differences through said interactions. In schools comprising culturally diverse students who possess varied musical preferences and competencies, CFMI enables them to perform collaboratively regardless of their differences. Despite its potential contributions to music learning, the current lack of CFMI pedagogical research and training for music teachers impedes their ability to deliver such programs in schools. To prepare teachers to teach CFMI, they should first experience learning it themselves to understand the challenges and scaffolds needed. Therefore, I initiated a CFMI teacher preparation course for preservice music teachers (PMTs) with the following research questions: How did PMTs develop CFMI competencies in the course? How could CFMI learning be scaffolded as informed by PMTs' learning journey? Nine PMTs participated in the 6-week course, where they learnt CFMI while guided by strategies derived from improvisation and free improvisation literature. Data obtained through video recordings of course proceedings, field notes, interviews, and surveys were analysed through the constant comparative method of analysis. Findings revealed PMTs' learning processes as a 3-part journey based on recurring behavioural traits in each segment. Over weeks of performances, PMTs transitioned from a conservative behavioural state to an increasingly volatile one that challenged socio-musical boundaries, finally establishing unique group identities at the end of their journey. Their learning experiences and feedback provide suggestions on how CFMI courses may be scaffolded.

## **The Construction and Application of "Teaching-Research-Practice" Model in Pre-service Music Teacher Education**

Donna Han Ruochen

Guangzhou University

S42  
11 Aug  
2:30pm  
G205

Educational practice is an imperative component in pre-service music teacher education. In Mainland China, many undergraduates who major in music education are required to participate in school internships for 8 to 16 weeks when they are in Year 4. However, many normal students reflected that they feel demanding in learning to be a real music teacher. Under such dilemmas, a "teaching-research-practice" model was constructed and implemented. This model consists of three inter-connected parts: course teaching, teaching research and teaching practice. Course teaching refers to setting up a course entitled "Mingjiuqin [a newly-created Chinese four-stringed zither] teaching and

learning”, which aims to enhance normal students’ understanding, teaching techniques and capabilities of creating music activities towards Chinese traditional music; teaching research refers to collecting useful information for further improve the teaching effectiveness of the course; teaching practice includes creating a good relationship between colleges and intern schools and providing normal students with sufficient teaching experience and teaching guides. In the process of applying this teaching model, narrative inquiry, questionnaire survey, class observation, and informal interview were applied for data collection.

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### **A Study on the Development and Distribution of Music-Educational Contents as a Foreign Aid Activity**

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**S43**  
11 Aug  
1:30pm  
G206

The purpose of this study is to explore ways for developing and distributing music-educational contents as a foreign aid activity. To this end, the necessity and meaning of developing them were examined, and the ways to develop and distribute them to Uganda, one of the least developed countries, were explored. The educational content project is to create and distribute videos, lesson plans, and PPTs based on textbooks of third-world countries. This is important in that it complements the educational difficulties in poor countries and provides new educational opportunities, especially for children in underprivileged areas. Currently, the development of educational content in Korea has been centered on subjects such as science, mathematics, and English, and the content for music has rarely been developed. In poor countries, art education such as music tends not to be considered important. Likewise in Uganda, music is not a compulsory subject, so it is rarely taught except in a few private schools. Music is a subject that should not be neglected because it plays an important role in feeling and expressing emotions, empathy and communication, a sense of belonging, and community solidarity. In particular, considering the situation of Ugandan students suffering from emotional and social deficiencies due to child labor and early marriage customs, it is necessary to support their balanced growth by experiencing various music activities in school. In this context, this study proposed the development strategies of music-educational contents centered on activities that can promote interaction, empathy, and sociality for Ugandan students. Also, as an example based on this perspective, the main activities of 16 contents were presented which is developed by Korean teachers. The distribution and utilization of educational content in the local area is as important as the development. First of all, the developed content can be mainly used for institutions such as schools, after-school classes, and orphanages. For this, it is necessary to form a network based on schools connected to religious or relief organizations. Also, there may be some difficulties in securing equipment to utilize the contents in the process of distribution, so using smart-beams, raspberry pie PCs, and solar electricity will be a useful solution. The project about developing and distributing music-educational contents will expand the possibility and field of foreign aid activities. It will also be one of the ways to contribute more positively to society through music education.

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## **An Interview Study of Investigating Music Teacher's Perception and Implementation of Formative Assessment in China**

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S43  
11 Aug  
2:00pm  
G206

Formative assessment (FA) refers to a set of classroom activities that provides continuous learning information for people to track, evaluate, and understand the ongoing learning process. Its significance in enhancing students' active cognitive engagement, promoting students' self-regulation, creating an interactive constructivist classroom environment, and benefiting students' learning achievements, has been widely reported in many empirical studies. However, in China, although the promotion of applying FA has been written in the national guiding publication, Music Curriculum Standards of Full-time Compulsory Schooling issued by the Ministry of Education since 2001, how do music teachers perceive the function, effectiveness, and application of FA were remaining majority unknown. Therefore, the current study aims to fill in this gap and to support educational researchers in understanding how FA has been perceived and implemented in mainland China education. Participants were the entire group members (N=12) from a district-level innovative music educational research studio in Shenzhen, Guangdong province. This studio was purposefully chosen for this study because they have the top educational resources in Shenzhen, this group of members is led by a studio leader who is also a public-school music teacher in the same district. Both individual and group semi-structured interviews method will be conducted and audio-recorded for data collection. Thematic analysis of the recording transcriptions with the inductive procedure was conducted for data analysis. Notes about participants' extra comments, interview behaviors, and other informal communication with the researcher were also taken to support the qualitative evidence. The results were reported from mainly two aspects. First, participants illustrated their willingness to use FA in class, but they had a hard time expressing the specific FA strategies and practices. Second, participants had a few concerns and difficulties with using FA, including (1) the large class size, (2) the top-down teaching instructional environment, and (3) the test-driven social policy context, and they had a strong need to have professional development in FA. Accordingly, what FA strategies and teaching content professional development should have for teachers teaching in China's context were discussed.

## **Performing and Teaching the Shakuhachi in China and Japan as Intercultural Practices**

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S43  
11 Aug  
2:30pm  
G206

Music functions to both bond and bridge people from different groups and cultures (Roy & Dowd, 2010). While it reinforces group boundaries and between-group differences (Guan et al., 2022; Stokes, 1994), it can also bring people of different backgrounds together by creating a sense of belonging and shared identities (Bakagiannis & Tarrant, 2006). for this reason, music can be a powerful tool in multicultural and intercultural education (Campbell, 2018; Sousa, 2011), although it also holds true that music can lead to cultural misunderstandings. This study aims to reveal the case of musical interaction between China and Japan through the shakuhachi (or chiba in Chinese尺八). The two countries have a

complex history of interaction, influence, and conflict, with both celebrations and denials of their counterparts. Although the latter has been intensified in the past decade, there has been a rising interest in each other's culture in recent years, fueled in part by technological advancements. In particular, the past decade has seen a growing number of Chinese shakuhachi players, teachers, and instrument makers. Underlying the newly emerging popularity of the shakuhachi in China is a shared narrative among Chinese practitioners: Originating in the Tang dynasty, the shakuhachi – once lost in China – has returned to its birthplace and is regaining its authenticity as a traditional Chinese instrument. In this process, a series of communications and interactions emerged, resulting in new forms of mutual understanding (and misunderstanding). Through interviews with Chinese and Japanese shakuhachi players and teachers who have played a pivotal role in facilitating intercultural understanding and “Sinicization” of shakuhachi music, this study explores their narratives and experiences of teaching and learning the shakuhachi in cross-cultural contexts. The research critically analyses the affordances and constraints of such practices in the nexus of ethnomusicology and music education (Campbell, 2020), while theorizing them from an intercultural learning theory (Sandu & Lyamouri-Bajja, 2018) to discuss the nature of ethnocentric, ethno-relative, and transcultural music learning. The findings also contribute to the ongoing discussion of music as regional, multinational, ethnolinguistic practices (Hill, 2007), highlighting intercultural music practice as a process of cultural co-construction and reconstruction.

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### **Formation of Music Teacher Identity of Elementary School Teachers in Korea**

Jihye Kim

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S44  
11 Aug  
1:30pm  
G207

The music teacher identity is a concept in which a teacher recognizes him/herself as an expert in music education based on his/her musical experiences and surrounding environment. As such, it can provide insight into a deeper understanding of the practice of music education conducted by teachers. Korean elementary school teachers teach music subjects under the influence of various personal and environmental circumstances. For example, they receive pre-service teacher education with different musical experiences and teach music along with various other subjects after becoming a teacher. In this context, it is expected to better understand the meaning of music classes to them by following the processes of their forming music teacher identity. This study aims to explore the process of music teacher identity formation to understand what the practice of music classes means to Korean elementary school teachers. As for the research method, 1:1 semi-structured interviews were conducted from July to August 2021 for 10 teachers with more than 10 years of experience in music classes. Interpretative phenomenological analysis (IPA) was used for data analysis to focus on exploring meaningful experiences in the process of forming music teacher identity. The results of the analyses are as follows: First, the music teacher identity of elementary school teachers is formed under the influence of musical experiences before and after becoming a teacher, trials, and errors as a beginner teacher, interactions with fellow teachers, music classes conducted during pre-service education, and music curriculum-related training courses taken after becoming a teacher. Second, elementary school teachers have conflicts between enjoyable music classes and learning goal-oriented music classes, and also between the roles of elementary school teachers and music teachers, while forming the music teacher identity. Third, elementary school teachers show two types of music teacher identity: recognition of music teacher identity within the boundary of elementary school teacher identity and recognition of music teacher identity as a priority role in their teacher identity. The results suggest that music class-related

professional communities and peer-to-peer consulting should be more encouraged in elementary schools to foster an environment in which elementary school teachers can actively form music teacher identity.

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## **Preservice Music Teachers' and Schoolteachers' World Music Preferences in China**

Cancan Cui

Guangzhou University

S44  
11 Aug  
2:00pm  
G207

This study replicated Fung's (2007) US study in China and compared Chinese pre-service music teachers' and schoolteachers' personal preferences for orchestral, folk, and popular music pieces, from Romania, Brazil, and Saudi Arabia. Research questions included (1) What are the personal preferences of preservice music teachers and preservice schoolteachers enrolled in the same general music method course? (2) Was there a relationship between two groups on preference rating and forced-choice preference? (3) Was preservice music teachers and schoolteachers' personal preference related to familiarity, subjective perceived value of the music, and external preferences for musicians and k-12 students? (4) Was there a significant difference on the five variables between two groups among three musical pieces? (5) When asked openly, what are the preservice music educators and schoolteachers' verbal descriptions of the pieces? (6) When asked openly, what are the perceived reasons for preservice music teachers and schoolteachers to prefer a piece the most and the least? (7) What is the relationship between preservice music teachers' and schoolteachers' verbal descriptions and reasons for preference? Two groups of participants, pre-service music teachers (n=51) and schoolteachers (n=68), were asked to select their preferred music from three pieces. Results showed that both preservice music teachers and schoolteachers preferred the popular piece, followed by the folk piece, and then the orchestral piece. Both the rating-scale and forced-choice methods generated the same preference ranking. Evidence from the two-way repeated measure ANOVA indicated significant main differences between preservice music teachers and schoolteachers for the three pieces and the five variables. Furthermore, in the preservice teachers' group, the strongest correlations were found between familiarity and external preference for k-12 for the folk music piece and popular music piece. However, in the schoolteachers' group, the strongest relationships were showed between familiarity and personal preferences for all three pieces and the lowest correlations were found between familiarity and external preference for k-12. Implications of this study may include: music educators can further explore different teaching strategies and contents in teaching preservice music teachers and schoolteachers.

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## **The Application and Implementation of Chaozhou Music in Middle School Music Classes**

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<sup>1</sup>The Education University of Hong Kong

S44  
11 Aug  
2:30pm  
G207

Regional differences exist in every country, and so does China, a vast country characterized by considerable regional differences with massive division of regions. Given that, different regions have developed their unique culture and customs. Chaozhou music enjoys a varied and long history, which is part of the treasures of traditional Chinese music culture. The traditional forms of music in this area are mainly Chaozhou gong and drum, xianshi music, string music, Buddhist and Taoist music and Chaoyang

flute set music (Zheng, 1984). However, its development is facing challenges. The elders who once understood and performed Chaozhou music have aged and the younger generation is becoming less familiar with it. This research analysis aims to explore the application and practice methods of traditional or regional music in secondary school music lessons, which provides educators with teaching experiences and reference. This research will help to establish a more refined music curriculum in different countries, and provide a richer musical element to world music. A total of 105 secondary school students from Chaozhou region in Mainland China participated in two pre- and post- questionnaires, four music lessons each week of Chaozhou music that over 190 minutes length have been examined, using both a qualitative method and lesson recording. Among the observed changes are (a) students' familiarity with Chaozhou music knowledge increased significantly; (b) students' frequency of listening, playing and singing Chaozhou music increased; (c) students' willingness to share Chaozhou music on social media increased; and (d) a little change in students' pride in Chaozhou music. The article argues that the integration of Chaozhou music into the regular music curriculum can provide an effective approach for students to understand the traditional culture of Chaozhou. It also brings implication for the conservation of traditional music under international context. Although findings may not accurately represent the teaching and learning of regional music in regular school settings, educators need to do much more than that compared to mainstream music. To ensure the survival of traditional music genres educators should be pushed to investigate more novel approaches, a richer curriculum and practice will bring more valuable answers.

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### **Implications of the Using Text-Based Feedback for Vocal Pitch Matching Tasks**

Seonmi Koh

Daegu National University of Education

S45  
11 Aug  
1:30pm  
G312

Vocal pitch control requires the coordination of several components, including perceptual mechanisms, auditory-motor mapping, motor control, and memory. Therefore, even a malfunction in one of these components can result in poorly pitched singing. In this regard, this study proposes a teaching method using text-based feedback, for preliminary elementary teachers who are unable to control vocal pitch correctly. The inaccurate singers among the preliminary elementary teachers could be broadly classified into two categories, those who discriminate pitch accurately, but produce pitch inaccurately, and those who discriminate pitch inaccurately and produce pitch inaccurately. The first case is related to vocal muscle control, and the second to perceptual mechanisms. This study deals with the latter case. For this study, 374 sophomores majoring in elementary education were asked to save their singing of a given song as a file and submit it. As a result of the examination of the pitch accuracy of their singing, 269 out of 374 students had errors within the semitone range, and 54 students showed serious pitch inaccuracies. They were then given feedback on their pitch accuracy was provided for further practice in pitch control. At this point, the feedback was in the form of text, with bar counts applied to incorrect notes in each interval of the song. Students' opinions of the text-based feedback indicate that the main benefit was that it not only made it easy to find problems when comparing with their saved singing, but also served as user-friendly feedback for repeated practice at any time if desired. When this feedback was actively used, pitch matching skills improved. However, due to the nature of vocal pitch control, it was not possible to measure the result as a numerical value. In relation to this result, it is worth noting that text-based feedback is effective when applied to singing stored in a file, and when the student is unable to get immediate help related to pitch.

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## **Music for Non-Music's Sake: Situating Music Education Philosophy in Taiwan**

Jui-Ching Wang

Northern Illinois University

S45  
11 Aug  
2:00pm  
G312

Philosophical views supporting utilitarian functions of music can be easily found in Western literature, from as early as those recommended by Plato in *The Republic* (Book III) to David Elliott's current definition of teaching and learning the life value of music. Such philosophical perspectives are paralleled in Chinese thinking. The utilitarian functions of music in cultivating an ideal person, often mentioned by Confucius (551-479 B.C.E.), had an impact on the development of music education in Taiwan. Defined by a series of political power shifts, the modern history of Taiwan reflects many governmental responses to the calls for different goals to maximize educational benefits for the society. Despite the different political agendas and ideologies of each stage, these utilitarian values, often associated with Confucian virtues, are prominently embedded within many educational policies. A survey of the music curricula in this time frame demonstrates the utilitarian values of music, the essence of music education philosophy in Taiwan. Shaped by this survey, the purpose of this paper is to situate music education in Taiwan within this ideological framework of utilitarian aesthetics by interweaving the ancient Six Arts curriculum with the modern Five Dimension approach to examine music's function in general education: improving moral values, social skills, intellectual development, aesthetic judgment, and physical capability. These improvements lead to character building for cultural continuity and stability to maintain the highest state of harmony, a collective societal goal of the Chinese people in Taiwan since 1945 when WWII ended.

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## **A Study on the Effectiveness of PBL in Music Appreciation Class of University Students**

Su Jeong Han

Chungbuk National University

S45  
11 Aug  
2:30pm  
G312

This study was conducted to determine the effects of applying PBL (Problem Based Learning) to a university music liberal arts course, 'Theory and Appreciation of Music', on students' self-directed learning, creative problem solving, and critical thinking skills. The research subjects were male and female students participating in a music liberal arts class at a four-year B university in Region A. The PBL class was conducted for 10 weeks, and the effectiveness of the PBL class was verified using the SPSS program for pre and post tests. In addition, individual and team activities were evaluated, and reflection was conducted through writing impressions. As a result of the analysis, it was found that students in the music appreciation liberal arts class showed significant positive effects on self-directed learning, creative problem solving, and critical thinking skills through the application of PBL. Therefore, it was found that PBL is a suitable teaching and learning method for music liberal arts classes involving multi-grade and multi-major students, and it is necessary to enhance students' interest and participation in music classes through learner-centered differentiated class design and operation to improve class satisfaction. Through this study, it is necessary to improve the presentation of PBL topics and tasks appropriate to students' actual lives and the evaluation methods for academic effectiveness so that non-music majors can develop self-directed learning capabilities in an active manner, solve problems creatively, and reflect on themselves more deeply from a new perspective. In addition, it is suggested



that a study be conducted to identify various other variables required to enhance the effectiveness of music classes for university students who apply PBL.

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## **Integrating Information Technology into a Bilingual Music Teacher Training Course**

Ya-Chen Chi  
University of Taipei

S46  
11 Aug  
1:30pm  
G313

Since 2018, the Taiwanese government has been actively promoting bilingual education in public schools, leading many teacher education universities in Taiwan to offer pre-service bilingual teacher training courses. As an instructor for a bilingual music teacher training course, the researcher has encountered various challenges, including significant discrepancies in music and language proficiency levels among students, divergent individual learning needs, and poor learning outcomes for the students. To solve the problems mentioned above, the researcher integrated information technology into the bilingual music teacher training course to provide students with flexible learning content and enable them to improve their music proficiency. Specifically, the purpose of this study is to investigate the effectiveness of integrating information technology into a bilingual music teacher training course. This includes examining its impact on students' music knowledge and skills, the usage of bilingual music terms, and their capacity to design bilingual music lessons. An action research was conducted for 18 weeks using quantitative assessment scales, qualitative teaching observation records, and surveys. The research subjects were 48 students in a bilingual music teacher training course. Various music information technologies were utilized in this study, including music notation software, music editing software, and online testing platforms. The music-related software all have English user interfaces, which enable students to naturally learn English music terminology while using the software. The findings of this study indicate that incorporating information technology into bilingual music training courses can be an effective way to enhance students' learning outcomes, particularly their understanding and usage of music terminology. Additionally, the use of technologies allowed for personalized learning tasks that met each student's individual needs, thereby increasing their motivation to learn. Last, students can integrate information technologies into their bilingual music lesson plans. In conclusion, information technologies had positive effects on bilingual music teacher education. The results of this study can serve as a valuable reference for bilingual education in Asia.

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## **How to Cultivate Music Teachers Who Can Integrate Music into Life: A Case Study of Music Education in Beijing Normal University**

Lu Zhang  
School of Arts and Communication , Beijing Normal University

S46  
11 Aug  
2:00pm  
G313

"Emphasizing curriculum integration, focusing on the connection between art and nature, life, society, science and technology" and "emphasizing the cultivation of students' lifelong development" are the important guidelines and contents of The Curriculum Plan and Standards for Compulsory Education(2022 Edition) issued by the Ministry of Education of China. Considering the educational value of core qualities (aesthetic perception, artistic expression, creative practice and cultural understanding), How to

cultivate music teachers who integrate music into life has become an important aspect that should be considered by each higher music education institutions. Taking the practical exploration of music education specialty of Beijing Normal University as an example, this report focuses on characteristic courses, teaching cases, and aesthetic education practices that integrate music into life and bring aesthetic education into teachers. In particular, under the new requirements of The Curriculum Plan and Standards for Compulsory Education(2022 Edition), the report takes music education theory as the foundation and chorus as the practice part. It has formed a cultivation mode that connects primary and secondary schools vertically and integrates into the social public cultural service system (including communities) horizontally. In this paper, action research methods are adopted, and relevant data are obtained through questionnaires, focus groups, workshops, etc., in an attempt to explore the internal relationship between music education and music life.

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### **The Effect of Different Emotional Music on Music Liking and Felt Emotions**

Ching-Fang Huang

National University of Tainan

S46  
11 Aug  
2:30pm  
G313

The purpose of this study was to investigate the music liking and felt emotions while listening to four types of emotional music, including happy, tender, sad, and fear music. The study purposes were as follows: 1) to investigate subjects' music liking for four types of emotional music; 2) to explore subjects' felt emotions to four types of emotional music. A quasi-experimental study was conducted. Music stimuli were eight music excerpts selected to represent four types of emotional music. Every emotional music involved two music excerpts. All music excerpts were instrumental pieces without lyrics and had low familiarity. Subjects were 217 non-music college students, including 152 females and 65 males. Their ages ranged from 18 to 24 years old, with an average age of about 19 years old. The independent variables were four types of emotional music and gender, and the dependent variables were music liking and felt emotions. Repeated measures two-way ANOVA was used for statistical analysis. The results were as follows. First, subjects were found to have high music liking for both happy and tender music. However, subjects had low music liking for fear music, and the liking of females was significantly lower than that of males. Second, the main effects of four types of emotional music on ten felt emotions were significantly different. Listening to different types of emotional music did arouse different felt emotions among the subjects. Besides, the main effect of gender was only significantly different on the "energetic" felt emotion, and males had higher "energetic" felt emotion than females. Third, the interaction effect of gender and four types of emotional music revealed that females were aroused of higher "peaceful" and lower "sad" emotions than males while listening to tender music. In addition, females were aroused of lower "happy", lower "energetic", and higher "sad" emotions than males while listening to sad music. According to the research results, the researcher proposed recommendations for effectively using music in teaching and psychological counseling.

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## **Design of Teaching Mode for Primary School Music Class: A Study of Informal Music Learning**

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<sup>1</sup>Shenyang Conservatory of Music

S47  
11 Aug  
3:00pm  
M202

Music learning in formal settings such as the classroom has always been the focus of research and practice. However, there is growing interest in understanding how music learning occurs in informal settings and how these insights can guide the practice of music education in schools. This study used ethnographic methods to investigate the way several primary school students participated in informal music learning. Data were collected by participation in observations, interviews with students and their parents, and audiovisual recordings of music learning, and the data were analyzed to identify patterns, theories, and learning rules. The findings suggest that the students' informal music learning process has a range of methods, including listening to music, imitation, exploration, experimentation and working with peers. Students learn from different sources, including family members, peers, pop media, and music teachers. They have also used a range of tools and technologies to support their learning, such as smartphones, tablets, and music software. The rules of learning identified in the study were used to develop a new model of music teaching that emphasizes learning, exploration, and cooperation. The new model encourages students to engage in music creation in an interesting and interactive way, using a range of tools and techniques to support their learning. Students are encouraged to share their work with their peers and provide constructive feedback to each other to promote a collaborative learning environment. The findings suggest that important insights can be gained from understanding how students do informal learning outside the classroom, and that these insights can inform the development of new music teaching models more consistent with students' natural learning styles. New music teaching models have the potential to enhance students' music learning experience by tapping into their innate curiosity, creativity, and sociality. It provides a framework for teachers to create engaging and meaningful music learning experiences.

## **An Action Research of Critical Thinking Teaching Strategies Applied to Music Appreciation for Fifth Graders**

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<sup>1</sup>National Taichung University of Education

S47  
11 Aug  
3:30pm  
M202

The purpose of this action research is to discuss the process of critical thinking teaching strategies applied to music appreciation for fifth graders as well as students' learning effectiveness. This study adopted action research. The fifth graders in an elementary school in Chiayi City were participants in the study. According to Brophy's music critical thinking skills of "epistemic cognition," "comparison and contrast," and "metacognition," the researcher designed a two-cycle teaching scheme. The experimental teaching took eight weeks, one lesson a week, and a lesson lasted for 40 minutes. The quantitative tool was the researcher-developed "Music Appreciation Achievement Test." Qualitative data were collected through classroom observation logs, worksheets, feedback sheets, teaching journals, and video recordings. The conclusions of the study were as follows: 1. Teaching process, difficulties, and solutions when the teacher applied critical thinking in music appreciation. (1) Teachers should adjust teaching strategies and contents according to students' learning performances. (2) Using language close to students, timely

demonstration, and examples can help students understand music concepts. (3) Drawing the group concept map with a handy sticker can show students' ideas. (4) Various teaching materials and activities can enhance students' understanding and imagination of music. (5) Open-ended questions can help teachers understand students' experiences and promote their diverse thinking and creativity. (6) Guided questions or incomplete questions can guide students to think in the direction. (7) Teachers need to think critically in teaching and give students sufficient time. 2. Applying critical thinking teaching strategies to music appreciation enhanced fifth graders' learning effectiveness. Finally, based on the above conclusions, recommendations were made to music teachers and researchers as a reference for future teaching and research.

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## **The Influencing Factors of Music Teachers' Professional Development: A Scoping Review**

Yuanyu Luo<sup>1</sup>, Yanhan Zhang<sup>1</sup>

<sup>1</sup>Ningbo University

S47  
11 Aug  
4:00pm  
M202

The professional development of music teachers has an ongoing impact on the quality of music education. As a result, exploring the factors that influence music teachers' professional development would help to improve the quality of music teachers' participation in professional development activities. This study reviews the factors influencing the professional development of music teachers using a scoping review. The literature was selected based on Arksey and O'Malley's (2005) framework, and a total of 13 articles were included in the study. The findings revealed that the factors influencing music teachers' professional development could be divided into internal and external factors. Internal factors include job satisfaction and self-efficacy. External factors include the practicality of the content involved in teacher development (e.g. teaching methods, subject knowledge), developmental autonomy (active observation of expert teachers, active participation in research projects), peer support (collegial collaboration, administrative support) and lifelong continuity (duration, career stage). In addition, research in the field of educational research has revealed additional factors that need to be verified by music discipline, for example, in the area of teacher education, the effectiveness of teacher education is considered to have an impact on teacher professional development; in the aspect of teacher belief and psychology, educational research has a more extensive investigation of psychological elements; in the area of school administration, teachers' professional development opportunities and levels influence administrative considerations such as teachers' decisions to remain in their jobs. In summary, as the factors affecting music teachers' professional development are varied and complex, the literature suggests the following three aspects for designing the professional development activities provided to music teachers: 1) paying attention to the quality and effectiveness of teachers' professional development and ensuring the relevance of the professional development content; 2) paying attention to the characteristics of the music discipline in teachers' professional development; 3) based on the psychological factors that influence teachers' professional development, provides appropriate psychological theory learning and psychological guidance activities.

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## **Graduate Students' Competency Development through Action Learning in Music Education**

Young Mee Kim  
Keimyung University

S48  
11 Aug  
3:00pm  
G204

The purpose of this study was to develop a student-centered learning and active learning lesson plan that would enhance graduate students' competencies, such as high-level understanding, creative thinking, integrative, and convergent thinking in music education. To achieve this goal, the instructor created a learning environment that encouraged students to freely discuss their thoughts and ideas in various areas related to music education courses. The project involved analyzing music textbooks from various publishers and creating a mind map to understand their structure and contents. Students then engaged in team activities, selecting songs and themes for each music activity in the school music classroom. They conducted activities with the selected songs and themes for middle and high school students and decided on the design and presentation of their creations, using online tools such as Book Creator and presentation software. The last step of the project was the presentation in the form of publication publicity the music textbook sample, followed by and discussion, question and answer. First, students learned about the relationship between the curriculum and textbooks, reflected on appropriate songs and activities for middle and high school music classes through this activity. Second, students developed their ability to communicate and collaborate in team activities. Third, students learned the importance of organizing activities systematically for each song and theme. Fourth, students experienced the entire process of spreading and gathering thoughts. This project helped students develop critical skills and knowledge in music education by engaging students in hands-on activities, encouraging teamwork and communication, and providing opportunities for reflection and discussion

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## **A Study on the Enhancement of Students' Cultural Identity through Cantonese Opera Education: A Case Study of Two Cantonese Opera Schools in Guangzhou**

Lin Yu  
South China Normal University

S48  
11 Aug  
3:30pm  
G204

How to enhance students' cultural identity through Cantonese opera education, and how to pass on and develop this traditional cultural treasure among the younger generation is a topic worthy of exploration and research. I conducted a research study by investigating two Cantonese opera specialty schools in Guangzhou, taking the content and learning outcomes of Cantonese opera education as the starting point and using the Merriam's Three-Part Model theory to explore how Cantonese opera education can enhance students' musical cultural identity from three aspects: music cognition, behavior, and tonality, and analyzing the effectiveness of such improvements. The first part of the research outlines the research significance and methodology based on the research questions, and provides a clear conceptual definition of the research topic. The second part explores the constituent factors and characteristics of musical identity, and combines the Merriam's Three-Part Model theory to clarify the elements and three dimensions of building students' musical and cultural identity in Cantonese opera education. The third part analyzes the results of the questionnaire survey, summarizes the overall level of cultural identity

among students and identifies four dimensions that have been improved to varying degrees in cultural identity, and identifies the relevant influencing factors in the process of teaching and learning Cantonese opera. The fourth part is based on in-depth interviews with Cantonese opera curriculum instructors and student members of Cantonese opera clubs, coding and extracting theoretical concepts that enhance cultural identity at both student and teacher levels. The fifth part uses recordings and integration analysis of Cantonese opera classroom teaching processes to identify the three-dimensional influence factors of teaching materials and teaching processes in enhancing cultural identity, and based on the above conclusions, provides personal recommendations and strategies for improving Cantonese opera education.

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## **Musical Self-Concept Scales for Korean Secondary Students: Introducing the Scales and Individual Differences**

Joo Yeon Jung

Ewha Womans University

S48

11 Aug

4:00pm

G204

According to recent interests in self-identity, scales were developed for measuring self-understanding in musical context such as musical self-perception, self-esteem and self-concepts. However, because most of those scales were Western culture-based, they would be limitedly useful for Koreans considering the differences of cultural, social, musical and educational contexts of South Korea. This paper aims to introduce a newly developed Korean version Musical Self-Concept scales for Secondary students(K-MSC\_S), and features of individual differences analyzed from the conducted survey results. Beginning from literature review and analysis of former scales, there had been several stages to construct the psychometric scales: interviews with Korean secondary students to establish preliminary scale-domains and factors; Delphi surveys from experts to validate domains, factors and questionnaire items; and the preliminary and main surveys from students to validate the appropriateness of the developed scales. As a result, K-MSC\_S was constructed as 4 domains, 21 factors, and 70 item-questionnaire. Music-career preparation and grade-level were factors that gave relatively more influences to the results than gender. K-MSC\_S is expected to be helpful for Korean secondary students to understand their development of musical self-concept; and reference for their musical learning, attitudes, and career development.

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## **Music Inspectors' Perspectives on the Implementation of Unit Plan-based Intergrated Lessons in China's School Music Class**

Xiaobin Ke<sup>1</sup>, Lexuan Zhang<sup>2</sup>

<sup>1</sup>Futian High School, Shenzhen, <sup>2</sup>The Education University of Hong Kong

S49

11 Aug

3:00pm

G205

Based on the research, the positive effects of implementing UPIL could not only help students learn comprehensive knowledge from different subjects but also promote knowledge transmission to solve authentic problems in real life. Also, researchers further illustrated that designing lessons by units help to group the teaching content by similar characteristics and logic, and this will benefit on students' knowledge acceptance and cognitive development. However, although UPIL has been promoted in China for almost ten years, there are few studies exploring how UPIL has been designed in school music education. Its lesson implementation was even scarce. Therefore, this study is going to investigate how

UPIL is being designed and implemented in China music education, especially from a group of music inspectors' perspectives. In China, music inspectors are a group of music educators who act as teacher leaders with the function of connecting national policy and school teaching, guiding teachers to teach, and conducting educational research following national policy. Therefore, as a "connector," their opinions, in most cases, determine how teachers would respond to the policy. This study will use the interview as a research method to explore 10 music inspectors' (three for elementary, three for secondary, and four for combined grade levels) perspectives toward UPIL in Shenzhen. Since Shenzhen is one of the cities that always leads economic and educational reform in China, this study will bring a close vision of how Shenzhen the leaders of school music teachers respond to the national policy and how they transfer their understanding to the local teachers. In this way, not only Shenzhen music teachers' UPIL implementation can be indirectly expected, but this study also provides a comparative perspective to the international researchers on how UPIL is modified and adopted in a teaching environment with a large student size, like China.

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### **Music Composition through an Educational App: An Analysis on Music Features of Minecraft: Education Edition in Facilitating 21st Century Learning Skills (4Cs)**

Jesher Edrei Perez  
University of the Philippines

S49  
11 Aug  
3:30pm  
G205

There are growing studies that emphasise the importance of 21st century skills acquisition amongst the current generation of learners. This is further supported and argued to be complemented with the use of digital technology. These 21st century skills include the learning skills of creativity, critical thinking, communication, and collaboration – commonly referred to as the 4Cs. In provision to the argued importance of gaining these skills amongst learners through technology, this study analysed the digital game Minecraft: Educational Edition or the MC:EduEd. Discussing the use of the app as a learning tool for music for Key Stage 3 or secondary learners. Specifically, the study aimed to consider and analyse the music features of MC:EduEd if these can possibly be used as tools to facilitate 21st century learning skills through music composition. The study involved the consolidation and synthesis of different literature that provide an argument for or against the use of digital games. These then were targeted to encompass the analysis of the facilitation of MC:EduEd in music composition, the development of 21st century learning skills, and if the app can be considered 'educational'. Synthesised literature includes learning theories, technology in music education, and the criterion of an "educational" education digital application. Subsequently, arguments and considerations from these related studies were used to analyse the music features and learning development avenues whilst using MC:EduEd in music composition. The critical analysis of this study of MC:EduEd music features presented considerable implications on the use of this digital game in facilitating 21st century learning skills (4Cs) through music composition amongst Key Stage 3 learners. As musical learning experience within the game seems to implement reputable learning theories, foundational music education approaches, adequate subject content features, and satisfying 'educational' quality of an educational application. Thus, this research argues that music composition using MC:EduEd accomplishes music education standards and develops creativity, critical thinking, communication, and collaboration amongst digital native Key stage 3 learners

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## **Current Perspective and Roles of Parents in Online Piano Classes for Early Childhood**

Nie Rui

Bangkokthonburi University

S49  
11 Aug  
4:00pm  
G205

The objectives of this study were (1) To study the current perspective and roles of parents in online piano classes for early childhood. (2) To study the parents' needs for support in online piano classes for early childhood. This research was mixed-method research. The qualitative research was conducted by interviewing 10 Parents from 3 private music schools and 5 piano teachers who teach online piano for early childhood. For survey research, the population was 62 parents of 6-9-year-old children learning piano online from three private art schools in Taiyuan. The sample was 52 parents with children ages 6-9 learning online piano classes, which was selected by purposive sampling. The research findings were: (1) The survey results on children taking online piano lessons showed that 86.54% of children had received online piano lessons for at least one year. Regarding the teaching platform, 57.69% of parents chose the free lesson platform. One-to-one online video lessons were the main method parents chose at 59.62%, while 19.23% of parents chose online piano tutoring as a form of instruction. 82.69% of children received online piano lessons at least once a week. When asked about the difference between online and traditional piano lessons, 61.54% of parents thought the difference was significant. (2). The parents' need for support in online music learning included online equipment, the shift of teachers from face-to-face to online instruction, and parental support for online piano lessons for children's instruction.

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## **Zeltner's Suggestions for a Proper Understanding of John Dewey's Aesthetic Approach and Aesthetic Experience**

Gi Su Kim

Chinju National University of Education

S49  
11 Aug  
4:30pm  
G205

As an aestheticist who study on the basis of John Dewey's aesthetics, Zeltner first proposes an understanding of Dewey's philosophical development process for a proper understanding of Dewey's aesthetics and aesthetic experiences. Dewey's aesthetics represent naturalistic metaphysics as the completion of his later philosophy. In Dewey's aesthetics, organism humans and music can exist as 'of nature', 'in nature', and 'by nature'. Music includes the subtleties of nature, namely, the metaphysical things(stability and instability, certainty and uncertainty, the predictable and unpredictable, etc.). The core of Dewey's aesthetics is the restoration of continuity between daily life and art as an aesthetic experience. To this end, Dewey regards one experience in everyday life as an aesthetic experience. Zeltner argues that Dewey's team an experience is a 'consummatory' aesthetic experience. As such, all experiences in Dewey's daily life become both an experience and an aesthetic experience when they have aesthetic structuring and properties, which are aesthetic situations. Zeltner proposes that aesthetic experience can be divided into two stages: an experience as a primary aesthetic experience and art experience as an intended and refined aesthetic experience for a proper understanding of Dewey's aesthetic experience. However, as aesthetic properties can't be defined and described, only a measure of aesthetic experience is possible as a direct meeting experience. As such, music education for musical growth from Dewey's aesthetic point of view should always consider the continuity between the student's an experience in everyday life and the aesthetic experience of music in activities and objects of expression.

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## **Analyzing Research Trends in the ‘Korea Journal of Research in Music Education (KJRME)’ through Text Mining**

Ji Young Lee  
Sangmyung University

S50  
11 Aug  
3:00pm  
G206

The purpose of this study is to analyze the characteristics of topics by period and identify research trends by using text mining techniques in the papers published in 'Korea Journal of Research in Music Education(KJRME)', a representative academic journal for music education in Korea. Using text network analysis, 621 Korean abstracts of papers published for a total of 49 years from 1973 to 2021, were analyzed. A Python program was used to conduct the analysis. Research trends were identified by dividing them into 7 cycles for meaningful research: cycle 1- general and basic studies, cycle 2- conceptual, cycle 3- Kodaly's method, cycle 4- Gordon's music aptitude test, cycle 5- music classes in public education, cycle 6- ‘competency’, cycle 7- teacher education. The conclusions are following. First, the tendency of domestic music education is student-centered. In particular, there were many studies targeting infants, and in public education, there were many studies targeting elementary school students. In addition, it can be seen that most of the studies related to teachers, such as program development, teaching methods, and teaching-learning methods, have been studied centering on students. Second, in the field of music activity, singing was mainly studied, followed by appreciation. Third, in the case of Korean music, studies related to Korean music education and teaching methods were the main focus. Fourth, music education in Korea is influenced by American teaching methods and theories.

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## **Articulating Sound Citizenship in the General Arts Classroom: A Perspective from Singapore Contemporary Artists**

Chee-Hoo Lum  
National Institute of Education, Nanyang Technological University

S50  
11 Aug  
3:30pm  
G206

Elliot (2016) has argued for music education as/for artistic-musical citizenship, encouraging music students to ‘put their music making to work’, by positively transforming “any undemocratic, oppressive, or socially unjust conditions that exist in their local communities” and developing “musical replies to the social, cultural, moral, and political dilemmas of today and tomorrow by creating musical (or hybrid musical, bodily, and visual) expressions of social problems” (p.27). This presentation seeks a path towards music education as/for sound citizenship, taking on cues from composer and naturalist, R. Murray Schafer (Soundscapes), and composer, Pauline Oliveros (Deep Listening), where arts educators can encourage the creative potential of children by making them aware and explore their immediate sound worlds and environments, and to create their own sound works while making critical judgments that may lead to improvements to the soundscapes of the world (Boucher & Moisey, 2019). Taking on the task of opening the ears and minds of students to the sounds of their immediate environment, arts educators can facilitate critical dialogues within the safe space of the arts classroom and creatively engage students through the arts in compositional and performative ways, bringing them closer to action as they ponder upon the significance of sound and its impact on their living environment and the environment at large. Sound citizenship is an aspirational proposition, defined as an encouragement of sound awareness in the hearts and minds of students towards an empathic and developmental view of social and cultural equity, leading to artistic resonances that can project and activate sound living in a

safe and sustainable environment. Sound citizenship also takes on the intercultural space, where the encouragement of deep listening and critical dialogue will enable the creation of more collaborative and cooperative cultural environments (Walser, 2000) where students are primed towards an openness in negotiating difference, leading to a deeper sensing and reflexivity of one's own culture as well as that of others. This presentation will argue for a pragmatic approach to sound citizenship and provide explicit examples of how sound citizenship can be activated in the formal spaces of general arts classrooms in the context of Singapore and draw implications for arts teachers and practitioners in furthering sound awareness for students towards creating artistic responses to social and cultural issues in their immediate environment and beyond.

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### **A Study on the Rationalism of the Humanism Thought in Confucius' Music Education**

Chang Jie

Sangmyung University

S50  
11 Aug  
4:00pm  
G206

Traditional Chinese culture has long harbored a spirit of respect for human beings, such as the destiny of people, the rise and fall, sorrow and happiness of individuals and nations, etc. Confucianism concerned with inner virtue, morality, and respect for the community and its values. The humanism thought in Confucian music education is a rational thinking rooted in human nature and aiming at emotion expression, which enable people to grow morally in social life, to achieve their goals and build a harmonious community via appropriate forms of expressions and conduct. Confucius' humanism thinking and human-centered idea are embodied in his teaching content and practice, he advocated that the expression of emotions in music should be moderate. The English thinker Locke argued in An essay concerning human understanding that "Human reason includes man's ability to reason and the will to act according to the commands of reason, which gives man a unique ability to be superior to and dominate other things." In accordance with Locke's argument, Confucius' humanism music idea was built on carefully and deep rational thinking. This essay will discuss the three levels of Rational Aesthetic Thinking in Music Education, Rational thinking of the teaching practice in music education, and Rational ethical ideas of music education. It will explain what Confucius considered to be the expression of musical emotions, but it does not mean that the connections made in music are all emotional; his musical thoughts are mostly rational reflections on the "human" subject.

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### **An Analysis of Music Teachers' Perception of Music Textbooks**

Suhee Cho<sup>1</sup>, Young Joo Park<sup>2</sup>

<sup>1</sup>Seoul National University, <sup>2</sup>Kyungnam University

S51  
11 Aug  
3:00pm  
G207

The 2022 revised national curriculum was announced in December 2022, and music education researchers in Korea are developing music textbooks that reflect the new curriculum. Therefore, this study is to support the development of new music textbooks by examining the in-service music teachers' perception of the music textbooks reflecting the 2015 revised music curriculum and the use of music textbooks in classes. A total of 80 in-service music teachers working in elementary, middle, and high schools participated in the survey, and the data were analyzed using the chi-square test and Scheffé test with

SPSS 23. The results of this study are as follows: First, in-service music teachers selected music textbooks that contained many songs that can be used in class among various music textbooks published. Second, there was a difference in the frequency of use of music textbooks and a piece of music other than the one presented in the textbook, depending on the teacher's teaching experience and school level. Particularly teachers with less than six years of teaching experience and elementary school music teachers used music textbooks less frequently and taught popular or famous songs selected more frequently. Lastly, there was a difference in the perception of the number of songs and activities presented in music textbooks according to teaching experience and school level. This study is expected to provide valuable information to develop new music textbooks reflecting the 2022 revised music curriculum.

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## **Challenges and Possibilities of a Gugak Education Program**

Soojn Lee

University of Minnesota

S51  
11 Aug  
3:30pm  
G207

The traditional method for learning gugak (Korean traditional music) was rote learning through enculturation. Music in traditional Korean society was usually learned holistically through participating in and observing musical practices in daily lives. As Korea has been modernized, gugak began to be included in formal education. However, gugak is often regarded as the music of the past, even though gugak itself has been constantly changing as a living tradition. Thus, there is a need to examine how to recontextualize gugak education in contemporary formal education settings. In this qualitative case study, I examined how teaching and learning gugak was adapted to a particular school in Korea and how individuals within the school perceived the benefits and challenges of gugak education. Data included interviews with students and teachers, observations of gugak classes, open-ended surveys of students and parents, a focus group interview, and researcher field notes. My findings indicated that the majority of students preferred the use of traditional pedagogical methods, in which they relied primarily on rote learning. In contrast, most teachers, except gugak specialist teachers, preferred teaching to read music on the staff. Despite their challenges, participants indicated that they were willing to bear and manage their challenges because they recognized the importance of gugak education. Especially, the quality gugak education program in this particular school was possible because Ms. Park, who was a gugak specialist, was passionate about gugak education. Although the selected school was a gugak-specialized school, several barriers to successful gugak education were identified, such as teacher ability, priority of gugak program comparing to other subjects in the school, and teacher rotation policy. Moreover, the decision to discontinue the gugak education program the following year made as Ms. Park had to transfer to a different school due to the teacher rotation policy. As the case of this gugak specialized school demonstrated, many innovative programs initiated by passionate individuals end when the person moves on.

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## **The Development of Curricula for Training the Leader of Angklung Playing for the Elderly for Health Promotion**

Narutt Suttachitt<sup>1</sup>, Wittaya Laithong<sup>1</sup>, Sirarat Sukchai<sup>2</sup>,  
Natcha Techa-aphonchai<sup>3</sup>, Sasinun Vipusithimakul<sup>4</sup>

<sup>1</sup>Chulalongkorn University, <sup>2</sup>Assumption University,  
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S51  
11 Aug  
4:00pm  
G207

The objective of the reserach study is to develop the curricula for training the leader of angklung playing for the elderly for health promotion. A research and development design (R & D) was used for the research methodology. The reserach processes included 1) selecting appropriate content for curricula development (R1), 2) developing of the curricula: (1) the content of the curricula includes method of teahing music for the elderly by Pattana Sukasem using handsigns to conduct the angklung playing, teaching methods by Kodaly and Orff, andragogy and health promotion for the elderly, (2) the format of the curricula based on Tyler's Theory of Curriculum Building and Thailand Basic Education Curriculum (D1), 3) pilot project implementing of the curricula employed with 10 elderly people at Phayao Provice (R2), 4) revising the curricula based on the comments of the elderly (D2). Two curricula were the results the study, 1) the curriculum for the trainer of the leader of angklung playing for the elderly, 2) the curriculum for the trainee who will be the leader to conduct the angklung playing using handsigns for the elderly.

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## **An Empirical Study on the Implementation of Competencies-based Music Learning Evaluation of Primary School Music Curriculum in Shandong, China**

Ding Feifei<sup>1</sup>, Guo Qiuyan<sup>1</sup>, Li Yuanyuan<sup>1</sup>

<sup>1</sup>Weifang University

S52  
11 Aug  
3:00pm  
G312

The competencies-oriented music learning evaluation aimed at educating people is a teaching strategy that has reached a consensus in the field of international modern music education. With the revision and publication of a new round of music curriculum standards in mainland China in 2022, there is an urgent need for standardized design and implementation of student-centered, competencies-oriented and learning-promoting music learning evaluation activities. In order to study and evaluate the implementation of competencies-oriented music learning evaluation in primary school music classrooms in mainland China, this study focuses on the eastern, central and western regions of Shandong Province, China, and samples 6 representative cities, covering 18 urban and rural primary school music classroom teaching. Through teacher questionnaire, semi-structured interview and classroom observation, an empirical study was carried out on the design and implementation of the current competencies-oriented music learning evaluation. Through the questionnaire survey of all the music teachers in the interviewed schools, the immersive observation of some classes and the semi-structured interview of teachers, it is found that there are certain gaps between evaluation activities at the present stage. There are still some gaps in the consistency and matching degree in terms of evaluation content and evaluation objectives, evaluation tasks and core tasks focusing on big concepts, achievement performance and quality standards, level basis and judgment standards, etc. Based on this, it is suggested that the competencies-oriented music learning evaluation reform need to meet the requirements of the 2022 version of music academic quality

standards (description). and build a student-based, competencies-focused, feed-back reinforced technical specification standard system for music literacy evaluation, so as to systematically improve the quality cultivation of music learning evaluation activities and promote the validity of learning.

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## **Predictive Factors for US Music Teachers' Philosophical Beliefs**

Julie Myung Ok Song

University of North Florida

S52  
11 Aug  
3:30pm  
G312

The purpose of this study was to examine music teachers' philosophical beliefs, their application of those beliefs to teaching and advocacy, and factors that may influence those beliefs and their application to teaching and advocacy in the United States. The following research questions guided the study: (a) to what degree do US K-12 music teachers' beliefs and the use of those beliefs in teaching and advocacy align with utilitarian, aesthetic, or praxial philosophies? and (b) what factors (gender; years of teaching experience; grade level taught; area of music teaching; level of education) might predict US K-12 music teachers' philosophical beliefs, and the use of those beliefs in teaching and advocacy? I developed a questionnaire, the philosophical beliefs (Ph.B.) scale, to measure music teachers' philosophical beliefs based on three major music education philosophies (utilitarian, aesthetic, and praxial). The scale exhibited high internal consistency and a good range fit in confirmatory factor analysis. Participants (N = 527) were recruited through the US National Association for Music Education email database over 2 weeks, targeting K-12 full-time school music teachers in the USA. Data analysis revealed two notable features about music teachers' philosophical beliefs and their use in teaching and advocacy. First, there were significant differences among the teachers' beliefs, the use of those beliefs in teaching and the use of those beliefs in advocacy across all three philosophical perspectives. Second, there was a notable decline in scores from beliefs to teaching and then to advocacy, with the aesthetic exhibiting the steepest drop. In addition, years of teaching experience was a consistent positive predictor of beliefs and the use of those beliefs in teaching and advocacy. Gender and grade level taught were also often statistically significant predictors. Music teacher educators should be aware of the predictive factors examined in this study so that they can better guide pre-and in service music teachers in developing their philosophical beliefs and in applying those beliefs. Future work should consider a broader selection of music education philosophies, as well as study music teachers working in different countries.

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## **Development of a Computer-based Framework for the Teaching and Learning of Ensemble Based Malay Traditional Instruments**

Shahanum Md Shah<sup>1</sup>, Janette Jannah Poheng<sup>1</sup>, Helmi Rosli<sup>1</sup>

<sup>1</sup>Universiti Teknologi MARA Malaysia

S52  
11 Aug  
4:00pm  
G312

With the evolution of technology, new tools for creativity are constantly emerging. Musicians are using computer machine learning or computer-based instruction, to create music in new and innovative ways. In the world of music, the possible applications of this technology are endless. Machine learning techniques can supplement the music curriculum such as knowledge acquisition and musical performance. Current there are no available teaching methods which allow learners to learn how to play and compose with all instrument sounds readily available for ensemble-based instruments. The easiest and preferable

method to teach and learn is the music appreciation course which is generally conducted face-to-face with some audio-visual elements included as teaching materials. The absence of a framework to produce computer-based instruction of ensemble based Malay traditional instruments as opposed to individual music instruments makes it difficult to develop online instruction that can deal with learning about the instruments, learning how to play multi instruments in the same programme. This study sought to ascertain how machine learning techniques can be applied to teaching ensemble based Malay traditional music, in particular the Malay gamelan. This qualitative study followed the creation of online educational materials based on the ADDIE model of Instructional Design. The method used included desk work for secondary data and field work which included observations of teaching methods and materials, participant-observation, audio-visual documentation, and analysis of teaching practices and performances of selected Malay traditional music, focus group interview sessions with teachers, academicians, practitioners and students in Malaysia. A framework using metaverse technology which considers the components of knowledge and performance of the instruments is the outcome of the study. The outcome of this study can eventually benefit society in terms of increasing the quality of education and to promote, internationalize and commercialise Malaysia's cultural richness. This will further encourage continuous learning and support professional development of teachers, students, professionals and art enthusiasts.

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### **Music (and Education) and technological affordances; reflections of re/living public outreach repertoire performed by the Second Straits Settlement Police Band in early 20th century Singapore**

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<sup>1</sup>National Institute of Education, Nanyang Technological University

S52  
11 Aug  
4:30pm  
G312

There has been sufficient anxiety created over the role of technology in its 'life-threatening' potential. Yet during the COVID-19 pandemic, technology became the most relied upon affordance and resource for re/connecting individuals isolated from physical contact. Technological affordances like Zoom, among other platforms, have enabled the re-engagement of the physical, albeit through virtual means. This paper is drawn out of a research project (NIE-AcRF Grant RI 5-20 ED) which had for its aims and outcomes, a digital realisation of repertoire performed by the Second Straits Settlement Police Band (formed in 1925, presently the Singapore Police Force Band) at complimentary performances across niche outdoor locations in Singapore. The musical repertoire in this collection appeared in individual instrumental parts with the piano as conductor's resource. The digital realisation took two forms: the conversion of individual instrumental parts into a hitherto unavailable full orchestral format, and a digital audio realisation of selected repertoire. An immediate outcome was the 'bringing-back-to-life' of musical repertoire performed by a state-security sponsored wind band ensemble formed in 1925. This paper reflects on the ramifications of technological affordances to resurface some of the earliest realisations, visually and aurally, of the soundscapes of outdoor-outreach repertoire experienced by residents in Singapore from 1925 - 1942. The visual and digital-audio conversion of this repertoire - as positive technological re/source - is given consideration as potential nation/al music heritage as well as teaching and learning re/sources for the music classroom and community wind ensembles in Singapore and beyond.

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## **Lifelong Music Learning and Participation: A Literature Review**

Marshall Haning

University of Florida

S53

11 Aug

3:00pm

G313

The purpose of this literature review is to synthesize the body of literature related to lifelong music learning and provide implications for music educators and music teacher educators. Although there is a great deal of literature related to how people engage with music throughout their lives, few researchers have made an effort to bring these findings together to draw overall conclusions and make recommendations. A thorough understanding of this literature might help music educators to better encourage their students to make music a part of their lives after they leave school. Many researchers have shown that school music programs make a positive impact on students. Music classes help to develop well-rounded life skills, create an important site of belonging and acceptance for students, and allow students to develop their musical abilities. These benefits persist into young adulthood, and music participation is associated with future engagement with the arts as an audience member and supporter. Older adults also report benefits from music participation, including increased psychological well-being, a sense of belonging, and the ability to cultivate social relationships. The body of literature suggests that in order to encourage alumni to continue to participate in music after graduation, concrete steps must be taken. First, music teachers should make an effort to connect school music to out-of-school music experiences. In addition, community music leaders should work to ensure that their programs cultivate a sense of belonging in participants. Finally, both groups should make efforts to reduce barriers to entry and encourage easy participation. Additional conclusions will be discussed in the session. By taking steps such as these, music teachers can help to encourage their students to make music a stronger part of their lives.

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## **Research on Online Dissemination Strategies of Traditional Music from the Perspective of Empathy**

Rui Mu<sup>1</sup>, RuJing Xiong<sup>1</sup>

Music College, Southwest University, China

S53

11 Aug

3:30pm

G313

Music dissemination, as an essential attribute for the generation and survival of music art, is inseparable from all aspects of music. This process may take place in the families, schools and even the whole society. Traditional music is the inheritance of a national culture. However, with the development of industrialization and the progress of digitalization, many traditional music types have been greatly affected, which led to serious problems, such as shrinking living space and the break of inheritor generations. In order to inherit traditional music better, we should choose dissemination ways of getting to the heart and touching emotions of audiences. As a result, dissemination should not be underestimated in the protection of traditional music because the inheritance of music will not be achieved without it. Dissemination has always been a key link to protect traditional music. There is no doubt that the Internet and new media are the most popular communication ways at present. Influenced by the pandemic era, audiences gradually shift their demands to the Internet. This brings both an opportunity and a challenge for the dissemination of traditional music. In order to enhance the quality and effect of dissemination, this paper will study the strategies of online dissemination of traditional music from the perspective of empathy, based on Lasswell's 5W mode. First of all, explore factors that can trigger

“emotional contagion” of audiences. In the next part, guide the audiences “active cognition”. Finally, reach the level of “empathic attention” which can enhance their perception and help them have emotional interaction with traditional music. This kind of dissemination based on empathy with “emotion” as the breakthrough will have more permanent and profound influence and achieve better dissemination effect.

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## **Music Teachers’ Personal and External Preferences for Culturally Diverse Traditional and Contemporary Songs and Their Use in Classes**

Victor Fung<sup>1</sup>, Sangmi Kang<sup>2</sup>, Hyesoo Yoo<sup>3</sup>

<sup>1</sup>University of South Florida, <sup>2</sup>Eastman School of Music, <sup>3</sup>Virginia Tech

S53  
11 Aug  
4:00pm  
G313

Music preference studies hitherto primarily concern the listener’s personal preference, that is the preference for oneself. In this study, we extend “personal preference” to “external preference,” which, according to Pratte (1992), includes one’s preference for others. Music teachers may choose music to be used in their music classes based on personal preferences and simultaneously revealing their external preferences for their students. Recent models of culturally relevant and responsive music teaching (e.g., Palmer et al., 2022) suggest that cultural scaffolding allows students to be connected to the music and facilitates dialogues and student empowerment. Contemporary song with traditional cultural elements could enable cultural scaffolding in music learning. As far as can be determined, only one study (Fung, 2007) has extended the investigation of personal preference for culturally diverse musics to “external preference.” In that study, participants were preservice, not in-service, music educators. The purpose of this study is to examine in-service music teachers’ personal and external preferences for culturally diverse traditional and contemporary songs and the extent to which they predict the use of these types of musics in class. We focus on these questions: 1. To what extent does personal preference relate to external preference for culturally diverse traditional and contemporary songs? 2. To what extent do personal and external preferences for culturally diverse traditional and contemporary songs predict the use of these types of music in class? A survey is distributed online to in-service music teachers in the United States. It includes 24 audio excerpts from six countries (Brazil, Chile, China, South Korea, Ghana, and Kenya), two traditional songs and two contemporary songs from each country. Music teachers rate each excerpt on 7-point Likert scales for personal preference, external preference, and music use in class. Demographic information is collected also. Data collection is in progress at the time of this writing. Results will be available by the time of the conference. Conclusions and implications are pending until summer 2023.

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# ABSTRACTS

## Panel Discussion

## Challenges and Opportunities for Music Education in the Era of AI

Xie Jiaying<sup>1</sup>, David G Hebert<sup>2</sup>, Yimeng Zheng<sup>3</sup>

<sup>1</sup> China Conservatory of Music, <sup>2</sup> Western Norway University of Applied Science,  
<sup>3</sup> Fujian Normal University

D1  
10 Aug  
11:00am  
Grand Hall

With the emergence of ChatGPT, the challenge that artificial intelligence (AI) brings to education and music education is once again directly in front of us. As far as education is concerned, if the task of imparting knowledge is replaced by artificial intelligence, what else can education do? No wonder some scholars have pondered: In the future, will human beings own and control artificial intelligence or will artificial intelligence own and control human beings? Rather than accepting that AI-transmitted knowledge constitutes robust education, it may be better to say that the value of human existence and meaningful thought is challenged unprecedentedly by the future (and even present) possibilities of AI. Of course, how to deal with the frightening relationship between artificial intelligence and human beings, in the final analysis, is a question that still needs to be faced by the field of education. It is against this background that thinking about the ontology of education and music education becomes an entry point for our discussion.

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## Music and Visible Thinking: Practical Applications for the Music Classroom

Shinko Kondo<sup>1</sup>, Sawako Kumakura<sup>2</sup>, Shiho Takahashi<sup>3</sup>, Chiharu Nakashima<sup>4</sup>

Bunkyo University<sup>1</sup>, Shukutoku University<sup>2</sup>, K.U.E/Momoyama<sup>3</sup>,  
Elementary School Attached to faculty of Education, Kumamoto University<sup>4</sup>

D2  
10 Aug  
3:00pm  
M302

Visible Thinking is a research-based approach developed at Harvard University's Project Zero that promotes learners' thinking. This approach has been shown to positively impact learner motivation, learning effectiveness, and development as independent thinkers. In music classes when and how can teachers give opportunities for children to think and deepen their learning? What is the significance of visualizing musical thinking? This panel discussion will explore the application of Visible Thinking in the music learning setting. The four panelists, current music teachers will share and present practical examples as they engage in visualizing children's musical thought in different ways. They will also illustrate how creating Visible Thinking in music has worked with Japanese students and their instructors and the resulting positive impact. We will discuss "visible musical thinking", connect the emergent ideas to the theoretical framework explained above, and share some of the findings from teacher-researchers' perspectives that are relevant to musical thinking in the music learning process.

Presenter 1: Relationship between music diagrams and Visible Thinking

Presenter 2: Possibility of using tablets to visualize children's thinking

Presenter 3: Visualizing the children's reflections after listening activities

Presenter 4: Student-centered musical map

Discussion: What is making thinking visible in the music classroom? How can teachers deepen learning by igniting children's curiosity and engagement? How do we see the transformation of children's thoughts?

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## Digital Technology to Promote Culturally Diverse Music Activities

Sangmi Kang<sup>1</sup>, Hyesoo Yoo<sup>2</sup>, C. Victor Fung<sup>3</sup>, Koji Matsunobu<sup>4</sup>

<sup>1</sup>Eastman School of Music, <sup>2</sup>Virginia Tech, <sup>3</sup>University of South Florida,

<sup>4</sup>The Education University of Hong Kong

D3

11 Aug

1:00pm

Grand Hall

In this session, we discuss ways of using digital technology to promote culturally diverse music activities in classrooms and community music-making. In the last decade, development in digital technologies has opened new ways to perform, create, respond to, and distribute music globally. Trends in teaching culturally diverse music are shifting from listening-focused to hands-on-focused, so music learners can engage more deeply in musical and cultural practices through digital technology. Hands-on musical activity is a powerful way to gain deep understanding of diverse music cultures in music classes (Elliott & Silverman, 2014; Small, 1999). Digital technology often alleviates financial and geographical constraints that teachers often confront, allowing more options for music learners to engage in culturally diverse musical practices. It opens up new possibilities for performing on a diverse range of world music instruments and creative activities. A great number of non-Western instrument apps are available in the Apple and Android app stores, which can be played on mobile devices (Korean Piri, Geomungo, Taepyeongso, etc). GarageBand® has also launched a world music category of instruments that includes several percussions (Chinese drum kit, and Japanese Taiko), stringed (Erhu, Koto, Guzheng, and Pipa), and woodwind instruments (Shakuhachi, and Dizi). Users can download musical instrument applications on mobile devices and play them via a touchscreen. Also, students can use these virtual instruments in Digital Audio Workstations, such as BandLab, Soundtrap, or Audacity in a collaborative setting. Musicians display similar creative processes, such as “imagine, plan and make, evaluate and refine, and present,” but their creative sources were varied by their expertise, context, and culture (Riley, 2016, p. 277). Exploring virtual instruments in DAWs would provide students with hands-on music activities to experiment with culturally diverse musical sounds that would otherwise be inaccessible to most students. We will discuss learning outcomes of using virtual instruments and DAWs, such as deepening knowledge about diverse music cultures, transferring musicianship from familiar to unfamiliar music genres and styles, and fostering attitudes to honor various cultural characteristics. Such cutting-edge efforts could induce meaningful changes in the field of music education in ways that are more diversified, equitable, and inclusive.

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## Achieving “Well-being” through Music Education in the Post-pandemic Era

Hung-Pai Chen<sup>1</sup>, Tadahiko Imada<sup>2</sup>, Joo Hyun Kang<sup>3</sup>, Pan Hang Tang<sup>4</sup>

<sup>1</sup>National Taiwan University of Arts, <sup>2</sup>Hirosaki University, <sup>3</sup>Korean National University of Education,

<sup>4</sup>The Education University of Hong Kong

D3

11 Aug

2:00pm

Grand Hall

The Sustainable Development Goals (SDGs), adopted by the United Nations in 2015, were driven by a sense of crisis over the worsening global environment, and the SDGs are now in vogue. No one will be left behind. Many music educators and researchers realize that the "music" practiced here, while very appealing, was never music for everyone. Rather than sticking to the academic concept of "well-being" as a narrow term, this panel discusses how music education should contribute to children's future through the simple broad term "well-being" in different Asian regions in the post-pandemic era. This panel discussion invites researchers from Hong Kong, the Republic of Korea, Japan, and Taiwan to

## Panel Discussion

share how music education has changed during the pandemic and illustrate their outlook on music education for the well-being of future human development after the disaster. Schools have encountered several suspensions and resumption of face-to-face classes in these regions due to the fluctuating number of COVID-19 cases. Many music activities, such as rehearsal, performance, and instruction, have turned online. Numerous online music teaching methods have been developed for disease prevention. In addition, the pandemic has revealed the possibilities of music that a single person can create by using materials and tablet devices that are close at hand. Some of these continue today to provide an equal opportunity for students from different backgrounds and with mixed abilities to learn music. “Well-being,” is essential in current music education. The online instruction experience during the pandemic helps teachers and students explore and apply digital resources and technology for learning music. It also gives the students opportunities to develop lifelong learning skills and future well-being. At this point of returning to normal, it is crucial to figure out what the pandemic has left in music education. Moreover, it is necessary to think again about music education's value and role in the future and consider how to apply “well-being” to music education deeply. Music education, in the post-pandemic era, is seeking its new role in the sustainable development of human societies.

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### **Intersections of music education school curriculum in Malaysia, the Philippines, and Thailand: implications for content and pedagogy**

Ramona Mohd. Tahir<sup>1</sup>, Narutt Suttachit<sup>2</sup>, Jocelyn Guadelupe<sup>3</sup>

<sup>1</sup>Universiti Teknologi MARA; <sup>2</sup>University of the Philippines, <sup>3</sup>Chulalongkorn University

D4  
11 Aug  
3:00pm  
Grand Hall

School music education in the selected countries of Southeast Asia namely Malaysia, the Philippines, and Thailand share similarities as well as have definitive differences. The panel discussion aims to clarify resonances in the historical background of school music curricula in the three countries, the dynamics of school music curricula responding to changing Malaysian, Philippine, or Thai society, and the implications of these changes to curricular content and pedagogy. The panel will employ descriptive methods in the presentation of country cases derived from curriculum documents as well as experiences derived from the panel members' experiences in the development of school music curricula and of preparing pre service music educators in their respective countries. The panel also explores how intersections provided by fora among music education scholars provide an impetus for reflexive thinking about music education in one's country as a result of these conversations. Issues identified in these fora can be further teased out in the panel discussion.

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### **Cross-Disciplinary Music Education Projects in Taiwan: Implementation and Challenges**

Sheau-Yuh Lin<sup>1</sup>, Ching-Fang Huang<sup>2</sup>, Ya-Chen Chi<sup>1</sup>

<sup>1</sup>University of Taipei, <sup>2</sup>National University of Tainan

D4  
11 Aug  
4:00pm  
Grand Hall

With funding from the Ministry of Education and other agencies, many institutions in Taiwan have launched innovative projects to meet the emerging needs of cross-disciplinary music education. The three panelists, all teaching in departments of music and taking up the responsibility of teacher education, implement various approaches to cross-disciplinary music education and face different challenges.

## Panel Discussion

Following an introduction related to the background of cross-disciplinary educational development in Taiwan, each member of the panel will individually address a project to shed light on the orientation of the project they are involved in. Special concerns include: 1) What are the aims of various cross-disciplinary music projects? 2) What are the implementing outcomes of such programs? and 3) What are the challenges faced? The topic for the first panelist “The whole is greater than the sum of its parts.” She will introduce the biggest-scaled cross-disciplinary curriculum development project “The Pioneering Project for Cross-disciplinary Aesthetic Education” in Taiwan. As a project emphasizing the well-balanced integration between art disciplines and other academic subjects, this project aims at encouraging primary and secondary school teacher community to dialogue for designing curricula that are arts-centered, educationally consolidated, as well as inspiring, relevant and meaningful to students. Cases will be shared and comments be made. It is believed that the implementation of cross-disciplinary music-related curriculum enhances students’ learning motivation and teachers’ professional development. The topic for the second panelist is “An action research of cross-disciplinary music curriculum in Taiwan.” She will share with the session attendees the implementing process of the action research she conducted on cross-disciplinary music curriculum during a period of three years and for three music teaching projects: 1) from DIY instrument to music playing, 2) applying aesthetic elements to music expression, 3) bilingual music teaching. She concludes that junior high students and teachers showed positive attitude towards cross-disciplinary music curriculum, because it helped students to: 1) deepen music competencies and broaden cross-disciplinary vision; 2) cultivate aesthetic experiences and promote learning motivations; 3) relate to daily life and acquire application abilities. The topic for the third panelist is “Music competencies and language training: The development of bilingual music teacher education in Taiwan.” She will first provide a brief introduction to the bilingual education policy in Taiwan and its impact on music teacher education. She will also present examples of bilingual music teacher training courses offered at universities, including discussions on curriculum design, teaching strategies, and the challenges faced in delivering bilingual teacher training courses. Finally, she will propose some ways to promote bilingual teacher effectiveness. The panel will allocate time for audience participation and discussion. Attendees at the session will develop an understanding of cross-disciplinary music education projects from the perspectives of curriculum development, bilingual music teacher education and junior high school action research. Further discussion will be cordially invited.

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# ABSTRACTS

## Workshop

## **Authenticity and Expectedness of Digital Musical Instrument for Simulated Orchestral Performance: A Case Study of e-Orch**

Chi-hin Leung<sup>1</sup>, Jasman Wai-yan Pang<sup>1</sup>, Cheng Lee<sup>2</sup>

<sup>1</sup>The Education University of Hong Kong, <sup>2</sup>Anglia Ruskin University

W1  
10 Aug  
10:00am  
Grand Hall

Collaborative music-making is an enjoyable and fruitful experience for performers and the audience. However, it requires the students to have extensive instrumental training and a disposition of musical knowledge for anyone to perform as part of an ensemble. To lower the barrier to collaborative music-making, the educational project e-Orch Innovative Music Project has been launched since 2017 to promote collaborative music-making in tablet settings. With the use of digital musical instrument mobile apps such as e-Orch and GarageBand on tablets, users can trigger musical notes and sound effects at a fingertip. The patented Grid Notation system allows users to read music without years of score-reading training. This educational approach enables students to make music together and enjoy the collaborative process, regardless of any musical background. As part of the large-scale research project, the purpose of this study is to evaluate the audience experience of the performance of eight concerts involving e-Orch as a substantial component of the ensemble in the Hong Kong Arts Festival. Two research questions guided this study: (1) To what extent did the e-Orch performance deviate from the audience's expectations? (2) How did the audience perceive the authenticity of e-Orch as an instrument? A mixed method was adopted in this study, which involved a questionnaire survey of 160 audiences who attended an e-Orch concert in an open concert venue in Hong Kong and a selection of them for semi-structured interviews. The concert features undergraduate music students and primary school students as e-Orch players performing arranged classical pieces as well as original compositions with professional musicians. The survey and interviews collected audiences' expectations of the timbral quality of the e-Orch as part of an ensemble and their thoughts about the authenticity of the e-Orch as a musical instrument performing on stage. The workshop will be led by researchers will provide a unique opportunity for participants to explore collaborative music-making with e-Orch, learn new skills, and experience the joy of performing in an ensemble.

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## **The Rhythm of Selangor: Cempuling Traditional Music**

Mohd Idham Bin Idel<sup>1</sup>, Mohd Azli bin Taslim<sup>1</sup>

<sup>1</sup>Perbadanan Adat Melayu dan Warisan Negeri Selangor

W1  
10 Aug  
10:30am  
Grand Hall

Selangor is a state on the west coast of Peninsular Malaysia and is home to about 7 million people belonging to a variety of ethnic groups, including Javanese. Historically, Javanese migrated to Malaysia from Indonesia between 1880 and 1930 to seek a better life and escape the Dutch colonists who ruled Indonesia at the time. Today, Javanese culture has assimilated with Malay culture, including musical arts. One particular traditional music closely associated with the Malay-Javanese people of Selangor is cempuling traditional music, a traditional percussion ensemble consisting of at least six players and a singer. Cempuling traditional musical instruments include a gendang, a pair of eteng-eteng, a rebana (also known as a gong), a kempul, and a kempren, all of which are membranophones that are both single and double-headed drums. Interlocking rhythms are the main features and attractions of this ensemble. Traditionally, the songs are sung in Javanese and Arabic and often contain lyrics praising the Prophet Muhammad S.A.W. However, to appeal to a wider audience and younger generation, Malay



## Workshop

songs are sung today. This workshop will be conducted live in a two-way communication style where participants will experience the art of playing cempuling. Participants will not only play the various percussion instruments, but also learn to sing Malay songs while playing. It is hoped by the end of the session all participants will be able to play at least the basic style of cempuling traditional music of Selangor.

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### **Workshop of Multi-Sensory Music Teaching through Chinese Folk Song**

Xuerong Cui<sup>1</sup>, Yan Li<sup>1</sup>

<sup>1</sup>Zhejiang Conservatory of Music

W2  
10 Aug  
1:30pm  
Grand Hall

Physical participation experiences of students are neglected in the traditional classrooms thus, students present low learning motivation and inefficient working memory in the lifeless classroom atmosphere. Based on the traditional Chinese philosophy of “harmony”, the theory of embodied cognition, and body aesthetics, the researcher proposes a multi-sensory music teaching method that brings good teaching effects grounded in practice. The multi-sensory teaching method advocates "the unity of body, mind, and soul" as well as multi-modal music activities. This method uses various art forms such as listening, speaking, moving, singing, playing, dancing, choreography, creating, and acting, as well as mobilizes the multi-sensory linkage of hearing, seeing, moving, singing, touching, and so on. Participation in music activities wholeheartedly can promote the all-rounded harmony, balance, health, and orderly development of individuals. This workshop clinician will introduce the teaching method through "hello song", and Chinese nursery rhyme "Little Crow Loves Mom", and "Dance of Youth" will be introduced as examples to lead participants to engage in practical interaction and experience the fun music activities. The participants can mobilize a variety of feelings and devote themselves to participating in music wholeheartedly and could gain emotional interaction and communication with each other. Their abilities of singing, physical coordination, concentration, and working memory are enhanced in the activities while the learning interests of participants are maintained actively with an optimistic mood. The activities aim to make participants learn to draw inferences from others, and then transfer and create new things. "Multi-Sensory Music Teaching Method" is an innovative classroom teaching model that places student development at its core. It is a teaching method that encourages students to "play", "move", "be active", "beauty", and "create" in the classroom, making the classroom a lively and energetic place to learn. The Multi-Sensory Music Teaching Method can help students develop innovative thinking and abilities, cultivate practical skills and teamwork, stimulate student learning interests and motivation, and improve teaching effectiveness and learning outcomes. Overall, it is an effective and engaging teaching approach that brings the classroom to life.

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### **Korea Music Class by an elementary school teacher: A Capella using Ostinato**

Sung mo Han

Namsan Elementary School

W2  
10 Aug  
2:00pm  
Grand Hall

This study aims to effectively apply ostinato, which repeats rhythms and melodies of a certain length, to a cappella education. Contemporary a cappella expresses all types of music from classical music to K-Pop only with the human voice, and results related to a cappella education such as papers, books,

sound sources, and class examples are increasing. On the other hand, data on easy and effective music and instruction are lacking. Therefore, in this study, the cases and characteristics of ostinato used in multi-part music education were analyzed, and the characteristics of music used in a cappella education and the characteristics of arrangement were identified to derive the utilization plan of ostinato. Based on this, after selecting song that can be taught to elementary school students, arranging it using ostinato, and preparing a guide plan to teach the singing a cappella.

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### **Music, Movement, and Culture: Exploring Two Call-and-Response Work Songs from Jamaica and Korea through Dalcroze Principles**

Hae Eun Shin

Sookmyung Women's University

W3  
10 Aug  
3:00pm  
G312

Multicultural music education in Korea is part of national curricula, and diverse music repertoires from different regions of the world have been introduced in elementary music textbooks. However, a number of studies have raised the necessity of a teaching approach that integrates cultural context through a variety of musical experiences and allows students to understand music as culture. These studies emphasize that actual, direct, and comprehensive musical experiences are essential for understanding music and its cultural characteristics, and that bodily experience is a significant part of such music practices. This work draws from Dalcroze principles that highlight aural, kinesthetic, and improvisatory activities based on an embodied learning process, which motivates students to have an integral and intensive experience of music and its cultural context. The goal of this work is to propose a holistic approach grounded in Dalcroze principles for teachers incorporating multicultural education into their music lessons, particularly at elementary-school levels. To achieve this, this work features an analysis of characteristics of two call-and-response work songs from Jamaica and Korea. Work songs occupy an important position in the folk-music genre in different cultures around the world. Although the types of work songs vary according to each community, they have certain features in common such as narratives (wishes and feelings) about work, rhythmic accompaniment, song forms, and body actions. This holistic approach follows four stages: It first designs the overall structure of a lesson based on core elements of music, movement, and culture. It then develops four phases of learning sequentially: listening, moving, feeling a groove, and performing. Second, it explores the Jamaican folk song “The Banana Boat Song,” focusing on calypso rhythm, call-and-response form, and chipping (calypso rhythm steps). Third, it examines the Korean min-yo “Ong Hai Ya,” focusing on jajin mori jangdan, call-and-response form, and jajin mori jangdan steps. It then analyzes and compares the meanings and functions of the two work songs in the narratives. This work provides valuable insights for teachers in terms of recognizing Dalcroze principles that promote holistic learning as a vital way of discovering and appreciating music from other cultures.

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## **The Gamification of Singing and Music Learning: A Holistic Approach to Playful Teaching and Vibrant Learning**

Qian Wang

Teachers College, Columbia University

W3  
10 Aug  
3:30pm  
G312

Play is the work of early childhood children and is valuable for holistic development. Many song selections in music education have overt play characteristics, allowing them to serve the musical ideas and principles of Zoltan Kodaly and Mary Helen Richards. Song games incorporate singing with playing, providing a unique experience that other games cannot offer. In these activities, the song functions to structure, describe, stimulate, and embellish the play. Auditory, visual, and motor engagement through singing provide a fertile setting for integrating and coordinating children's senses. The focus of this workshop is for participants to explore the playfulness situated in "song-experience games" that emphasizes the wealth of experiences (social, musical, movement, and linguistic) present in the play beyond the singing and the process of games. When aspirations of this developmental approach are met, participants playfully problem-solve with peers in meaningful ways. They decode and code what they hear and sing and embody the music in ways that boost their confidence, knowledge, creativity, and musicianship. Regarding the pedagogical approach, participants will explore how to introduce a song to young children in a playful manner, providing them with satisfying emotional, intellectual, and physical experiences that call for repeating. A whole-song approach will be used to preserve the overall quality of the musical experience and enhance engagement. Participants will also create music maps, visual representations of the flow and movement of music. Integrating singing, listening, and movement skills with their understanding of music, they will produce simple paintings or embodiments demonstrating their perception, analysis, and imagination of a song in relation to its notes, rhythms, and lyrics. The results of this workshop will reveal how a song can provide direct involvement in making music and studying sound relationships. Educators will be empowered to teach music starting from how children hear it instead of how it is written and musically instead of theoretically or notationally. In addition, they will acquire tools to facilitate their understanding that singing is not just a way of teaching music but also a human expression that has direct and concrete connections to physical, linguistic, social, affective, and cognitive development.

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## **Musicking Workshop to Build a Kyosei Community: A Tale of "My" Morning Glory**

Shizuka Sutani<sup>1</sup>, Eric Des Marais<sup>2</sup>, Kensho Takeshi<sup>3</sup>, Taichi Akutsu<sup>2</sup>

<sup>1</sup>Mukogawa Women's University, <sup>2</sup>Okayama Prefectural University, <sup>3</sup>Tokyo Gakugei University

W3  
10 Aug  
4:00pm  
G312

Music always has been cultivated and fostered in the relationship between people and society (Lamb, 2011). In a traditional society in many cultures, everyone used to participate in music in local communities either by singing, dancing, playing instruments, composing, (Dissanayake, 2015). Such a view is echoed by Small (1998) who insisted that "to music is for everyone to participate in any capacity of musical lives" (Small, 1998, p. 9). In this workshop researchers and participants collaborate and demonstrate a practice model of musicking to embody a construction of community that represents kyosei. Kyosei (共生) is a philosophical term meaning harmonious and synergetic interaction (Gordon, 2019). Kyosei practice has three foundational elements - understanding each other, and reflect

## Workshop

cooperation between and among individuals and communities working together (Miyazawa, 2017; Kaku, 1997). In this workshop, we create and improvise musical sounds to illustrate a growth of morning glories. This form of musicking includes singing, listening, playing, practicing, composing, dancing and other methods of participation. We specifically believe that musicking activities have universal validity in supporting musical communities by engaging individuals with that embody kyosei philosophy. The workshop demonstrate the author(s)-created practice model of musicking for everyone to participate and collaborate, and experience the process of kyosei community construction. In the workshop part, the shakuhachi, ukulele, violin, voices, physical movement and the technological instruments including Ableton Live and other instruments and devices, were combined musically to illustrate an original tell of My Morning Glories that were created by the first graders in a Japanese public elementary school. In Japan, the morning glory is placed as a unit of the Life Environment Studies (生活科) for Grade 1. The workshop demonstrates a model of cross-curriculum learning as well as inclusive practice of music education for workshop attendees to participate and collaborate. By applying the methodology of Tobin, Hsueh & Karasawa's video-cued multivocal ethnography (2009), we reflect a series of voices all talking about the same practice and experience. Following the musicking activities participants reflected on the workshop and shared perceptions of the kyosei construct.

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### **Learning Korean Traditional Children'S Songs and Folk Songs by Applying The Dalcroze Solfege Method**

Younsun Choi  
Sookmyung University

W4  
11 Aug  
11:30am  
M102

The purpose of this workshop is to experience together how to teach the musical elements contained in traditional children's songs and folk songs in elementary school textbooks in Korea using the Dalcroze Solfege teaching method. Folk songs in Korea include pitches of 'major 2nd', 'minor 3rd', and 'perfect 4th' based on a scale of 3 to 5 tones, and each song has a 'traditional rhythm(jang-dan )', 'tonality(to-ri)', and each region has different characteristics. I applied the Dalcroze solfege teaching methods such as 'movable Do', 'fixed "Do', 'inner hearing', 'Dalcroze scale', 'rhythmic solfege', and the principles of eurhythmics and improvisation, I would like to study effective teaching methods and present them through this workshop. In addition, through the process of thinking and solving by oneself in the Dalcroze teaching method, activities with a partner, and the experience of singing and moving together as a group, you can experience a complete art in terms of music, in terms of education, we want to naturally experience desirable attitudes that students should experience in the classroom, such as concentration, creativity, mutual respect and consideration, leadership and partnership. Therefore, through this workshop, I hope that everyone participating in this time can experience a comprehensive music time that is immersed in various ways of thinking, understanding, and enjoying, rather than simply watching, listening, and singing. And it is hoped that Dalcroze solfege teaching method, which can be used when teaching traditional children's songs and Korean folk songs, can be effectively applied in school music education and various fields in the future.

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## **The Dalcroze Therapeutic Approach for Maladjusted Students in Secondary Schools**

Yoojin Kim  
Kookmin Univerity

W4  
11 Aug  
1:00pm  
M102

This workshop examines the way in which the Dalcroze approach to integrated art education can be used for maladjusted students in secondary schools in South Korea, and discusses the positive effects of the Dalcroze approach as an educational and therapeutic tool. Being sponsored by Korean government for 3 years, this program was implemented at The Seoul Northern Alternative Center in Korea, and participants were teenagers who had violated school regulations in secondary schools. Participants will experience some eurhythmics games and improvisation used to develop concentration and social integration.

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## **A Case Study on the Use of Music Technology in Music Theory Instruction**

Yongqi Lin  
The Education University of Hong Kong

W5  
11 Aug  
3:00pm  
M102

The purpose of the study is to provide music theory teachers with new ideas on how computer technology can be combined with music teaching and to share how to use the programming language Python to improve teaching efficiency. A case study of a music theory teacher in Guangzhou is conducted using semi-structured interviews and observation as the main tools. This study was conducted in the teacher's studio for six months to get a deeper understanding of how he used Python. The current challenge in music theory teaching is the limited availability of exercise books and practice questions, which requires teachers to spend a significant amount of time creating questions based on their own experience for their students to use. After learning Python, the participant in this study began experimenting with using this technology to customize exam questions for students in his studio. The research on computer-integrated music education is still in the beginning stage in China. There are few papers published on this topic. However, existing applications cannot intelligently create a specified number of questions by difficulty level. Since Python has an open-source code library, teachers can generate more personalized test questions for their students according to their teaching needs. Research questions: 1. How does the music theory teacher use Python to generate music theory questions for students? 2. What are the music theory teacher's perceived challenges during the process of generating music theory questions through Python? After interviewing the participant and observing him. The participant inform that Python code can generate LY files which can be processed by Lilypond, an open-source software for music scores. Lilypond can help to get the corresponding music theory questions and answers in the form of a PDF file. This technology frees the teachers from the repetitive work of creating exercises and enables them to focus on teaching, but it requires the teachers' previous knowledge of the Python syntax. This study has enlightening implications for teaching music theory with the use of programming language assistance.

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## **Creativity in Collegiate Piano Settings: From Mozart to K-Pop**

Grace Choi

Sookmyung Women's University

W5  
11 Aug  
3:30pm  
M102

With intent to improve piano pedagogy in collegiate piano settings, the purpose of this workshop is to encourage creativity through improvisation. Both classical and popular music will be incorporated and an aural approach emphasized for improvisation. From historic overview of improvisation to live teaching demonstration, this workshop will allow participants to gain hands-on experience in how piano students can effectively learn and benefit from improvisation. The workshop will include: (1) demonstrations of creativity in collegiate piano settings; and (2) research results and interpretations on benefits of creativity by incorporating various genres from Mozart to K-Pop. Many music educators suggest that an aural approach to instrumental music instruction will improve student achievement. Nevertheless, traditional approaches of instruction starting with notation still prevail in much piano pedagogy from beginning stages. Without the musical context, students often focus on individual notes that may result in a lack of musicianship. Piano instruction that focuses on developing students' aural comprehension is much needed because a lack of students' holistic understanding of music may interrupt the natural transfer to meaningful performances. Aural approaches incorporating improvisation have received increased attention in recent years, but are not prevalent in collegiate piano settings. Most piano method books written in the late 19c to early 20c were also mainly on technique of piano playing. The word "method" was literally interpreted as a method of playing and/or a school of technique. Most adult private and group piano curricula also mainly focus on technical advancement in lieu of creative music making and aural skills development. Such traditional emphasis on technique has received criticism over the years and more recent piano method books often include creativity. In addition to increase of creativity in teaching and learning, attention to various genres has gained traction in the 21st century. From classical to K-Pop, students are able to freely listen to and enjoy various genres, create arrangements and mix genres, etc. In such an era, teachers must be prepared to teach various genres and support creativity in all settings.

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# ABSTRACTS

## Poster Presentation A

## **"Significant Others": Influencing Factors of Professional Identity of Outstanding Primary and Secondary School Music Teachers in China**

Hao Yu

China Conservatory of Music

P1

10 Aug

4:30pm

Grand Hall

Professional identity plays an important role in promoting the professional development of music teachers in primary and secondary schools. Outstanding music teachers in primary and secondary schools have excellent performance in most aspects of teacher career development. This study aims to provide ideas for the construction and development of the professional identity of other pre-service and in-service primary and secondary school music teachers by analyzing the factors influencing the professional identity of outstanding primary and secondary school music teachers, so as to promote the high-quality development of primary and secondary school music teachers. Based on the theory of symbolic interaction, this qualitative research selects 16 outstanding primary and secondary school music teachers in China as interviewees by the purposive sampling method, and conducts one-to-one in-depth interviews with them. Through analyzing the interview data, it is found that "significant others" was an important factor affecting the group's professional identity. Meanwhile, different "significant others" influence the development of professional identity of outstanding primary and secondary school music teachers in four interactive types: "role model-following", "support-development", "peer mutual aid" and "teaching and learning together". According to the research results, this study suggests that the role of role model of music teacher educator and "master" should be emphasized in the pre-service training stage and the early in-service stage of music teachers in primary and secondary schools. In addition, it is necessary to focus on increasing the interaction among primary and secondary school music teachers and their leaders of serving units, colleagues and teaching researcher at all levels and the communication with students during their in-service.

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## **A Consideration of the Separation of Dance and Music in the History of Physical Education**

Ai Kosugi

Hirosaki University

P2

10 Aug

4:30pm

Grand Hall

In Japanese education, dance is mainly treated as part of physical education. In addition, most dance activities in junior high school health and physical education classes today are dominated by the imitation of existing steps and movements, and there are few activities in which children create new dance routines from scratch (Nakamura 2013). Why is dance in today's junior high school health and physical education classes primarily an activity that mimics existing steps and movements? This study aimed to examine this question through a literature review by investigating the background of the introduction of dance into physical education in Japan and its evolution. The following two conclusions were drawn: 1) In the history of Japanese education, dance was introduced as a physical education course because it was initially considered as a tool for physical training; 2) Confusion among physical education teachers in the field who could not cope with the rapid changes in dance activities in health and physical education courses forced them to resort to dance activities that imitated existing steps and movements. In the future, we will analyse and verify the practice of dance in music studies, that is, children's musical activities.

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## **An Action Research on Kodály Method Applied in Movable-Do Sight-Singing for Indigenous Fifth-Graders**

An Hong-Wei<sup>1</sup>, Chen Hsiao-Shien<sup>2</sup>

<sup>1</sup>Hualien County Gu-Fong Primary School, <sup>2</sup>National Taichung University

P3  
10 Aug  
4:30pm  
Grand Hall

From the classroom field experiences, the researcher found that the music courses in indigenous schools focus on the student's ability to listen and sing, and rarely do exercises on score reading, let alone sight-singing teaching. In order to improve the sight-singing ability of indigenous students, the researcher used the Kodaly method, which is similar to traditional ballad learning, to guide students to learn music while maintaining their enthusiasm for understanding their own culture. The purpose of this study is to explore the Kodály Method of Movable-do Sight-Singing for Indigenous Fifth graders, including the teaching implementation process, student's learning effectiveness as well as the researcher's difficulties and reflections. According to the literature, although many works of literature have explored the Kodály Method, there are only a few of them that focus on the training of Movable-do Sight-Singing. Furthermore, the researcher finds that children have more difficulties in Sight-Singing from former teaching experiences. In order to solve these problems, this study adopts an action research method to explore the effect of the Kodály Method applied in Movable-do sight-singing. This study administered 16 sessions to indigenous fifth graders in Mu Mian (alias) Elementary School in Pingtung County. Using three nursery rhymes of Paiwan as teaching materials, such as "vangau 1," "vangau 2," and "vangau 3." The researcher collected qualitative and quantitative data to analyze children's learning effects. The qualitative data included the researcher's teaching reflection notes, the expert teacher's class observation logs, worksheets, and video recordings. The quantitative data were analyzed through Wilcoxon signed-rank test, while qualitative data were analyzed and supported the findings. The conclusions of this study were summarized as follows: 1) The difficulties in Kodály Method applied in Movable-do sight-singing in elementary school had been solved. 2) Kodály Method applied in Movable-do sight-singing in elementary school can enhance students' sight-singing skills. 3) Kodály Method applied in Movable-do sight-singing helped to promote the teacher's reflection and professional growth.

### **Movable Nom Jakhay:**

#### **An Innovation for Breaking the Limit of the Jakhay**

Fasai Pansuwan<sup>1</sup>, Watthanawit Jaroenphong<sup>1</sup>, Yoothana Chuppunnarat<sup>1</sup>

<sup>1</sup>Chulalongkorn University

P4  
10 Aug  
4:30pm  
Grand Hall

This study is conducted on research and development (R&D) methodology. The purposes of the study are to solve the problem of Nom slipping during the performance and developing Jakhay that can be played in various scales. The research methodology includes 1) conducting surveys regarding problems on playing Jakhay. 2) literature reviews for the Jakhay making and scales. 3) interviewing three specialists including Jakhay teacher, Jakhay player and Jakhay maker. 4) designing and developing the prototype. 5) testing the prototype with the specialists and Jakhay students. 6) collecting and analyzing data using inductive content analysis. Movable Nom Jakhay has 2 features developed from the traditional Jakhay. These are Nom and the top part of the instrument where they install it. The process has been done by carving small grooves on the base of Nom while adding the pole to the top part of the instrument to create a rail-like mechanism for the Nom to be moved around. An additional piece of wood was added to support the rail.

There are also signs marked on the rail to indicate the specified position of Nom on various keys. Moreover, some small adjustments were done to the Nom to support the mechanism such as making it shorter and adding wedges on the base to secure Nom's position on the rail. According to the test results conducted by specialists and Jakhay students found that Movable Nom Jakhay can solve the Nom slipping problem and make the instrument possible to be performed in several keys. This also enables the instrument to be included in more variety styles of music performance and also be able to serve as a teaching tool in lessons about scale.

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## **Shape Notes: The Notation for the Rest of Us**

Cook Timothy  
Iryo Sosei University

P5  
10 Aug  
4:30pm  
Grand Hall

Shape notes are an early American pedagogical invention to aid in sight-singing. The innovation is in the shape of the noteheads, with differing shapes representing the different scale degrees. Traditionally the use of shape notes was restricted to the singing of hymns in rural Protestant churches, particularly in the American South, where, either from poverty or dogma, the hymns were sung without instrumental accompaniment. Congregations that used shape-note tunebooks typically had no formal music schooling and only informal, if any, training even in reading shape notes. The utility of the notation is demonstrated by the fact that even today, despite infrequent and inconsistent instruction, shape-note singers sing in unaccompanied four-part harmony with relative ease. Such a situation begs the question, if shape notes are so effective, why are they not universally taught? Such a possibility actually arose in the 1830s at the very beginning of music instruction in American public schools. It was, however, explicitly ruled out because of the notation's association with the rural American musical idiom that reformers sought to eradicate in favor of European musical sensibilities. In this way, cultural prejudice rather than the strengths or weaknesses of the notation precluded public school students from ever learning to sight-sing music as effectively as was commonplace in backwoods America. The barriers to introducing shape notes into the public school curriculum today are many. First of all, shape notes only make sense in movable-Do instruction. However, even within a movable-Do environment, educators are inclined to treat any pedagogical aids as simply that: aids to help students arrive at the point where they no longer need them. Moreover, very little music outside of certain religious tunebooks is available in the notation. This paper rebuts arguments against shape notes and offers a rationale for their use in public schools. The implications are that sight-singing, rather than being a novel skill among trained specialists, can become a common ability, affording to society at large the joy of harmonic a cappella singing.

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## **Assessments and the Impact on Students' Performance and Learning in Music: A Review of Literature**

Ziyuan Wang<sup>1</sup>, Hang Su<sup>1</sup>  
<sup>1</sup>East China Normal University

P6  
10 Aug  
4:30pm  
Grand Hall

In the form of a literature review, based on the definition of assessment, this study sorts out five main types of assessment related to the music discipline in the past 30 years, analyzes the relationship between assessment strategies and teaching objectives, and how it affects students' performance and learning in

music. Music educators should consider using reasonable assessment strategies to promote the teaching in pan-human education centered on creativity, diversity, and integrity. Regarding the application conditions, paradigms, and design ideas of each assessment method in music education, this study focuses on three music education evaluation strategies that have appeared in the existing literature: 1. Designers can combine different evaluations according to the needs of teaching objectives and pay attention to the connection and integration of assessment and teaching in the teaching process. 2. Assessments should be pre-designed before teaching occurs. Clear criteria can ensure the effectiveness and fairness of assessment and play a role in regulating and monitoring the learning process. Assessments aim to encourage students to adjust their future learning strategies actively. 3. As a tool to promote the development of teaching and learning, assessment should be adjusted along with the changes in the goals and directions of educational reform in the 21st century. It should focus on observing their multi-faceted innovation and collaborative ability. This study also provides three points of reference for the classroom practice and empirical research methods of music teaching assessment in China: 1. Developing an interrelated assessment concept based on understanding the five assessment methods; 2. Using combined judgment to follow music learning; and 3. A flexible assessment and adjustment mechanism should be established to avoid putting the cart before the horse, with teaching as the foundation. Future research directions are also discussed.

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## **Changing Attitudes and Behaviors towards Listening in Children with Profound Impairment through the Practice of Sound Education**

Sumie Tonosaki

Wayo Women's University

P7  
10 Aug  
4:30pm  
Grand Hall

This study analyzes the results of a sound education practice for hearing impaired children with severe hearing loss at a school for the deaf in Aomori, Japan. Sound education is a creative-centered activity based on listening to sound. The subject was a boy in the third grade of elementary school. The subject of this study wears hearing aids in both ears. Therefore, the degree of hearing loss is quite low. Participant observation was conducted to observe the children's speech and behavior. Interviews were also conducted to investigate their attitudes toward listening. Based on these results, we compared the way the children interacted with sound before and after the sound education practice. Hearing-impaired children have been taught mainly with visual information based on the assumption that they cannot hear. Therefore, before the practice, they showed aversion to hearing sounds. However, about four months after the start of the activities, he began to listen to sounds around him and became interested in the differences in the way he hears from hearing people. Furthermore, outside of music class, they began to improvise music using the sounds they heard. It became clear that when teachers actively provide opportunities to listen to sounds, hearing-impaired children with severe hearing loss can also experience the joy of listening to sounds.

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## **Deep Integration of Douyin Short Videos and Online and Offline Teaching of College Music Class**

Ling Lin  
Ningbo University

P8  
10 Aug  
4:30pm  
Grand Hall

Douyin is a social entertainment software integrating shooting, soundtrack and creativity in the era of "we media". In the era of mass aesthetics, mass culture, network culture, and youth subculture are developing rapidly. Douyin short videos are gradually growing up in the diversified "we media" dominated by economy and culture, which brings convenient access to information for Internet users in the 5G era and enriches their online life. However, the fragmentation of the communication mode of Douyin, the diversification of the discourse system, the popularization of aesthetic methods, and the opening of the public opinion pattern have brought new opportunities and challenges to music teaching. In the research on the implementation path of integrating Douyin short videos into music teaching, the unique advantages of Douyin platform in music teaching are actively explored, and a new model of combining the main channel of daily teaching with Douyin short videos is constructed to further narrow the distance between teachers and students through Douyin platform, give play to students' subjective initiative, and highlight the invisible educational function of Douyin short videos. With the advent of the era of "we media" education, the connotation of independent learning and education has been further amplified and concretified. Learners are mostly spontaneous learning behaviors, but for learners in the early stage of music learning, they often lack the ability to judge the knowledge they have come into contact with. Therefore, non-standard music Douyin horn teaching may mislead students' learning and development to some extent. Therefore, when cultivating learners related to professional music education in the future, it is necessary to further strengthen their in-depth understanding of knowledge related to "we media" and form scientific understanding on the basis of professional music knowledge, so as to promote the development of music teaching on Douyin platform from a more comprehensive and professional perspective.

## **Design, Implementation, and Effects of Elementary Music Composition Class Using an Ai-Based Music Program, Doodle Bach**

Miseol Choi  
Seoul National University

P9  
10 Aug  
4:30pm  
Grand Hall

AI has become a significant factor in education and shows great potential for music education, especially in composition. AI-based composition platforms let humans collaborate with AI to create music, broadening the range of musical creation rapidly. If these AI-based composition tools are utilized in education, students can receive support for creative activities and spend more time generating creative ideas. This field research aims to analyze the effectiveness of using an AI-based music program called "Doodle Bach" in a music creation class that is designed to fit the context of elementary schools in Korea. The study focuses on examining the musical cognitive ability and creative problem-solving ability, through student surveys and teacher interviews. The study involved 52 6th-grade students from two classes at Y Elementary School, which were divided into an experimental group and a control group based on the use of Doodle Bach in the music creation class. After designing and implementing the class for the 5th session, pre-and post-tests on musical cognitive ability and creative problem-solving ability were

conducted. The musical cognitive ability was measured using the Korean Musical Cognitive Ability Test standard score, with the average pre- and post-test difference calculated. Creative problem-solving ability was analyzed by conducting paired-sample T-tests to confirm whether there was a statistically significant difference between pre-and post-tests, and then comparing the results between the experimental and control groups. The results showed that the musical cognitive ability scores in both the experimental and control groups increased from pre-test to post-test, with the order of rhythm, tonality, and melody cognition. Moreover, the increase in the experimental group was higher than that in the control group. As for creative problem-solving ability, both the experimental and control groups showed a statistically significant difference between pre-and post-tests. Additionally, interviews with teachers and surveys of students showed that Doodle Bach effectively recommended harmonies that matched the melodies created by students during music creation. This study suggests a promising potential for AI in music classes, and further research on AI's use and direction in music education is desirable.

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## Developing a New Acoustic Community

Saki Mimura  
Hirosaki University

P10  
10 Aug  
4:30pm  
Grand Hall

The term community is not one that can be described in a single word, and its meaning varies according to the disciplines that use the term. Community and music have been closely related to specific communities, such as non-Western acoustic cultures, with the exception of Western classical and popular music that have been the subject of ethnomusicology's research. In other words, music can be considered to have always existed in relation to specific communities. R. Murray Schafer stated that community "can also be defined aurally" and referred to the area within which church bells could be heard in the Middle Ages as an "acoustic community." What kind of community is really an acoustic community as proposed by Schafer? How does it differ from the relationship between community and music as it already exists? In defining community by sound, Nagahata Koji proposed that "a community is a group that shares something," clarified what and how something is shared in a community, and examined community in a unified manner. According to Koji, Schafer's concept of acoustic community redefines a kind of community that existed before it was defined by sound. However, does the community in the sound community envisaged by Schafer correspond to the community envisaged by the sound communities described in previous soundscape studies and studies of modern and contemporary history? This study analyses what kind of community Schafer envisaged based on his actual sound education exercises. It reexamines Schäfer's acoustic community analyzed by Koji on the basis of a literature survey and investigates the mixed group of unstructured groups verified by ecological anthropologist Kaoru Adachi as well as the soundwalks conducted by Schäfer as described by the composer Hildegard Westerkamp. In light of this, the form of the sound community is analysed. Furthermore, from Schafer's community music practice as sound education, the relationship between community and music is reassessed to explore musical activities that create new music.

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## **Research on the Pedagogical Content Knowledge of Expert Music Teachers**

Shuai Li<sup>1</sup>, AiQing Yin<sup>1</sup>

<sup>1</sup>Northeast Normal University

**P11**

10 Aug

4:30pm

Grand Hall

The study takes fifteen expert music teachers as the research object, based on Shulman's subject teaching knowledge as the theoretical framework, adheres to the qualitative research orientation, and adopts the case study method to enter the real classroom of expert music teachers, with a view to exploring the practice pattern of expert music teachers' subject teaching knowledge from the real educational teaching practice field. The results show that the understanding of the purpose of music teaching, the understanding of the essence of music and the thinking of music teaching and learning of expert music teachers are embodied in the knowledge of music teaching orientation that points to the core quality; expert music teachers' understanding of the characteristics of students' musical aesthetic psychological development stage, the mastery of students' existing knowledge and skills in learning music, the analysis of students' methods and differences in learning music, and the insight of students' difficult areas are shown as respecting and recognizing other students' knowledge; The creative use of expert music teachers' music textbooks, the observance and implementation of music curriculum objectives, the organization and distribution of music teaching content are based on the systematic knowledge of music curriculum: the selection and use of expert music teachers' experiential, practical, linguistic and exploratory teaching strategies, and the representation order of music experience. The representation of multi-sensory linkage and the representation of specific content based on students are represented by learning-centered music teaching strategies and representation knowledge. In addition, through comprehensive analysis, the practice pattern of expert music teachers' subject teaching knowledge has the characteristics of complete structural elements, rich cognitive schema, close and complex connection and unity of knowledge and practice among all elements. The study attempts to outline a dynamic, multidimensional and three-dimensional picture of the teaching and life of expert music teachers, and provide detailed and effective evidence support for the improvement of music teaching quality and the professional development of music teachers.

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## **Exploration of Pre-Service Early Childhood Teachers' Experiences of Song Writing for Young Children**

Ji-young Yoon

Changwon University

**P12**

10 Aug

4:30pm

Grand Hall

The purpose of this study is to explore in depth the experience of song writing for young children by pre-service early childhood teachers in early childhood music education classes. A song writing activity for young children was conducted with 19 students of the Department of Early Childhood Education at a university, and then interviews were conducted to collect and analyze data on their experiences. As a result of the study, the pre-service early childhood teachers' experience of song writing for young children was 'Facing unfamiliarity', 'Challenging and developing', and 'Growing up'. Pre-service early childhood teachers were facing the unfamiliarity of song writing due to fear of writing lyrics/composition and lack of musical knowledge, and talked about themselves developing by challenging themselves through empathy and communication through collaboration and filling with knowledge. Also, I experienced personal growth while enjoying music and discovering another me with the pride of the completed song. These results

showed that creative music experiences had a positive effect on pre-service early childhood teachers' musical experiences, which has implications as basic data for pre-service early childhood teachers' curriculum.

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## **Exploration of the Influencing Factors of Professional Development of Multicultural Music Education of Primary School Music Teachers in Macau**

Xingyi Lu

Macau Polytechnic University

P13  
10 Aug  
4:30pm  
Grand Hall

In the context of globalization, culture has become increasingly diverse in contemporary society. Multicultural education aims to help students from different nations to gain equal access to education and improve their cultural inclusivity. By learning music from different nations, multicultural music education plays an essential role in enhancing students' understanding of diverse cultures and eliminating Eurocentric perspectives on world music. Due to historical issues, Macau, China has a multicultural context, which promotes the development of multicultural music education in Macau. In this society, multicultural music education has attracted the attention of researchers. However, little focus has been paid to the factors that influence teachers' practice in multicultural music education from the perspective of teacher professional development. Therefore, this study aims to explore the factors that influence the professional development of multicultural music education of primary school music teachers in Macau. Two research questions are proposed: 1) Whether primary school music teachers in Macau implement multicultural music education?; 2) What factors influence the professional development of multicultural music education for primary school music teachers in Macau? This study is a qualitative multiple-case study. By using purposive sampling, 5 music teachers who work at different primary schools in Macau are five cases participated in this study. The means of data collection include non-participant observation and semi-interview. Data collection protocols are collected according to Banks' theory of four levels of integration of multicultural content, and Sancar's theory of framework for teachers' professional development. The thematic analysis is used to analyze data by MAXQDA software. The results examine the reality of teachers' practice of multicultural music education and reveal the influencing factors of the professional development of multicultural music education for primary school music teachers in Macau. Due to the small sample size, this study has some limitations in exploring multicultural music education in Macau. Hence, a larger sample size is the further step of this study. Nevertheless, this study still provides transferability for other contexts to enhance teachers' professional development of multicultural music education.

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## **Observable Flow Experience in Japanese Children's Interactions with Technology, Violin and the Metallic Musical Materials**

Taichi Akutsu<sup>1</sup>, Maki Ashida<sup>2</sup>, Shotaro Hisano<sup>3</sup>, Chie Asida<sup>4</sup>, Shingo Okada<sup>4</sup>

<sup>1</sup>Okayama Prefectural University, <sup>2</sup>Seikei University,

<sup>3</sup>National Institute of Technology, Kitakyushu College, <sup>4</sup>Shujitsu University

P14  
10 Aug  
4:30pm  
Grand Hall

When children are involved in challenging activities, and there is a match between an individual's perceived skill and the challenge to acquire new skills, they experience flow - a state of optimal

enjoyment (Nakamura & Csikszentmihalyi, 2009). This study investigates observable flow experience in young children's interaction with technological instruments, the violin, and musical instruments made of metal materials as well as materials itself that makes musical sound along with traditional musical instruments. There is a large amount of flow research and music education, nonetheless a review of that literature indicate that there is no existing research specifically examining children's flow with technological devices producing sound and music. This study investigates perceived challenges and flow experience in young children's interaction with various objects create the sound. The research method utilized a case study approach. Study participants were 20 children ages from 2 to 9 how many boys and girls. Researchers collected more than 300 video clips for analysis. Children were observed in 5 workshops to explore the sound created by technological instruments, violin and the metallic musical materials in 2023. Every workshop included 30 minutes of free play for students to explore each sound followed by practitioner-researcher(s) instruction. These sessions were held monthly, for an average of 60 minutes. Custodero's Flow Indicators in Musical Activities (FIMA, Custodero, 1989 & 2005) instrument captured children's flow experiences during workshop activities. Each session was videotaped with four video cameras during the children's instrumental playing. Researchers and trained assistants recorded children's flow. The FIMA was used for qualitative analysis (Akutsu, 2017). Selected portions of video data received additional analysis and was transcribed. Interpretations of video evidence by caregivers, teachers and practitioner researchers provided contextual insight into children's flow experiences. Findings included interpretations of children's flow experiences when exploring different materials and sounds, especially with an age-related increase of self-assignment, the accessibility with developmental and gender consideration in children's musical/ social context.

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## **The “Musical” Course for Teaching the Popular Singing Major in Undergraduate Music College in China**

Cao Haidan

Bangkok Thonburi University

P15

10 Aug

4:30pm

Grand Hall

This study aims to study the “Musical” course for teaching the popular singing major in undergraduate music colleges in China. The researcher used the mixed-method approach to collect data. The documentary research approach was used to collect data about Chinese musicals, and the experimental research approach was used to evaluate the musical course. The research findings found that, at present, the courses of this major in China remain in vocal practice and song classes, with a relatively simple form and less teaching reform and innovation. The construction of this guidebook is to reform the current curriculum of popular singing majors in colleges and universities in China through the new teaching method of introducing musicals into the classroom and promoting the diversified development of teaching methods, textbook compilation, talent training ideas, and methods of this major. The researcher constructed the guidebook for teaching the “Musical” course. The guidebook consists of an introduction, the method of using a guidebook, Feng Congwu's biography, the musical script, the course description and lesson plan, and the music notation of the “Musical” (songs). The Lesson plan of each session is provided for the application of the guidebook for teaching in musical class. The lesson plan consisted of concept, objective, content, activity, key points, difficult points, teaching equipment, homework, and evaluation. The students' satisfaction after learning using the guidebook was at a good level, with an average score of 4.85. The results of this research have certain reference significance for the teaching reform of popular singing majors in Chinese universities, which proves that the “Musical” course is suitable for the integration of popular singing majors in universities, can enrich the course types, and have certain reference value for a researcher who needs to understand the integration of music into popular singing majors.

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## **Music Training Curriculum for Non-Music Degree Teacher in Thailand**

Kluaymai Sakchatreechan

Chiang Mai University

**P16**  
10 Aug  
4:30pm  
Grand Hall

The Thai government requires that management in government schools adhere to the Basic Education Core Curriculum B.E. 2551, which includes music content and grade level indicators. Despite this, a significant number of schools lack music teachers, and non-music degree teachers are responsible for teaching music. The objective of this research is to provide music education training for non-music degree teachers using teaching methods such as Kodaly, Orff, and Dalcroze. A training curriculum will be designed based on these methods, and qualitative research will be employed to collect data from interviewed participants to analyze various issues.

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## **Research Trend in Early Childhood Music Education**

Young-Ae Lee

Korea National Open University

**P17**  
10 Aug  
4:30pm  
Grand Hall

Research in early childhood music education covers two areas which are early childhood education and music education. It is important to examine research trends on early childhood music education since the research history was short compared to other areas. This study is to review research trends research in early childhood music education from macro and microscopic perspectives. In order to achieve this purpose, I analyzed the overall published research about music research trends, music program effects, music test instruments, and music creativity research trends in early childhood music education. First, the research in early childhood music education started in 1971 and increased so far. Especially, articles on early childhood music education in KCI journals dramatically increased since 20012. The participants of the research were mostly 5-year-old children. The methods were mostly quantitative research but qualitative and mixed methods also increased so far. Second, the research about social development among music programs was the largest, and the order of effect sizes in decreasing order was emotion development, social development, physical development, creative development, and language development. Third, the music test instruments used in early childhood music education research before the 2000s were developed in western countries. Domestic music test instruments were developed in the 2000s. Fourth, I examined the music creativity research of young children. The research started in 1996 and dramatically increased since 2011. In order to investigate published research trends, the research frequency and keyword structure of music creativity research were analyzed. The majority of research was experiment research for young children in integrated music activity theme. The highest keyword centrality was 'integrated music activity', and 'listening activity' in degree centrality, closeness centrality, and betweenness centrality.

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## **Research on the Application of Project-Based Learning in Teaching Music in Senior High Schools: An Example for Yang Guan San Die**

Jinqinying

Zhejiang Conservatory of Music

**P18**  
10 Aug  
4:30pm  
Grand Hall

At present, China's schools at all stages are vigorously implementing Project-Based Learning (PBL), and the educational model is gradually shifting towards a "student-centered" and "decentralized" approach. Project-based learning is based on the "Constructivism Learning Theory and Pragmatism Education Theory", and is dedicated to cultivating students' comprehensive abilities through practical experience. While PBL has been widely adopted in various disciplines, it is rarely implemented in music disciplines. This study is a case study, taking "Yang Guan San Die" as an example, to explore the application of PBL in music teaching in senior high schools. Through interviews and questionnaire surveys, authentic problems are created around the artistic theme of Qin'ge. Through the integration of low-level cognition (information collection, induction and discrimination) and high-level cognition (problem raising, creativity, decision-making and creation), the core concept of music discipline - Qin'ge Art is explored, the development history, music characteristics and spiritual connotation of piano song art are fully understood, the singing skills of Qin'ge are mastered, and creative achievements are displayed. This study found that before the class, 66.67% of the students did not understand the concept of Qin'ge Art. After learning, 35.29% of the students had fully mastered the concept of Qin'ge Art, and the remaining 64.71% of the students also had some understanding of Qin'ge Art to a certain extent, and 83.72% of the students had learned how to appreciate music through this music PBL. It can be seen that PBL can effectively help students to systematically and comprehensively master the subject concept, improve their learning initiative, stimulate their interest in understanding traditional music culture, and at the same time, enhance their teamwork ability and achieve all-round development. This paper enriches the practical research of music PBL and provides design reference for front-line teachers to carry out project-based teaching; It improves the relationship between "Teaching" and "Learning", and making students become the leaders in the classroom. To a certain extent, it helps to enhance students' core literacy of music discipline, increase their interest in traditional music culture, strengthen their cultural self-confidence, and contribute to the preservation of Chinese excellent traditional music culture.

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## **Game-Based Learning: A Lesson Plan of Integrating Escape-Room-Game Into a High School Music Classroom**

Wei-Ming Low

The Affiliated Senior High School of National Taiwan Normal University

**P19**  
10 Aug  
4:30pm  
Grand Hall

In recent years, game-based learning has garnered significant attention from scholars. Game-based learning is an active learning technique that integrates games into teaching so as to enhance students' learning. One particular type of game is the "escape-room-game," in which players should complete various tasks and solve puzzles in a nearly completely closed or threatening environment, and eventually escape from the site. The author designed a curriculum where an escape-room-game was integrated into a high school music lesson, in hope of enhancing the students' academic achievements and motivation to learn. This curriculum has a focus on the Romantic period. After having introduced the Romantic period, the course instructor presented a puzzle that had been devised prior to class, and requested that the students match

the composers with their representative works, and then use logical thinking to complete the puzzles and arrive at a solution. In this process, the students were expected to listen, observe and analyze, so as to deepen the understanding of music history throughout the course of this game. The author had been aware of the fact that different students had different learning styles. The students could be categorized into visual learners, auditory learners, reading and writing learners, and kinesthetic learners. Consequently, the classroom activities were meticulously designed so that the students could be actively engaged. After the lesson, the author found that integrating an escape-room-game into a high school music lesson enhanced the students' academic achievements and motivation to learn. In conclusion, when an instructor employs the escape-room-game technique in their class, students are trained to observe, speculate, think critically, develop logical reasoning, and solve problems, and these skills are crucial throughout their education and career. When designing an escape-room-game, course instructors should take into consideration the fact that their students are of different learning styles, and a variety of puzzles and tasks should be presented to involve each student and accommodate their differences for optimal results. In the future, the author seeks to discuss potential problems that teachers and students may encounter when an escape-room game is part of a music lesson for high school students.

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## **General Music Teachers' Perceptions and Behavioral Intentions of Using YouTube**

Pei-Hsuan Lu<sup>1</sup>, Jacob Holster<sup>1</sup>

<sup>1</sup>Penn State University

P20  
10 Aug  
4:30pm  
Grand Hall

YouTube has enormous effects on music education. Moreover, YouTube music videos are particularly significant when viewed in the context of cultural transmission since they are viewed by audiences throughout the world. However, there is little research on what factors influence music teachers' use of YouTube in music education. This paper addresses this gap. The purpose of the research is to investigate elementary general music teachers' behavioral intentions and perceptions of using YouTube. Specifically, the author attempts to further explore the factors influencing the use of YouTube among elementary general music teachers in the U.S. The survey was designed based on an integration of the Unified Theory of Acceptance and Use of Technology model (UTUAT) and Technological Pedagogical Content Knowledge model (TPACK). This study employed a survey method and examined the teachers' perceptions and intentions by using Structural Equation Modeling (SEM). Results not only indicated that music teachers' individual beliefs may have a direct impact on their behavioral predictions regarding the use of technology, but also showed how technological competence of music teachers affected their individual beliefs. Interestingly, elementary general music teachers' technological competence did not directly influence behavioral predictions. Based on the results of the study, this paper suggests policy committees consider the importance of music teachers' technological competence and their set of perceived beliefs about technology education contexts, teacher development and support, and teacher education. Moreover, teachers should focus on improving teachers' technological competence regarding implementing YouTube into teaching. For example, music teachers may consider attending workshop or training to acquire technological competence. Lastly, further research should focus on why technological competence does not directly influence teachers' behavior. For example, conducting a mixed-methods research to help understand the position of music educators in the U.S. Qualitative data may be helpful. Music teachers' behavioral intentions and perceptions of YouTube use have a significant influence on students' perceptions of both cultural and technical understanding. This study seeks to determine the factors influencing the adoption of YouTube in music education and to provide insight to understanding elementary general music teacher' behavioral intentions and perceptions of using YouTube.

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**Learning Loss, Learning Gain, and Learning Recovery:  
Insights from the Policy and Practices of Education in Thailand  
to Developing Music Teaching and Learning for Early Childhood Program,  
a Case of Foundation for Children**

Pimonmas Promsukkul

College of music, Bansomdejchaopraya Ratchabhat University

**P21**  
10 Aug  
4:30pm  
Grand Hall

The long-standing COVID-19 epidemic has impacted Thailand's educational management and disrupted in teaching and learning, particularly for young children. Following the end of the epidemic, the Thai government has implemented a policy to help students recover from learning loss and encouraged teachers and educators to create learning management systems that enables learning recovery for early childhood students. The purpose of this study was to investigate and develop a music program that promotes and recovers the development of early childhood students. It was mixed methods study in which a variety of tools were used, including an analysis of policy documents, course requirements, government educational reports, site surveys and interviews with Thai early childhood teachers and stakeholders, assessments of physical, emotional, social, intellectual, and musical development of early childhood students. These were used as guidelines for designing activities in conjunction with the concept of developing music activity patterns, which included using music and holistic child development and active learning.

Both qualitative and quantitative data were used to analyze and present the research findings. It provided information on policies and approaches for recovering Thai early childhood students' developmental and learning losses. The experimental results of the music activity management pattern developed from the aforementioned concept can help to foster the growth of young children. As a result, these can be used as a guideline and benefit for educational management in order to recover learning loss in early childhood students, as well as a reference for developing a music course to promote development in early childhood students.

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**Exploring Non-Music Preservice Teachers' Self-Reports of Movement-Based  
Instruction in the General Music Classroom: An Inductive Thematic Analysis**

Yang Yang

Universiti Malaya

**P22**  
10 Aug  
4:30pm  
Grand Hall

Movement as a visible expression is one of the evaluation criteria by which educators measure students' performance in learning music. Movement-based instruction, the inclusion of the application of Orff-Schulwerk, Dalcroze Eurhythmics, or Kodaly method in the area of adult general music education has not been widespread, although some music educators have adopted it into their undergraduate-level professional music courses to improve students to quickly acquire musical skills. In recent years, in the context of music teaching reform in Chinese universities, the transformation of the general music classroom teaching approach for undergraduates attracted the attention of scholars. The development of interactive, collaborative, and creative abilities is necessary for preservice teachers to meet the demands of the profession and to adapt to the competitive trends of the 21st century. Whether the development of these three nonmusical abilities above for preservice teachers in addition to musical skills in general music education can be achieved through movement-based instruction are the questions that will be explored in

this research. The study aims to investigate the participants' perceptions toward movement-based instruction in the general music classroom on their nonmusical abilities development. Quantitative research was employed in this study, and 150 non-music preservice teachers between the ages of 19 to 21 as participants completed questionnaires. They all enrolled in the related general music course which applied movement-based instruction. The results demonstrated that most participants thought that they had developed their interactive, collaborative, and creative abilities to varying degrees by participating in a movement-based instruction music general course. The conduct of this study encourages more peers to actively adopt movement-based instruction in general music education for adult beginners. As well as the research justifies the applying music and movement as tools to develop the nonmusical abilities of non-music preservice teachers and fills the gap of limitations in terms of ability development path for them.

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## **An Investigation on Music Teachers' Practical Teaching and Professional Development: After the Implementation of 12-Year Basic Education Curriculum**

Yu-Hsuan Huang<sup>1</sup>, Fang-Chi Chen<sup>1</sup>, Pei-Hsien Wu<sup>1</sup>

<sup>1</sup>National Taiwan Normal University

**P23**  
10 Aug  
4:30pm  
Grand Hall

Since the 2019 academic year in Taiwan, the 12-year basic education curriculum has been officially implemented in senior high schools and below. The curriculum rationale, curriculum framework, and teaching implementation of the 12-year basic education curriculum differ from the grade 1-9 curriculum in many ways. Therefore, this study aims to investigate music teachers' understanding of the new curriculum after its implementation, as well as to explore the situation of music teachers' teaching implementation and self-professional improvement, based on different background variables, to understand the real situation of current music teachers' implementation of the new curriculum in recent years. This study takes music teachers in Taipei city and New Taipei city as the research object and uses the self-made questionnaire "Investigation on Music Teachers' Teaching Implementation and Professional Improvement in the 12-year basic education Implementation" to investigate the understanding and application of music teachers with different background variables on the new curriculum, difficulties faced during the implementation of teaching and the corresponding teaching measurement strategies adopted or the situation of professional improvement, using SPSS statistical system analysis data to conduct descriptive statistics, analysis of variance, and independent sample t-test to analyze the performance of music teachers with different background variables. Differences and correlations between the basic concepts and curriculum objectives of national education. The result shows that most of the teachers believe the content of the 12-year basic education in-service training is diverse and helpful in the implementation of music teaching. Furthermore, music teachers in the categories under the age of 30 and between 31 to 40, as well as with teaching experience of about 3-10 years, have a better understanding of the concept, curriculum, and self-improvement of 12-year basic education and actively participate in various related in-service training. According to the above conclusions, this study provides recommendations for school authorities and future researchers to consider.

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## **Reflections on Academic Research in Music Education Triggered by a Sentence**

Huang Yu Qian  
Fujian Normal University

**P24**  
10 Aug  
4:30pm  
Grand Hall

"Students like music but not music lessons" is a phrase that has been used extensively in music education scholarship in recent years, but by examining where the phrase comes from, where do students really dislike music lessons? Do students really dislike music lessons? Do students simply dislike music lessons? However, by asking where the phrase comes from, we find that there is no clear basis for the phrase; the vast majority of students like music lessons; and the phenomenon exists in almost every subject. Therefore, the statement "students like music but do not like music class" is not valid. Naturally, it cannot be arbitrarily applied to academic research. In light of this, the misuse of this phrase actually reminds music education researchers of the importance of developing normative, practical, critical, and reflective thinking in academic research.

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## **Study on the Effective Use of Picture Books that Make Sound in Music Learning**

Yukari Kon  
Kagoshima University

**P25**  
10 Aug  
4:30pm  
Grand Hall

Recently, there have been greater opportunities to obtain picture books with various different gimmicks. When you look at picture books that make a sound, there are conventional picture books, such as those that make animal sounds, vehicle sound effects, and books that sing nursery rhymes, as well as picture books that play genuine classical music, such as *The Nutcracker*. These books play a wide-ranging role in the aesthetic education of children. Many studies have been conducted on the relationship between children's development and picture books. However, when we look at research on picture books and music, there have been many studies on "musicians adding music to picture books", but there are no studies that focus on the actual "books that make sound" and the effective use of those books. In terms of the use of picture books that make sounds, for example, when going to see the ballet *The Nutcracker*, understanding the content of the ballet and hearing the music of each scene beforehand by reading the picture book may provide an opportunity for a deeper appreciation of the performance at the theatre. It may also help the child realize that the content and musical elements of the story are expressed in a coordinated way. There are also books that provide information on musical instruments with the sound of the instrument, which has the benefit of the child remembering the name of the instrument and associating that with the sound of the instrument. Children themselves tend to look at picture books repeatedly, and hearing the sound of the musical instrument each time would also serve as an introduction to musical instruments. Picture books provide many benefits. Picture books allow children to enjoy using their imagination and introduce them to a wide range of words and expressions, but what is the role of picture books that make sounds? This study examined picture books that make sounds, which have become more commonplace in recent years, to consider the effective use of picture books that make sounds in music learning.

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## **Teaching Suggestions of How to Adapt Suitable Melodies: For Chinese Undergraduates Who Will Teach Six-Months to Three-Year-Old Children**

Ling Liao  
Hubei Normal University

P26  
10 Aug  
4:30pm  
Grand Hall

This researcher wants to teach undergraduates how to create and adapt teaching melodies. By using literature and action research method, the author suggests that consonance intervals, Chinese five-tone scale, Chinese folk songs and some famous instrumental works are good choices. Therefore, the researcher would like to tell undergraduates how to create special melodies by using these materials. These results can fill up a blank in Chinese early education music field.

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## **Tempo Synchronization Skills of Younger and Older Adults: The Comparison between Isochronous Sequence and Musical Excerpts**

Haruka Kitamura, Hiromichi Mito  
Meiji Gakuin University

P27  
10 Aug  
4:30pm  
Grand Hall

The skill to synchronize with the tempo of music is essential in musical activities. Several studies have investigated tempo synchronization skill for younger and older adults. These studies revealed that the accuracy of tempo synchronization for older participants was lower than that of younger participants. However, previous studies with older adults used isochronous sequence to investigate their synchronization skill. Although the tempo synchronization experiment using music was conducted for children and younger people, few studies investigated the older adults. To ascertain how accurately older adults can synchronize with musical tempo, it is necessary to conduct empirical study with both isochronous sequence and musical excerpts. Therefore, the present study conducted a tempo synchronization experiment in which the tempo synchronizing skill to isochronous sequence and musical excerpts were compared between younger and older adults. Participants in this study comprised younger adults under 40 years and older adults over 60 years. Two tasks were conducted: Paced Tapping Task to isochronous sequence and Paced Tapping Task to music. In the Paced Tapping Task to isochronous sequence, the participants were asked to tap along with the sequence of piano tones in the same pitch. In the Paced Tapping Task to music, the participants were asked to tap along with musical excerpts. The two tasks were presented in various tempos, from fast to slow, and the order of the tempos were randomized. The accuracy of tempo synchronization was analyzed from two aspects: the consistency of tapping interval and the gap between the tapping point of tone sequence and those tapped by the participants. This study may be useful in examining what type of tempo would make it easier for older adults to sing or play an instrument. Further experimentation with different styles of music would reveal what aspects of musical structure influence the accuracy of tempo synchronization.

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## **The Knowledge Management of Local Music through Lanna Drum Ensemble in the Upper North Region of Thailand**

Pongvikran Mahittipong  
Rajabhat Lampang University

**P28**  
10 Aug  
4:30pm  
Grand Hall

This research aimed to analyze the knowledge management of local music through the Lanna drum ensemble in the upper north region of Thailand. This qualitative research adopted the documentary analysis methodology to analyze the literature in the Lanna drum ensemble during the past ten years (2012-2022). The resources for analysis included 30 books about the Lanna drum ensemble, academic articles, video clips, online resources, and a thesis and dissertation. The concept of the study is divided into three categories which were 1) musical knowledge of the current Lanna drum ensemble, 2) Lanna drum ensemble in the context of music-culture relations in today's society, and 3) guidelines for applying new knowledge from traditional music wisdom. The research findings were 1) Lanna music culture is influential and famous in the upper northern part of Thailand. The historical development of music in the Lanna cultural area shows much musical knowledge through the way of life in each era. 2) The Lanna drum band has continuously evolved as contemporary music that incorporates both traditional and popular music styles in today's society. That makes the Lanna drum band more popular and easier to access than other bands. However, with the diversity of music knowledge management, the area still has limitations. 3) The way of life of people in today's society has more accessible access to a variety of other information. It is a factor that affects the decision to access information and learn and absorb local wisdom less. This study's benefits were demonstrating knowledge management perspectives, enumeration approaches, and directional application of wisdom that can be used as a concept or model for application in other studies.

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## **The Application Research of Tbl Teaching Method in Primary School Music Appreciation Class**

Jiayu Cai  
Ningbo University

**P29**  
10 Aug  
4:30pm  
Grand Hall

The curriculum reform advocates the change of the traditional teaching mode, emphasizes that all learning activities are for the learning and development of students, and encourages teachers to constantly explore new teaching modes to change the learning state of students. TBL (Team-Based Learning) teaching method is developed under the background of making students learn to learn on their own. TBL teaching method is a kind of teaching mode based on team cooperation, in which the students discuss and cooperate with each other. Use a specific sequence of individual learning, group learning, and immediate feedback to create a framework that motivates students to learn. This article mainly through the constructivism theory and the humanism theory, the system analysis TBL basic concept and the implementation process, and through the literature research method, the education experiment research method, contrast the traditional teaching mode with the teaching implementation under this mode. To campus culture, close to students' life as the theme, let students contact the actual life, create a real learning situation, and then explore the music class by group cooperation. The integration of TBL teaching mode in music course can not only change the traditional teaching mode, but also make music class more open and students more autonomous. Music comes from life, teachers need to guide students



to combine music education and students' life closely, and to permeate the content of social education into the vivid, flexible and colorful music activities. TBL teaching mode can deepen students' understanding of music knowledge, improve learning efficiency and enhance students' interest in learning. To reduce teachers' teaching time in class and to increase the arrangement of observation, individual guidance and group learning, the course contents and activities of self-directed and differentiated learning are designed to stimulate students' learning motivation and train their high-level thinking ability, and to draw up learning evaluation to stimulate students' learning motivation.

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## **The Characteristics of the Speech and Singing Styles of a Child Aged Three Years**

Yamashita Yoshika  
Shujitsu Junior College

**P30**  
10 Aug  
4:30pm  
Grand Hall

This study clarified the characteristics of the speaking and singing styles of a girl, a child aged three years. The author has been observing and recording subject's music expression activities since she was 0 years and five months old. Although the subject's interests are evolving, I believe that continuously observing and documenting examples of raw musical expression created in daily life can clarify the authentic state of musical expression activities in the home. As they develop, children aged three years tend to express themselves through artistic acts in the course of play. I observed and recorded around five times per months how F spoke and sang. She tended to sing her favorite animation's song when she felt relaxed or happy. She made many mistakes in pronouncing the consonants in the animation's song, as she had learned to sing it through listening and imitation. After eating her favorite Japanese mandarin orange, she began singing her own song, "Mikan no Uta." The words "delicious mandarin orange" and "sweet mandarin orange" were discernible, but the rest had no meaning and were sung to the rhythm. She played a phone play in which she likened the remote control to a smartphone, and said, "Hello, A. : A is her favorite character" her way of speaking and singing gradually became clearer. This study revealed, how a 3-year-old incorporates her interests into play and songs in daily life. Her words and songs were clarified through her plays. As discussed here, an example of the characteristics of a 3-year-old child's narration and singing style showed that her preferences and mood strongly related to the narration time of narration and song content. Moreover, the image created in the external world is directly related to the time of the narrative and song. I will continue observing the subject until she is in six years old.

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## **The Cross-Disciplinary Aesthetic Music Curriculum Implementation of a Junior High School Music Teacher**

Chuang Sen Hsiung  
National Kaohsiung Normal University

**P31**  
10 Aug  
4:30pm  
Grand Hall

The promotion and development of cross-disciplinary aesthetic education was the practice of Taiwan's curriculum guidelines of 12-Year basic education, which lists artistic appreciation and aesthetic literacy as the core competency in all domain. This study aimed to explore how the researcher as a junior high school music teacher, develops cross-disciplinary experience in music teaching, and described how he develops professional beliefs, collaborative cooperation, and community development in cross-disciplinary.

## Poster A

In the literature review, this study first described the practice of art research and the concept of interdisciplinary aesthetics, and then discussed the ideal of cross-disciplinary aesthetic music curriculum, and explored how to use the FTC (form\theme\context) model to promote. Applying practice-led research as the research method, this study focused on the cross-disciplinary aesthetic education community in Taiwan as the scope and community leaders as researcher, discussing new knowledge in practice through relevant materials, and describing how to integrate biology, technology, and civics can be incorporated into art-based education for cross-disciplinary. In addition to analyzing finding in curriculum intentions and practice, and interpreting the holistic effects and reflections of personal experience. This study discovered that Music teachers start from the elements of sound aesthetics and reproduce them in the form of auditory art in different disciplines, which can enable the cross-disciplinary aesthetic curriculum to realize the link between life situations, subject concepts and personal imagination, and transcend the existing sub-subject structure and cultural limitations of schools. In addition, taking existential aesthetics, citizenship aesthetics, and ecological aesthetics as the core concepts of the cross-disciplinary aesthetics curriculum not only corresponded the core literacy of the 12-year national education curriculum, but also provided specific, well-structured, and highly acceptable curriculum designs. The results of the research presented the levels, phases and steps of the cross-disciplinary aesthetic curriculum development process. Based on the creation of music elements, the community could be independently and continuously empowered to show the aesthetics of music, so that the creation of cross-disciplinary music aesthetics curriculum could touch the souls of human beings and the hearts of persons, and music learning that corresponds to the needs of the times.

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### **The Study on Ornaments of Jiangnan Plain Folk Songs in Hubei for Teaching in Undergraduate Music College, Hubei, China**

Ran Yarong  
Tunuri University

**P32**  
10 Aug  
4:30pm  
Grand Hall

The objective of this study was to study the ornaments of Jiangnan plain folk songs in Hubei for teaching. This study was qualitative research was conducted by interviewing three experts in Hubei vocal teaching. The research findings were: (1) The singing forms of folk songs in different areas of Jiangnan Plain in Hubei province are different, not only because of the different types of folk songs but also reflected in the different ways of dialect and emotional expression. The musical expression presented by the change of ornament sounds is different in different regions. In this chapter, we mainly analyze the different ornament sounds of folk songs in the Jiangnan Plain of Hubei province. Hubei Jiangnan's plain folk songs in the ornament teaching research is individualized research involving the teaching content and local folk songs.

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### **The Use of the "Sixth Chord" in Chopin's Nocturne**

Guolin Tu  
Bangkok Tonburi University

**P33**  
10 Aug  
4:30pm  
Grand Hall

The sixth chord is a very important chord in the development of tonal and sound in Europe, which originated in the Renaissance, developed in the Baroque and classical music periods, and finally reached

its peak in the Romantic period. By analysing and summarizing the use of the sixth chord in Chopin's four nocturnes (op.9 nr.1, op.15 nr.2, op.32 nr.1, op.48 nr.1), this paper attempts to summarize the characteristics of the sixth chord in Chopin's nocturne, thereby increasing our understanding of the characteristics of the sixth chord and further exploring Chopin's creative technique. This paper mainly summarizes the definition of the sixth chord and its characteristics; it also analyses the use of the sixth chord in Chopin's Nocturne, so as to classify and summarize the use of the sixth chord; The conclusion of this article puts forward the author's own views and opinions through the analysis of the use of the sixth chord in Chopin's "Nocturne".

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## **The Development of Ukulele Rubric in Middle School for Process-Based Evaluation**

Yesol Kwon  
Konkuk University

**P34**  
10 Aug  
4:30pm  
Grand Hall

The flow of educational evaluation is changing from traditional evaluation, which was result-based, to process-based evaluation, which evaluates the performance process. On the other hand, the evaluation of music subjects was already being evaluated by emphasizing the process even before the process-based evaluation was emphasized. Process-based evaluation is characterized by providing appropriate feedback for student change and growth in the teaching and learning process according to the evaluation plan based on curriculum achievement standards. Appropriate feedback means that rather than scoring or grading the evaluation results, it should be recorded in sentences to confirm the achievement level, career, aptitude, and affective characteristics of students. Therefore, this paper conducted a study with the aim of developing a ukulele rubric in the music subject of middle school in Korea for process-based evaluation. To this end, first, the evaluation criteria for the development of ukulele rubric were derived by investigating the items related to the evaluation in the 2015 revised music curriculum. Next, the elements of ukulele learning content in middle school music textbooks based on the 2015 revised curriculum were analyzed. This is to ensure that actual learning and evaluation are consistent. In addition, the evaluation dimensions of ukulele were analyzed through ukulele rubric in North America and the United Kingdom. Specifically, 228 evaluation factors of 80 ukulele rubric of 'iRubric' and 'Rubistar', two commonly used rubric sites in North America, were analyzed. In addition, ukulele rubric was developed based on the evaluation criteria derived above by comparing and analyzing the ukulele rubric of 'RSL' and 'LCME', two places that implement the music grading system approved by the British state. The ukulele rubric developed in this study presents the characteristics of ukulele in detail. This suggests that it can be a clear criterion for ukulele evaluation and at the same time a high reliability evaluation. Finally, it is hoped that the ukulele rubric of middle school for process-based evaluation of this study will have a positive effect on ukulele evaluation as well as ukulele learning.

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## **The Implementation of Online Piano Proficiency Course in Music Education Program**

Zhuang Rui<sup>1</sup>, Colleen Wong<sup>1</sup>

<sup>1</sup>Universiti Pendidikan Sultan Idris

P35  
10 Aug  
4:30pm  
Grand Hall

Piano proficiency courses are set to teach basic piano playing skills which can be found in many music education programs in higher institutions. Such courses are associated with the basic skills of piano which incorporate posture, hand position, finger strengthening, note-reading and melodic harmonisation. The basic piano playing knowledge mentioned above was taught face-to-face in the past. The traditional approaches in teaching and learning have gone to another level since the outbreak of COVID-19. Due to the epidemic, the teaching model has switched from face-to-face to online approach. This includes music subjects such as piano proficiency courses and makes the development of online education a popular trend in music teaching as well. Therefore, the purpose of this study is to investigate the limitations for piano playing in online piano proficiency courses which were implemented and taught during the outbreak. This research was conducted at one of the public universities in Malaysia. Data were collected through the qualitative research method where semi-structured interviews with five students as the informants were used. The students were chosen through a non-random sampling method. The five interviewees provided rich descriptions of their experiences of having online piano proficiency classes. Findings were analysed by using the thematic analysis of inductive method, giving rise to the six contents of limitations for piano playing in online piano proficiency courses. Data were illustrated in tables and figures by using Microsoft Word 2010. The results of this research are that the content of the curriculum should be designed based on the current conditions, and teaching textbooks of piano proficiency courses should be updated frequently. The sudden online music education has provided new opportunities to have reflections and to improve piano proficiency courses. Therefore, the implication of this research is to highlight the problems encountered and ameliorated teaching and learning of piano proficiency course during the online classes. The recommended future research can be conducted in different countries and universities depending on the piano proficiency course which is offered.

## **Effective Extraction of Feature Quantities from Body Movement and Eye Movement Data of Children in Early Childhood during Musical Expression with Motion Suggestive Lyrics and Different Keys**

Mina Sano

Tokoha University

P36  
10 Aug  
4:30pm  
Grand Hall

The author is applying machine learning technique on body movement to evaluate development degree of music expression of children in early childhood. In this study, the author focused to add eye movement data captured by eye tracker of glasses-type (n=332) on body movement data captured by 3D motion analyzer. 3-year-old, 4-year-old, and 5-year-old children participated to show musical expression to variety of music pieces with motion suggestive lyrics and tonality. As a result of quantitative analysis, feature quantities contributed the development of musical expression in early childhood were verified that the moving distance and the moving acceleration of right hand remarkably increased when children expressed the image of lyric by using movement of right hand influenced by pelvic movement. In eye movement,

the numbers of occurrence of saccade and the total moving distance significantly showed in “Yamanoongakuka” of bright tune as well as the movement of right hand in musical expression as feature quantities.

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## **The Influence of Musical and Teaching Confidence Level of Secondary Music Teachers on the Resilience of Teachers**

Jin Ho Choi<sup>1</sup>, Ha Na Park<sup>2</sup>

<sup>1</sup>Chung-Ang University, <sup>2</sup>Banghwa Middle School

**P37**  
10 Aug  
4:30pm  
Grand Hall

The purpose of this study was to examine the effect of teachers' musical and teaching confidence level on their resilience, targeting music teachers (n=242) in middle and high schools across the country. To this end, this study conducted a simple random sampling of middle and high schools nationwide to select 360 schools based on the 2022 statistics service of the Ministry of Education in Korea. Among the teachers working at the 360 schools, confidence in musical ability and teaching ability and teacher resilience were measured for music teachers who voluntarily participated in the online survey. The results of this study are as follows. First, there was a strong correlation between music teachers' teaching and musical confidence level ( $r=.63$ ). Second, it was found that resilience increased when music teachers had a strong identity as educators ( $t=-2.27$ ,  $p>0.5$ ). Third, it was found that music teachers' confidence in teaching ability and musical ability had a significant effect on teachers' resilience ( $F(2, 239) = 47.76$ ,  $p<.01$ ).

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## **The Interne + Diversification of Musical Cultural Experiences: Taking the College Students' Innovation and Entrepreneurship Project Bookstore as an Example**

Wenli Yu

Anhui Normal University

**P38**  
10 Aug  
4:30pm  
Grand Hall

People's understanding and feeling of music in the new era comes from various media, and bookstores in the traditional sense are more intellectual cognition, and bookstores in the context of the Internet can also bring diversified music culture experience, making reading a way of life and integrating music culture into life. In the 8th Internet plus Innovation and Entrepreneurship Competition in China, the author tried to explore ways to experience diversified music culture. Ordinary music books introduce the text content of music. On this basis, through the exchange of online music and the interaction in the form of QR code, the overall sense will be enriched. Music can be expressed in different forms, and people attract music forms in different ways. The process of experience is complex and diverse, and the diversified music culture experience can not only feel the interesting "book world", but also feel the "music culture world". Excavate excellent music culture knowledge, fully reflect the youthful dreams, adventurous spirit and trend of college students, and strive to inspire and think about life through the expression of music, consolidate our artistic and cultural foundation and cultural heritage, and promote music culture understanding and aesthetic music culture experience. Admire Schiller's aesthetic ideas: purify them through beauty in the game, so that they can be entertained at leisure, and finally achieve the purpose of nobilizing character. Under the medium of the future Internet bookstore, we hope to build a gamified virtual community to

maximize the fun experience of reading through the gamification of the metaverse.

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## **The Needs for Music Education Management for Early Adulthood in Bangkok and Perimeter**

Pulawat Laokitrunroj<sup>1</sup>, Dhanyaporn Phothikawin<sup>1</sup>

<sup>1</sup>College of Music, Mahidol University

**P39**  
10 Aug  
4:30pm  
Grand Hall

Early adulthood is the period of transition from schooling to work where one has to take responsibility for work and family matters. It causes various problems, including health problems, emotions, stress, pressure, and work adaptation problems. Music is considered one of the elements that promote mental wellbeing in young adults. Music education is not only necessary during childhood. But in adulthood, it is the same that is considered an age that is ready in various fields. The body and the senses are complete the brain is fully developed and is most suitable for learning, able to control one's mind, emotions, and find one's own preferences to respond to their own needs Therefore, early adulthood is when they are ready and able to decide to study according to their own interests. Therefore, music teaching management has specific relevant factors that need to be studied. The objective of this research was to study the factors affecting the desire to choose music education for young adults. in Bangkok and its vicinity. This research is a survey research. The research group for this study is Adults aged 20-39 years in Bangkok and Perimeter surrounding all 5 provinces, including Nakhon Pathom Province Pathum Thani Province Samut Prakan Province Samut Sakhon Province A questionnaire that was examined by quality experts was used as a tool for collecting data. Then analyzed by descriptive statistics. The results of study the need for music education management for early adulthood showed for individual factors as the following ; amount of female is more than male, bachelor degree, private employee,able to pay tuition fees less than 2,000 baht, most of them want to study at teacher's studio, play as a hobby and the most interests instrument is guitar For mixed marketing showed that the aspects with the highest level of needs are Physical Construction and Curriculum, locations, marketing, school image, learning, persuasion and attitude. The aspects with the high level of needs are price, educational management quality, personality and value.

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## **The Parents' Handbook for Supporting the Early Childhood Online Piano Class: A Case Study of Taiyuan City, Shanxi, the People's Republic of China**

Nie Rui

Bangkokthonburi University

**P40**  
10 Aug  
4:30pm  
Grand Hall

The objectives of this study were (1) To study the current perspective and roles of parents in online piano classes for early childhood. (2) To study the parents' needs for support in online piano classes for early childhood. This research was mixed-method research. The qualitative research was conducted by interviewing 10 Parents from 3 private music schools and 5 piano teachers who teach online piano for early childhood. For survey research, the population was 62 parents of 6-9-year-old children learning piano online from three private art schools in Taiyuan. The sample was 52 parents with children ages 6-9 learning online piano classes, which was selected by purposive sampling. The research findings were: (1)

The survey results on children taking online piano lessons showed that 86.54% of children had received online piano lessons for at least one year. Regarding the teaching platform, 57.69% of parents chose the free lesson platform. One-to-one online video lessons were the main method parents chose at 59.62%, while 19.23% of parents chose online piano tutoring as a form of instruction. 82.69% of children received online piano lessons at least once a week. When asked about the difference between online and traditional piano lessons, 61.54% of parents thought the difference was significant. (2) The parents' need for support in online music learning included online equipment, the shift of teachers from face-to-face to online instruction, and parental support for online piano lessons for children's instruction.

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## **The Perception of Japanese Music By University Students in Japan: A Study on Relationship of Music Teaching in School and the Formation of National Identity**

Sahomi Honda<sup>1</sup>, Mika Ota<sup>1</sup>

<sup>1</sup>Chiba University

**P41**  
10 Aug  
4:30pm  
Grand Hall

The purpose of this study is to investigate the perception of Japanese music, or what value to assign to it, from the viewpoint of the formation of national identity. Our research question is “How the learning of diverse music cultures and our own music culture contributes to foster national identity?” What is identity? R. Macdonald et al. (2002, 2011 in Japanese) state that we have multiple identities, not only one identity. We form them interacting with others. At first, we investigate the perception of Japanese music by university students. Ishii & Shiobara (2005) examined globalization and national identity in Japanese music curriculum, and Ishii (2010) conducted a questionnaire-based research to university students and people older than sixty. Based on these previous researches, we conducted a questionnaire survey with the students at Chiba University (58 people in total). The result is as following: (1) For students, “Japanese music” is national anthem “kimigayo” (62%), “Sakura (Cherry blossom)” (31%), and compulsory teaching music materials (for example, “Furusato (Hometown)”, “Haru-no-ogawa (Spring Brook)” etc.) (48%). (2) For students, “regional local music” is local festival musics (for example, Bon dance music, Ondo etc.) (29%), or local folk songs in music textbooks (“Solan-bushi”, “Yagi-bushi” etc.) (29%). The research results indicate that the aims of music learning in schools, to foster the perception of Japanese music or Japanese regional local music, have been achieved to some extent. We also need to consider the relation between school musics and musics out of school.

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## **The Beauty from the Interaction between Chinese and Western Culture: The Influence of American Broadway Musicals on China Today**

Xu JingYing

Nanfang College Guangzhou

**P42**  
10 Aug  
4:30pm  
Grand Hall

With its unique musical art form, American Broadway musicals have been so loved and enjoyed by multiple generations all over the world in the past nearly 100 years. Musical is a form of theatrical performance that combines songs, spoken dialogue, acting, and dance, making it more aptly suited to the needs of people today, which bears witness to a shift in aesthetic taste. Since its introduction into China

in 1987, American Broadway musicals have won the heart of many Chinese people in a short period of 30 years due to its simple and direct form of artistic expression. It has inspired the Chinese music industry to produce and stage more musicals, thus giving the birth to Chinese original musicals and the establishment of musical as an independent discipline in China's music institutions. In China today, many cities are advocating the building of "Capital of Musicals", and some newspaper articles even named the year of 2011 "The First Year of Chinese Musicals." Dongguan, a mid-sized city of Guangdong Province in the south of China, has produced 14 original musicals and hosted 5 musical festivals in the last decade. Besides, the state have also set up some large-scale funds to support the creation of original musicals. The Beacon: Xian Xinghai, a Famous Musician, produced by Guangdong Southern Song and Dance Ensemble, is one of the masterpieces. As a kind of foreign culture, American Broadway musicals have come to hold a place in Chinese music market, and promoted the development of Chinese original musicals and related industries. This is the inevitable result of globalization of culture and information. With the interaction between Chinese and Western culture, great changes have taken place in Chinese people's aesthetic standards, which has prompted Chinese music practitioners to break away from traditional artistic expressions and to explore a road to localization of musicals that balances the preservation of tradition and the integration with the conformity to international practices.

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## **The Possibility of Creative Music-Making Using the Japanese Koto: Music Created by Children Connects the Tradition and Contemporary**

Ikue Medo<sup>1</sup>, Rika Asama<sup>2</sup>, Yuki Nanjo<sup>3</sup>, Makoto Hasegawa<sup>4</sup>

<sup>1</sup>Teikyo University, <sup>2</sup>Elementary school teacher, <sup>3</sup>Violinist, <sup>4</sup>Shizuoka University

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10 Aug

4:30pm

Grand Hall

This research aims not only to perform traditional pieces using the koto but also to explore new possibilities in creative music-making that use the koto's characteristics. The koto is a 13-stringed chordophone and a representative instrument of traditional Japanese music. First, anyone can produce sound by plucking the koto's strings. Second, the koto is played using various techniques, like striking, rubbing, and pinching objects the strings. Third, the koto allows for creating music by making full use of contemporary musical language by devising the various tuning of the strings. What I consider to be the advantages of creative music-making based on my experience is that everyone can create music. This advantage also coheres with the concept of an inclusive society—creating music that anyone can enjoy, regardless of nationality, disability, etc. Besides, it supports the UN's Sustainable Development Goal to "Leave No One Behind." In addition to supporting the inventiveness of playing techniques and scales mentioned above, creative music-making using the koto contributes to creativity development. In this study, in addition to being held in a fifth grade in a primary school, children's lessons with the same content were held in a special-needs class. Each lesson was recorded using two video cameras. Field notes were later prepared based on the recordings and analyzed. The children used a traditional pattern called "sarashi no ji," the basic repetitive phrase in traditional koto music, improvised with various techniques and tones to create new music. They listened to each other, responding with the koto sound. While music education in Japanese schools incorporating the koto tends only to focus on the performance of traditional pieces, children in this study were interested in this activity despite having no experience playing the koto. They explored new possibilities using the koto, even though it is based on the traditional "sarashi no ji." The children enjoyed producing innovative sounds and created new music linking traditional and contemporary music. The koto is an instrument that gives children the opportunity to develop their creativity.

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## **The Reform of National College Entrance Art Examination Policy: A Study of Music Major in Guangdong, China**

Yang Sunnie He<sup>1</sup>, Zheng ZiYing<sup>1</sup>, Yuan Jing<sup>1</sup>

<sup>1</sup>Shenzhen Xingzhi Vocational and Technical School

**P44**  
10 Aug  
4:30pm  
Grand Hall

The reform of China's new college entrance examination (CEE) is one of the critical topics in recent days, as is the Arts CEE. The Ministry of Education of the People's Republic of China issued the "Guidance on Further Strengthening and Improving the Admission of Art Majors to the National College Entrance Examination," specifying the changes to be made starting in 2021. The "Guiding Opinions" caused keen concern and broader implications, given the persistent discrepancy between the ideal and the reality of reforming the CEE in Arts. Nevertheless, standardized interpretations of the details remain in place. The purpose of this study is to explore the implementation of the reformed CEE policy in music majors and the attitudes of teachers and students in Guangdong. It provides a rational analysis from an objective perspective. The Policy Triangle Framework (Walt and Gilson, 1994), a simplified model of an interrelationship that includes context, content, process, and actors, was applied to guide the study. The qualitative instruments include content analysis - a comparative study of the old and new policies will be conducted in this study, along with purposefully selected students and teachers for interviews. The "Guiding Opinions" stated that with the continuous improvement of the level and quality of the Provincial-Level Unified Music Major Examination, it is possible to replace the need for an Independent College Music Major Examination Enrollment System. In response to the interviews, teachers indicated that the new CEE reform improved the music major examination methods, strengthening supervision and management mechanisms. The grading system and admission tend to be more comprehensive, focused on academic skills and demonstration of potential as a musician, with fewer measurable indicators. Students reported that they intended to specifically improve their competencies to maximize college admission at the expense of their interests. On the other hand, they both pointed out that the Cross-Provincial College Music Major Examination Enrollment System should be canceled, thereby reducing or suspending the enrolment of music majors with insufficient social demand and low-quality training.

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## **The Review and Prospect of Music Education in Taiwan: A Decade Review (2013-2023)**

Ya-Ni Yeh<sup>1</sup>, Yi-Cheng Chuang<sup>1</sup>, Chia-Ying Hsieh<sup>1</sup>

<sup>1</sup>National Taiwan Normal University

**P45**  
10 Aug  
4:30pm  
Grand Hall

This study presents a review of the development and current status of music education in Taiwan over the past decade. Utilizing data collection and document analysis to summarize the trends in music education. The information presented in this study was derived from the annual themes and posters of the Music Educators Association of Taiwan seminars, the journals in Research in Arts Education, and the dissertations about music education published between 2013 to 2023. The research indicates that (1) the 12-year Basic Education Curriculum had been announced as general guidelines by the ministry of education in 2014, and it has been officially implemented in 2019. The changes in core standards are from "ability" to "competence", which leads to the learning of students focus on the connection of life. (2) The global pandemic has led to the development and promotion of various types of online teaching modes, which also brought new possibilities for the development of music education. In this pandemic,

teachers have formed online communities for collaborative preparation and developed innovative online teaching models. They have also engaged in learning with foreign educators, breaking down the boundaries between regions and countries. Therefore, they contribute a new chapter to music education in Taiwan. (3) Music teachers in Taiwan have actively implemented bilingual education to enhance students' international competitiveness. In conclusion, the findings of this study indicate that music education in Taiwan has undergone significant changes over the past decade, particularly with the implementation of the 12-year Basic Education Curriculum and the online teaching methods during the COVID-19 pandemic. The development of online teaching methods and bilingual education has provided new opportunities for music education. These findings have important implications for the future of music education in Taiwan and highlight the need for ongoing professional development and research in this area.

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## **The Role of Pentatonic Scale in the Shogaku Shokashu**

Miki Yamabe<sup>1</sup>, Yuki Matsushita<sup>1</sup>

<sup>1</sup>Sendai Seiyo Gakuin College

**P46**  
10 Aug  
4:30pm  
Grand Hall

Music is diverse and variable, and so is the relationship between humans and music. In considering the ideal form of music education, it is necessary to take a fundamental look at the relationship between humans and music. While music involves playing existing pieces, it also includes the act of making music, including improvisation. Examining the interaction between existing music and music making will help to extend the possibilities of music education. The focus of this research is to examine the relationship between the Shogaku shokashu and pentatonic scale. The Shogaku shokashu is a collection of elementary school songs, and it was the first textbook using stave notation in Japan. This is a very valuable textbook in the history of music education in Japan. It has been the subject of numerous researches. However the previous researches focusd on lyrics and original songs and we couldn't find the researches focusing on musical analysis of melody. We have embarked on this research because we believe that it is important to analyze this textbook from the perspective of the using pentatonic scale. It will not only create a stir in the history of music education, but will also help us to go back and forth between existing pieces and music making. We found that not a few of the melodies in the Shogaku shokashu are classified as pentatonic scale, and there is room for further study of the relationship between the using pentatonic scale and school music education in Japan, which was beginning to adopt Western music. These findings may help to interpret the history of music education at that time, and may also open up the possibility of using pentatonic scale as a teaching material for music making.

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## **Perception and Classroom Implementation of Music Teacher Educators toward Technological Pedagogical Content Knowledge (TPACK)**

Jinhan Wei

Zunyi Normal University

**P47**  
10 Aug  
4:30pm  
Grand Hall

This qualitative study investigates music teacher educators' (MTEs) understanding and classroom implementations of technology-integrated teaching through the lens of the TPACK framework. The TPACK framework focuses on technology integration with teaching plans and general pedagogy rather than merely on technology operation. However, little research has studied TPACK in MTEs. Three experienced MTEs who taught vocal, piano and harmonics provided data from recorded classroom observations and

semi-structured interviews for this study. A deductive coding frame was used to recognise different TPACK domains to answer: How do MTEs' classroom implementations exhibit (if any) domains in the TPACK framework? A six-step thematic analysis method was utilised to identify themes from the interview transcripts that described: How do MTEs understand the advantages and challenges of technology-integrated teaching? Findings showed that up to nine domains of the TPACK framework were identified in three participants' classroom teaching activities, whereas only one participant used technologies for teaching. Besides, interview data analysis indicated that three participants have more extensive and diversified TPACK domains than those shown in their classroom teaching activities. Interview data analysis also showed that all participants regarded using technology as a teaching supplement despite they were generally enthusiastic about it. They clarified that technology-integrated teaching improved classroom instruction and served as a tool for their self-improvement. However, the challenge existed when instructing practical courses. In addition, lack of specific guidance and students' professional abilities also impact the integration. This study concludes by discussing the various TPACK domains exhibited in the classroom instructional activities of music teacher educators and provides insights into different forms of teaching with technologies. This study contributes to the literature on TPACK in the field of music education and music teacher education. Future research will focus on employing various research methods, increasing the number of participants, and exploring ways to enhance and develop the TPACK of music teachers.

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## **The Role of Trial and Error in Creative Music Making with ICT**

Mitsuru Imanari

Hyogo University of educationo

P48  
10 Aug  
4:30pm  
Grand Hall

Programming lends itself to creation through tinkering and design thinking. Music creation involves trial and error (exploring, trying, failing, and thinking about what to do next out of frustration). Prior research includes studies on the position of tinkering in programming. However, there are still few practice analysis studies in public elementary schools, and there is a need to enhance creative music education practice theory using Information and Communication Technologies (ICT). This study contributes to that need. In the required music courses in Japanese elementary schools, students from regular and special-needs classes are taught together. Differences in the physical skills related to the music of each student affect their motivation and achievement in learning. The differences in physical skills in singing, playing, etc. have made the concept of barrier-free classes a challenge. To solve this issue, we will examine the role of trial and error by practicing music making using ICT. Classroom practices will be used in the fourth and sixth grades of public elementary schools. Applications will be basically generic browser-based ones, but some of the practices will include paid. The learning process will be documented, artifacts will be reviewed, and the process of individual student thinking, student interactions that influenced learning, and teacher questioning will be discussed. In the activity to create a "musical accompaniment" using a traditional Japanese drum, students understood and used the roles of repetition and change through trial and error (using Scratch3). Through trial and error, the students understood pitch and note duration. (using Melody Maker) And they added melody to their own "traditional Japanese Tanka poem" (using Vocaloid). In ICT-based music making, feedback on performance is automatic. Therefore, physical skills related to musical expression are not a major issue in learning readiness. It is a learning opportunity to create music based on thinking and judgment alone. By guaranteeing time for trial and error, students with developmental disabilities were able to immerse themselves in music making, experience the methods, and understand the various elements that shape music. Music creation without physical skills can contribute to a new field of lifelong music.

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## **The Study and Develop a Board Game that Promotes Learning in Expressing Emotions and Interpreting Songs**

Chayanattha Harnpariphan<sup>1</sup>, Jirapinya Sirikul<sup>2</sup>

<sup>1</sup>Chulalongkorn University

**P49**

10 Aug

4:30pm

Grand Hall

'Expression of emotions and feelings' and 'interpretation and analysis of songs' are the development of the ability to interpret songs and lead to the ability to convey the emotions of each song with the creative expression of emotions. Nowadays learning through educational games or learning through games is another way of teaching that can help keep learners motivated and help foster interaction providing analytical thinking and problem-solving comprehensive knowledge, fun, and accessible by focusing on connecting experiences and ideas and, exchange of ideas to create a better understanding and experience of music by emphasizing enhancing the experience of song interpretation and expressing emotions in each song creatively and independently with others to lead motivation in learning music for students in the future. This research aims to study and develop a board game that promotes learning in expressing emotions and interpreting songs. Data were gathered from documents and Questionnaire surveys obtained by Sample Random Sampling and analyzed using content analysis method. The results were divided into two sections. Section 1, the study of board games that promote learning in expressing emotions and song interpretation, consists of 3 parts: 1) Game strategies that promote song interpretation learning; 2) Musical content and related content; 3) The condition of song selection. Section 2, development of a board game that promotes learning in expressing emotions and interpreting songs consists of 3 parts: 1) Design of play direction and Rules; 2) Elements design of board game that consisted of knowledge content; 3) Song selection. The development of teaching tools in the form of board games is to create and design games to make learners feel fun, motivated, and engaged in learning. Along with the pursuit of knowledge through content, skills, and learning objectives in an accessible form of play building a sustainable music learning base in the future.

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## **The Study of Bel Canto Western Duet and Chinese Duet Exercises for Teaching in Undergraduate Music College, China**

Duan Qiwei

Bangkokthonburi University

**P50**

10 Aug

4:30pm

Grand Hall

The research objectives of this study were (1) To study the Bel Canto Western duet and Chinese duet exercises. This study was qualitative research involved in-depth interviews with three vocal and choral experts in vocal teaching. The research findings were; as a vocational college student majoring in bel canto, it is very necessary to learn both Western and Chinese duets. Learning Western and Chinese duets can improve students' music literacy and skill level. Duet requires singers to have good cooperation and coordination in musical expression. It also needs them to master accurate pitch, rhythm, and expression skills, which can help students better master the bel canto technique and improve their singing quality and level. Secondly, learning Western and Chinese duets can enrich students' music knowledge and cultural background. Western and Chinese duets use different music styles and genres, such as pop songs, folk songs, and classical music. This can help students understand different music cultures and styles and broaden their music vision and literacy.

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## **Concert By Students of Nursery Training School as Part of Childcare Support Activities: Focusing on the Learning of Students**

Yasuko Murakami  
Kyoritsu Women's University

P51  
10 Aug  
4:30pm  
Grand Hall

In Japan, various musical activities are conducted in childcare facilities, and various musical activities are also conducted at training schools for nursery school teachers to ensure that these musical activities are carried out smoothly. Inoue (2017) describes music outreach activities by students as "Collaborative efforts that involve experiential learning, presentations, and discussions, thus having a structure with highly strategic educational processes." For students at training schools, conducting a concert for children within the limited scope of instruments available at the university requires skills in arrangement and performance of songs, thus becomes an opportunity for substantial learning experience. There is also much to be learned by actually interacting with children. The study was conducted by focusing on this point. Subjects of this study were fourth-year students enrolled in the nursery teacher training program at K University. Consideration was made based on various records such as contents of the concerts held on December 14, 2022, video footage of concerts, as well as practices and meetings leading up to concert day, activity plans, activity records (mainly recorded on video), memos by students who conducted the concerts, and comments from participants. It is considered that students were able to realize that their musical expressions were accepted by children due children being present at their performance. It can be said that this was a moment when students could recognize the interaction with children through music, between those who express themselves and those who receive their expressions. In childcare facilities, it is essential to have childcare professionals who can enjoy music together with children; however they are also required to provide opportunities for children to aspire to play those musical instruments. In other words, it is not as simple as having professional musicians come and play in front of children. It is necessary to consider what kind of musical skills are required of childcare professionals to create opportunities for children to aspire to play music.

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## **To Be a Reflective Practitioner: A Action Study of Teaching Classical Chinese Art Songs**

Xiaona Guo  
China Conservatory of Music

P52  
10 Aug  
4:30pm  
Grand Hall

Recently, the pedagogy of Classical Chinese poetry has gradually attracted the attentions from education departments and academia in China, and many conservatories have set up Classical Chinese poetry course as a response. However, when Chinese professors of vocal music set about teaching this emerging course, they are really confused by what should be taught in this course and how to teach this course in the lack of relevant research on it, which brings about an unsatisfactory effect on the teaching. Therefore, how to improve the teaching of Classical Chinese poetry and develop has become an important research topic in the field of Chinese vocal-teaching education. Classical Chinese Art Songs constitute one of the important parts of the vocal field at higher music education conservatories in Chinese Mainland, and gradually become an indispensable key part of Chinese public music life. In the teaching of Classical Chinese Art Songs, how to use Chinese traditional singing techniques and how to make the classical poetry closer to children life. From the perspective of passing on Chinese traditional culture, the core

issue should be .This study will provide a practical tool that will meet these pedagogical needs. This paper takes the singing teaching of Classical Chinese Art Songs as the research object, and places it in the academic field of music colleges and universities for theoretical research. During this study, analysis and summary of the core singing methods and helping students to understand the exquisite refinement of Chinese classical poetry, such as traditional vocal singing techniques and contemporary teaching practice, this paper expounds the social life background of vigorously carrying forward Chinese excellent traditional culture. The application of traditional singing techniques of Chinese classical poetry finds the relevant problems in the teaching process of music colleges and universities, and puts forward the author's suggestions and countermeasures for its future development.

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**Advocating Selangor Musical Heritage to School Children:  
From the Perspective of Selangor Malay Customs and Heritage Corporation  
(PADAT)**

Nadia Widyawati Madzhi

Perbadanan Adat Melayu dan Warisan Negeri Selangor (PADAT)

P53  
10 Aug  
4:30pm  
Grand Hall

Selangor is home to about 7 million people and is the most developed and advanced state in Malaysia. It is also the most populous state in the country and is composed of a variety of ethnic groups. The Selangor Malay Customs and Heritage Corporation (in Malay Perbadanan Adat Melayu dan Warisan Negeri Selangor (PADAT) is a government agency responsible for documenting, preserving, protecting and advocating the cultural heritage of Selangor, including the musical arts, to the public. This state-owned agency was established in 2009 and has since conducted numerous activities and programs, particularly to raise awareness of Selangor's musical heritage among school children. This paper therefore examines the activities and programs that PADAT has undertaken to promote the importance of preserving the musical heritage of Selangor and the extent to which they have been effective as a form of advocacy, particularly for school children. Qualitative methods are used for data collection, including document analysis, participant observation, and interviews. Informants are PADAT officials involved in music promotion through edutainment activities and programs. The findings show that in the area of musical arts, PADAT works closely not only with the state Department of Education, but also with the Selangor Economic Planning Department to organize activities and programs that introduce school children to Cempuling music, a traditional percussion ensemble that originated with the Javanese ethnic group. To maintain and ensure the longevity of Cempuling music among school children, PADAT continues to support selected schools with some sets of Cempuling music instruments and provide them with Cempuling music teachers who are PADAT musicians themselves. PADAT also organizes Cempuling music festivals and competitions, which serve as a platform for school children to showcase their talents and indirectly promote Cempuling music to the public. In conclusion, PADAT undoubtedly plays an important role in promoting the traditional music of Selangor to school children, in line with its position as the custodian and preserver of Selangor's cultural and musical heritage.

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## Language in Piano Education

Yuki Ishikawa  
Hirosaki University

P54  
10 Aug  
4:30pm  
Grand Hall

This study analyzes language in piano teaching. What do people think and feel when playing or listening to the piano? Various elements can be considered, such as musical form, composer's background, images and feelings associated with the music. Images and feelings became important in music around the 18th century. In "Bach's Passion," the anguish and sorrow of Christ are expressed in music. This sensibility was further extended by Romantic music, which became the universal principle of the belief that "music involves feelings." Not only journalism, but also academic study such as music psychology and music therapy has considered this. This is also true in school music education, where the "overall impression envisioned in the mind" and "the images and feelings of the self evoked" are the basis for musical activities. Additionally, in piano lessons, the pupil receives instruction biased toward images and feelings, such as "this part should sound like an angel whispering," "this part should sound sad." However, this kind of treatment of language places value not on the music itself, but on the images and feelings derived from the music. Can there really be a resounding music at the destination of such a language? Based on the aforementioned research question, the language required for piano education was analyzed as follows: Reading "Against interpretation," the relationship between music and language was philosophically examined from the perspective of the dichotomy between form and content. Interview surveys and participant observation in piano lessons were employed to clarify how the lessons were transformed by the way language was handled. The study derived the following results: Piano teachers felt that it was easier to teach piano when they dealt with language that was biased toward content derived from music, such as images and feelings, rather than toward form of music, such as intensity and rhythm. Language that is biased toward content derived from music, such as image and emotion, leads to interpretation that deviates from the music and eventually leads to the loss of the form of the music. Piano teachers need to clarify the purpose and method in dealing with language.

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## An Action Research on the Effect of Integrating CLIL Teaching Method into Music Curriculum on Junior High School Students' Bilingual Proficiency

Yun-Zhan Ko  
Taipei National University of the Arts

P55  
10 Aug  
4:30pm  
Grand Hall

In 2018, Taiwan implemented the "Blueprint for Developing Taiwan into a Bilingual Nation in 2030." with the goal of making Taiwan a bilingual country by 2030. Therefore bilingual education has become one of the important teaching strategies today. This research aims to investigate the impact of Content and Language Integrated Learning (CLIL) by combining subject content and language teach of music curriculums for junior high school students. The theme of the course is Chinese traditional classical music, which gradually introduces plucked instruments and music theory, and eventually focuses on the pipa with the classic pieces "Surrounded on all Sides" and "The Conqueror Unarms", a thematic curriculum design was created. This curriculum incorporates interactive designs such as dialogue and storytelling to better affect students' bilingual proficiency. This study focuses on junior high school students and adopts a

qualitative research method. Qualitative research tools such as curriculum design table, teaching observation record form, learning feedback form, collaborative teacher observation form, and interviews were used to collect research data. Based on the research objectives and questions, the following results were obtained: 1) Junior high school students have a positive attitude towards music courses combined with the CLIL teaching method, which enhances their willingness and motivation to learn bilingual courses. 2) Through bilingual thematic courses, junior high school students' knowledge of traditional Chinese plucked instruments is improved. 3) By using bilingual instruction in music learning and incorporating conversation, storytelling, and other oral practices into the curriculum, junior high school students' bilingual speaking, and listening abilities are enhanced. 4) During the implementation process, the researcher made timely adjustments to the curriculum based on the student's learning status, which contributed to their learning effectiveness.

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## **Research on the Dilemma and Countermeasures of Music Education Shaping Students' Personality in Primary and Secondary Schools**

Qing Yang  
Ningbo University

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10 Aug  
4:30pm  
Grand Hall

Social harmony and stability is the essential attribute of a country. The harmonious development of society requires the citizens of a country to have good moral quality and personality. Primary and secondary school students are in a period of rapid physical and mental development and strong plasticity. Music education can subtly guide students to the United States and good in a touching way, so as to gradually form a good personality and values. Based on three theories of music pedagogy, music psychology and music education philosophy, this paper expounds the important role of music education in the cultivation of students' personality, adopts the empirical research method to investigate and study several primary and secondary schools, and summarizes the realistic dilemma and effective methods of the cultivation of students' personality. Confucius, the ancient Chinese educator, put forward the idea of "flourishing in poetry, establishing in rites, and achieving in music", pointing out that the purpose of music education is to perfect noble personality. As a main content and means of aesthetic education, music education plays an irreplaceable role in shaping students' personality. The formation of students' good personality is related to the stable development of individuals and society. However, in the current music education in primary and secondary schools, there are problems such as lack of understanding, separation from students' actual life and mechanical training, lack of music guidance, emphasis on music theory and neglect of music practice. In this context, teachers should take effective measures to root in students' daily life, cultivate students' attitude, values, personality and tendency through music guidance, and enable students to acquire the ability of communication, cooperation and interaction in music practice. Music educators need to assume the lofty responsibility of cultivating people's noble sentiments, constantly explore ways and methods to improve the cultivation of students' personality, promote the formation of students' sound personality, promote music education to play a more effective role in the implementation of aesthetic education, and cultivate people with true, good and beautiful qualities and all-round development for the society.

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## **The Relationship Between Teachers Attitudes, Teaching Content, Teaching Method, and Teaching Materials on Children's Musical Interest and Performance Among Preschoolers in China**

Sun Miaomiao

Universiti Pendidikan Sultan Idris

P57  
10 Aug  
4:30pm  
Grand Hall

The Ministry of Education of the People's Republic of China promulgated the "Guidelines for the Learning and Development of Children Aged 3-6" and clearly pointed out that early childhood education should attach great importance to music education for children. As an important part of preschool education, children's music education has a profound impact on children's future development. Teachers play an important role in children's music learning which children can feel the truth, goodness and beauty in music. The teacher's teaching affects children's interest and performance of music. However, based on previous literature review, there are some problems and deficiencies in the music teaching of Chinese preschool teachers. The aim of this study is to investigate the relationship between Chinese teachers' attitude, teaching content, teaching methods and teaching materials and children's musical interest and performance in preschools. A correlation design of quantitative methods will be used towards three groups of informants. Children aged five to six years old who are study in a preschool, their parents and teachers are respondents. Stratified sampling will be employed to choose the respondents. 60 teachers will take part in questionnaire survey and 60 children will join in music test in preschools in Liaocheng City, China. SPSS and AMOS will be used to analyze the data. The results of testing structural model will reveal the relationship between teachers' attitude, teaching content, teaching methods, and teaching materials and children's interest and performance of music. This study will have implications for music education in China. It will help teachers find ways to improve their own inappropriate music teaching method, provide practical suggestions and reference for promoting music teaching ability of teachers. It is hoped that children's music interest and performance could be improved, and children can have more opportunities to get in touch with music teaching with a variety of musical materials. The results will provide government departments with reference for enhancing music teaching in preschools.

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## **Transformation of Teaching Models in the Post-Pandemic Period: Discussing the Effectiveness of Using Asynchronous E-Learning Methods in Music Lessons**

Song-Zhu Xiao

National Taiwan University of Science and Technology

P58  
10 Aug  
4:30pm  
Grand Hall

COVID-19 began to spread at the end of 2019, and schools at all levels around the world stopped going to school in accordance with government regulations, and Taiwan immediately started a distance-learning program called "Leaning Never Stops" for nearly two months. According to a United Nation survey, students in more than 190 countries have been affected by the forced closure of educational institutions during the epidemic, but this phenomenon has prompted educators to innovate in teaching strategies and curriculum continuity, and to make every effort to build hardware and software for distance learning. The subjects of this study were 49 students taking a music course at a university in Taiwan. The study focused on whether the use of asynchronous digital learning, when forced to switch teaching modes due

to the epidemic, was effective in helping students who were already accustomed to studying in groups in the classroom to sustain their music courses. The research method of this study is survey techniques and data analysis. The questionnaire was designed by using the framework of CIPP evaluation model to understand the learning status of students when implementing distance learning courses and to obtain the digital learning situation by analyzing the back-end information of the digital platform. The results of the study found that the asynchronous digital learning approach not only solves the dilemma of being forced to switch modes of instruction without warning, but also gives educators and learners more time to complete course preparation. It is also applicable to music skills courses related to singing instruction, which drive students to make good use of their free time for singing learning without time and space constraints.

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## **Developing Music and Mother-Tongue Literacies through Integrated and Culturally Responsive Mother-Tongue Based Music Lessons: An Online Class-Based Research Project**

Jesher Perez

College of Music, University of the Philippines

P59  
10 Aug  
4:30pm  
Grand Hall

Building on earlier studies in response to the identified needs posed by the recent implementation of the K-12 curriculum and the MTB-MLE approach in the Philippine education system, this research project explored a pedagogical approach premised on integrating music and language learning. This approach and the research were conducted through culturally responsive and mother-tongue based online music lessons. As a study conducted during the peak of the COVID-19 pandemic, the researcher adapted the strategy of an online class-based project. This was accomplished through two-month-long implemented lessons and the gathering and analysis of both quantitative and qualitative data through an online platform. The participants were then grade one Ilocano learners joining from the Ilocos region of the Philippines, whereas the researcher facilitated the lessons whilst being in the United Kingdom. Lessons utilised the same local music materials from the study's initial research project but through a different set of forty-minute lessons whose activities were targeted at developing both the language and music skills of the participant learners. To investigate the effectiveness of the argued approach, this study adopted mixed-method action research. Data gathering tools included pre- and post-assessment tools of the learner's vocabulary in the lingua franca. Together are the assessments of their music skills in singing, aural identification, and rhythmic playing. Likewise, was an interview of the participant learners in response to learning music and language in their mother-tongue through the use of an emoji Likert scale. Yielded results show that there was a significant development in both the music and mother-tongue skills of the learners and a generally positive response to their learning experiences. Thus, this study presents arguments on the effectiveness of the teaching approach and its strategy as conducted through online class-based lessons. Furthermore, these positive results are argued to contribute to the needs of both music and language learning in the Philippines, as well as other multilingual countries in Asia.

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## **“A Night I’ll Never Forget”: A Phenomenological Investigation of a High School Alumni Marching Band Event**

Marshall Haning  
University of Florida

P60  
10 Aug  
4:30pm  
Grand Hall

Lifelong musical learning and engagement are core values for many music educators, but little research has been done to investigate the experiences of school music program alumni and their ongoing musical engagement. In September 2019, the Fairfield Union High School music program in the state of Ohio, USA, held its first alumni marching band event. Although this is a small school located in a rural community, nearly 200 participants representing six decades of alumni attended the event, with some traveling thousands of miles to take part. It is possible that something about this event was particularly effective at driving alumni engagement. In this phenomenological study, I investigated participants’ experiences of this event, including their motivations to participate in the event and their perceptions of the event itself. Data collection for this study took place in two phases. First, I sent an online survey to all participants in the event. The survey included primarily open-ended questions about participants’ motivations and experiences. I received 76 completed survey responses, for a response rate of approximately 42%. Then, I randomly selected seven participants to participate in semi-structured Zoom interviews lasting between 30 and 75 minutes. All data were transcribed and analyzed using an iterative open qualitative coding process to identify primary themes and describe the central essence of the experience. Participants’ reported experiences were overwhelmingly positive. Participants emphasized the collaborative and community-based nature of the event, indicating that person-to-person interactions were among the strongest motivators to participate and among their most noteworthy experiences at the event. Participants also frequently cited feelings of belonging and accomplishment that they had experienced during their original marching band participation and indicated that the alumni event provided an opportunity for them to rekindle those feelings. Finally, participants suggested that a low barrier to entry for the event was a major factor in both their decision to participate and in their experience during the event itself. The central essence of the event can best be described as “nostalgic accomplishment.” This research highlights the importance of emphasizing group belonging, accomplishment, and low barriers to entry in developing adult music-making experiences. While this research focused on a single event, the participants’ experiences may have broader implications for how to make music a larger part of the lives of music program alumni. This aligns with the overall theme of the conference.

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# ABSTRACTS

## Poster Presentation B

## **Streams of Philippine Music Identities in the Tertiary Music Programs of the University of the Philippines College of Music (1916 To 2016)**

Anna Patricia Rodriguez-Carranza

University of the Philippines

P1  
11 Aug  
10:00am  
Grand Hall

This paper is a study of the different tertiary music programs of the University of the Philippines College of Music, viewed through the lens of identity and music. The impetus for this research roots from the national mandate of the university to engage in research and aligns with its current direction in quality assurance. Data for this research cover the first one hundred years of the institution's implementation of the said programs. An analysis of the programs was lifted from a triangulation of the following data sources: university- and college-level documents pertaining to the curricula of certificate and baccalaureate programs, exit requirements (recitals, research papers, and special project implementation), and interview of people instrumental to the institution, implementation, and review of the said programs. The identified interlocutors were past and present deans, department chairs, and administrative staff of the college. Their answers were representative both of their years as undergraduate students and faculty with administrative functions in the college. Documents were sourced both from physical and online archives owned by the University of the Philippines - Diliman and the UP College of Music. Interviews were recorded through the specified mode by the interlocutors, namely video recording, which were later transcribed verbatim, and live transcription. Interview transcripts were then sent back to the interlocutors for member checking. Documents and interview transcript have undergone quantitative word count and thematic analysis through a word processing application. The analysis reveals the following themes of music identity in the tertiary music programs of the University of Philippines College of Music: as materials for Western forms and practices, as parallel Asian music traditions, as self-determined indigenous Philippine music in integrated and interdisciplinary fields, and validity of a multiplicity of Philippine music definitions and praxis.

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## **Teaching Strategies for Integrating an Interactive Response System into High School Music Education: A Case Study of Taiwanese Indigenous Music**

Chen-Yu Chang

The Affiliated Senior High School of National Taiwan Normal University

P2  
11 Aug  
10:00am  
Grand Hall

Smartphones have become a necessity due to advances in technology, leading to students becoming over-dependent on them. To create a more productive classroom climate, educators could take advantage of students' smartphones by using them as instructional tools rather than prohibiting their use during class. The Interactive Response System is a teaching tool that allows students to provide immediate feedback through their smartphones. Nowadays, the system incorporates numerous online teaching platforms, such as Kahoot!, Slido, Quizizz, and Mentimeter. By using their smartphones as learning tools, students can interact more easily with teachers and reduce distractions during class. Taking the high school music course "Taiwanese Indigenous Music" as an example, the author presents the teaching process and students' response status. Initially, the teacher utilized Kahoot! to increase student motivation through gamified learning. Secondly, the teacher introduced the history and folk songs of Taiwan's

indigenous peoples using Slido, which allowed for active student participation and provided insight into their thoughts through the use of word clouds. Finally, a Quizizz test was administered to assess the students' understanding of the material, allowing for individual pacing and preventing collective cheating. Formative assessments were also conducted regularly throughout the course to provide ongoing feedback, with a summative assessment used at the end to measure overall progress.

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## **Chinese Music Student Teachers' Attitudes towards Art Curriculum Standards**

Liqi Cai<sup>1</sup>, Run Wang<sup>1</sup>

<sup>1</sup>Zhejiang Conservatory of Music

**P3**  
11 Aug  
10:00am  
Grand Hall

Arts Curriculum Standards for Compulsory Education (ACS, 2022 version) is a newly released document in China to guide music curriculum and teaching in schools. Compared with the previous version called Music Curriculum Standards for Compulsory Education (2011 version), the curriculum standard of the new version is combining music courses with fine arts, film, and other disciplines into art courses, highlighting the interdisciplinary curriculum idea. In terms of curriculum objectives, "three-dimensional objectives" (san wei mu biao) have changed to "core literacy" (he xin su yang). As future school teachers, the attitude of music student teachers (MSTs) directly affects the implementation of ACS. In the face of these innovation points, what are the attitudes of MSTs? What are the factors that affect it? What is the significance of their attitudes? As part of a larger project, the purpose of this study is to understand the factors that influence the attitudes of MSTs to develop a measurement tool. This study conducted 1v1 semi-structured interviews with 20 Relevant personnel, including MSTs, music teachers and educators, and practicing cooperative teachers. Each interview lasted for more than 30 minutes. The selection of the sample of MSTs is based on the consideration of maximizing differences in grade, gender, school region, school type, and degree. The transcribed data were encoded and analyzed with Nvivo to establish the theory. The results show that MST's attitude towards ACS may be affected by school music courses, music teacher educators and teaching atmosphere. Therefore, this study preliminarily constructed a measurement tool for MSTs' attitude toward ACS.

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## **How Do Japanese Kindergarten Teachers View Music?**

Chiaki Takeshima

Hiroshima University

**P4**  
11 Aug  
10:00am  
Grand Hall

The purpose of this presentation is to clarify how Japanese kindergarten teachers of non-music-related subjects, who are not "music" teachers, view music in their childcare practice. Kindergarten teachers in Japan educate children by incorporating their living environment. In addition, early childhood education in Japan is strongly rooted in the concept of education, not only through music but also through the child's environment. Then, how do Japanese kindergarten teachers view the music present in their childcare practices? A semi-structured interview conducted to answer the above questions was conducted with Teacher X, a Japanese kindergarten teacher with 18 years of teaching experience and no previous specialized education in music training. The presenter had been doing fieldwork in Teacher X's class for about two years prior to the interview and developed a rapport with Teacher X. The presenter had

extracted scenes of children interacting with sound and music in Teacher X's class, and presented the footage at the beginning of the interview. The presenter also presented their episodic perceptions of the footage in a text form. Following these stimuli, Teacher X was asked to discuss the scenes in question. An analysis of Teacher X's narrative in comparison with the presenter's views, who had received professional training in music teacher education and was researching music education, revealed that she perceived the music in terms of three concepts: (i) "the Music," a concept that refers to Western-style music, such as operettas and musical theatre; (ii) "expression," a concept that encompasses music as the child's verbal and physical expression of "the Music"; (iii) "music," a concept that accompanies the presenter's perceptions of music. This study's results suggest that teachers who have specialized in music education may have different perceptions of music from those with training in general education that is not limited to a specific field. This study's findings may help music education specialists in their teacher education and kindergarten fieldwork.

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## **An Analysis of the Educational Function and Educational Path of Folk Rhymes in Guangxi**

Guotao Qin<sup>1</sup>, Wencui Huang<sup>1</sup>

<sup>1</sup>Guangxi Arts University

**P5**  
11 Aug  
10:00am  
Grand Hall

Based on the perspective of primary school music curriculum standards, this paper discusses the educational function and educational path of folk nursery rhymes in Guangxi. The latest version of the "Curriculum Standards for Compulsory Education" requires primary school students in grades one to two to learn "fun singing and games", with children's songs and nursery rhymes as the main content. This study first analyzes the current research status of nursery rhymes and the educational history of nursery rhymes in my country through literature research and historical analysis. Secondly, through language and text analysis, it is found that nursery rhyme education is conducive to children's language acquisition, experience acquisition and cultural inheritance. Finally, through the statistical method, the nursery rhyme works in eleven versions of primary school music textbooks in China are analyzed, and three kinds of nursery rhyme education paths are proposed, in order to better play the educational value of nursery rhymes. This study can provide theoretical support and reference for the practice of nursery rhyme education, and also provide specific guidance for the implementation of primary school music education.

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## **Soft Skills of International Students in the Graduate Music Program in Thailand**

Nicha Pattananon<sup>1</sup>, Chutasiri Yodwised<sup>1</sup>

<sup>1</sup>Bangkokthonburi University

**P6**  
11 Aug  
10:00am  
Grand Hall

The study aimed to study how to develop soft skills in education management for international students in the music graduate program. This study used the quantitative research method, which collected data by questionnaire. The population was 600 Chinese students studying in the graduate music program in Thailand during the years 2020-2023. The sample was 222 students selected by using the convenience sampling method. The research tool was the soft skills self-evaluation questionnaire, which included six



skills: problem-solving and creativity, readiness to learn/critical thinking, adaptability, self-motivation/positive attitude, communication, and teamwork. The results were analyzed by using descriptive statistical analysis. The research findings found that the respondents were doctoral students in music majors (66.40%). 43.08% of the graduate students had more than 10-year work experience. In problem-solving and creativity skills, over half of the students strongly agree that they understand a situation, take into account the context (54.05%), and can analyze a problem, visualizing what could be the best and worst possible scenarios (52.70%). 40% of the students mostly agree that they had the readiness to learn, critical thinking skills, and adaptability skills. 62.16% of graduate students have confidence in their long-term vision of what they want. The trend of self-motivation/ positive attitude skills is relatively high. However, 56.76% had less confidence in dealing with their stress. Communication skills were the lowest skills in the self-evaluation score. In contrast, teamwork skills were the highest skills in students' self-evaluation. As an essential skill of today's employment, the research findings could apply to the professional development program for graduate students to enhance their future work abilities. Moreover, the administrators of the graduate program in music could apply the findings in providing opportunities to develop soft skills, which less confidence in the international student who attend the program.

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**How Parents Involve in My Music Practice?:  
A Study of Chinese Parental Involved Behaviors in Music Practice  
from Music Majors' Perspectives**

Chunxiao Zhang  
East China Normal University

P7  
11 Aug  
10:00am  
Grand Hall

It is widely recognized that parents play a crucial role in maximizing educational resources and facilitating learners' academic and musical success. Also, existing research has indicated that parents from different sociocultural contexts adopted different behaviors in their children's music learning. Based on the above, the current study aims to explore how Chinese parents are involved in musical learners' music practice based on the retrospective views of Chinese undergraduates majoring in music. It covers two research questions: (1) How parents of music learners involve in their music practice during their different development periods (i.e., childhood, adolescence, and emerging adulthood)? and (2) What kind of parental behaviors are beneficial for music learners' music practice? A total of 14 Chinese music majors participated in individual semi-structured interviews. Results demonstrated that all participants perceived their parents as involved in their music practice to varying degrees, with specific themes organized into five categories: controlling, supervising, supporting, engaging, and prohibiting. Based on the findings, we propose an indigenous model covering differential parental behaviors to understand how Chinese parents are involved in their children's music practice. More importantly, we used the Chinese philosophical idea, yin-yang balance, to explain the potential logic of the proposed parental behaviors model. Besides, our findings highlighted a trajectory for Chinese parental behaviors among highly self-regulated music learners. In conclusion, in the current study, we explored how Chinese parents are involved in music learners' music practice, and we made a trial to propose an indigenous model rooted in the Chinese context. The proposed model also drew from Chinese philosophical wisdom to provide a new perspective on extant thinking in music education and parenting literature. Moreover, it provides preliminary evidence of how parents nurture self-regulated music learners in the Chinese context. All these findings give educators, researchers, and parents ideas for how and to what extent parents can

beneficially be involved in children's music practice. The study also provides possible theoretical foundations for further exploring the role of parents in music learning.

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## **Multicultural Repertoire Representation in American Piano Pedagogy Texts: A Content Analysis**

Eunsong Kim

University of North Dakota

P8

11 Aug  
10:00am  
Grand Hall

Multicultural music education (MME) has been less explored in piano pedagogy than in other music education fields, while scholars and educators have shown increased attention to MME. I will focus on MME's emphasis on the piano pedagogy field. Music representation is an integral part of music education, and it is essential for students to experience music from different countries when they learn piano. All students need to know that there exists not only Western music but various countries' music, and all of them are aesthetically valuable within the view of cultural relativism. Given the need to understand the current state of global music representation in instrument pedagogies, this study aims to analyze the repertoires included in selected piano method books that are frequently used in the United States to examine the multicultural aspects of piano teaching. Specifically, what countries of music are most frequently represented? I chose two piano method books from different United States publishers, Piano Adventures and Alfred Basic Piano Library. I will conduct a content analysis to analyze the portion of multicultural music in the repertoire in the selected piano method books. I will determine how many and what proportion of pieces from each country are included in each publisher's method books. This study has several implications for piano teachers and music educators. As a point of representation, it is important to present students with music from various countries and peoples. Teachers can think about the significance of teaching multicultural aspects to children; Students can broaden their knowledge of music culture while naturally encountering global music from various countries. According to the current piano curriculum conducted in many piano studios and university settings, the repertoire tends to be skewed to Western classical music. In this regard, it is meaningful to learn various music from many countries worldwide and have a broad perspective on multicultural music, mainly when the students are in the beginners' course of learning piano. This investigation will create an opportunity for music educators and piano instructors to critically consider their repertoire selections and provide insights into the current publishing trends for piano pedagogy texts.

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## **Learning Consciousness and Enjoyment of Learners in Chorus Camp: A Survey of Youth Choirs**

Hikari Kosaka

Jissen Woman's University

P9

11 Aug  
10:00am  
Grand Hall

Short-term chorus events that have a concert after a short chorus camp are held in Japan. The event is especially targeted at the younger generation. The advantage of this event is that learners can experience creating music with those who do not usually sing in a short period of time under a professional conductor. Participants must be able to read music before the camp, but there is no audition; therefore,

the door is open to many learners. From the perspective of lifelong music learning, how are learning consciousness, enjoyment, and degree of participation in lifelong learning related to participating in such a chorus camp event? This study clarified how participants' of Youth Chorus Camp X learning motivation, enjoyment of learning, and degree of participation in lifelong learning are related. In December 2019, we conducted a questionnaire survey of learners who participated in a camp-type youth chorus event, using a questionnaire modified from Asano's (2006) scale in the context of choral activities. Valid responses were obtained from 32 people survey. The questionnaires were constructed using three measures of "learning motivation" with three subscales, "learning enjoyment" with three subscales, and "degree of participation in lifelong learning" with one scale. Analysis revealed that the motivation of specialty and relationship with daily learning affect practical enjoyment. Practical enjoyment and diverse thinking enjoyment do not affect degree of participation in lifelong learning. It was not possible to determine a single path leading from learning motivation to degree of participation in lifelong learning. If we consider that the ideal model of participation is that learning motives affect enjoyment and that leads to the degree of participation in lifelong learning, it cannot be considered an ideal model. However, such events may function as a way for learners who are regularly active to reflect on their daily learning and make use of new learning.

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### **A Comparative Study of Conservatory Branch Campuses in China: Regulations, Quality Assurance, and Impacts on Cross-Border Music Higher Education**

Christopher Hong-Yi Tao

National Chengchi Univeristy & Lingnan University

P10  
11 Aug  
10:00am  
Grand Hall

This study examines the quality assurance (QA) of music teaching in Chinese conservatory branch campuses, specifically the Tianjin Juilliard School (TJS) and the Shenzhen Conservatory of Music (SZCM). It explores their internal QA processes and regulations using qualitative document analysis, interviews with administrative personnel, and classroom observations. The findings will shed light on unique indicators and criteria for ensuring music teaching quality, as well as the challenges and positive impacts for these campuses. The implications extend to cross-border music higher education, providing guidance for QA and benefiting the Asia-Pacific region and beyond.

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### **An Action Research on the Learning Outcomes of Applying Pangcah Songs for Children'S Band**

Hsuan-Wen Huang

Fengbin Elementary School, Fengbin Township, Hualien County

P11  
11 Aug  
10:00am  
Grand Hall

The purpose of this action research aimed to discuss students' music learning outcomes when Pangcah songs applied in children's band teaching. The third-grade to sixth-grade students of children's band in Ocean (alias) elementary school, Hualien City, were invited to participate the study. Researcher designed 6-week teaching activities by using four Pangcah songs as original teaching materials, including Misalama, Wawa Keloay, Sakaniw and O' Amis Hananay a Tamdaw. After triangulation of quantitative

and qualitative data, the conclusions of the research were summarized as follows: a) Applying Pangcah songs to curricular design could effectively accomplish the educational objectives in cognitive, affective, and psychomotor domains. Learning contents should be timely adjusted according to students' learning performances while diverse teaching strategies should be used in order to sustain students' learning motivations. b) Students demonstrated significantly higher preference in post-test while participation of learning Pangcah songs showed no significant difference, but applying Pangcah songs teaching enhanced learning outcomes of students' in cognitive and psychomotor domain. c) This action research helped the teacher's professional growth in curriculum design and teaching practice.

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**Gaojia Opera Was Performed and Spread in Nanyang during  
the Late Qing Dynasty to the Republic of China:  
Fieldwork Centered on Cen Dou Village, Nan'An County**

Yang Lixia

Music College of Jimei University

P12

11 Aug  
10:00am  
Grand Hall

Nanyang, the old name for Southeast Asia, has long been the preferred place for Chinese to emigrate overseas. From the end of the Qing Dynasty to the Republic of China, the western colonial invasion and the domestic war and famine caused millions of people from southern Fujian to set off a large-scale "going to the South" immigration wave through ports such as Quanzhou, Xiamen and Zhangzhou. Their love of struggle and daring to create enable them to establish a foothold in the local area and form the foundation of Chinese society. This has led to the exchange of spiritual culture, such as ideological theory, religious belief, literature and art, education and science, especially the traditional culture of opera, which is very specific and expressive, breaking through the local narrowness, moving to a broader world overseas, and gaining status as the other. During the hundred years from the end of the Qing Dynasty to the Republic of China, Gaojia Opera was the most frequently performed local opera in the ports of Nanyang countries, with numerous classes and famous actors. Moreover, these grassroots opera troupes almost all originated in Cendou Village, Shijing Town, Nan'an City, which is of special typical significance in the overseas communication history of Fujian and even the whole country. This kind of departure and tourism performance not only has special internal and external incentives, but also promotes the improvement of Gaojia opera art. Gaojia Opera contains rich historical and cultural information from its departure from the tourist port to its return to performance.

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**Overcoming "Onchi" in Junior High School Students:  
Changes and Development in Students through Singing Instruction**

Chihiro Obata

Bunkyo University

P13

11 Aug  
10:00am  
Grand Hall

In many junior high schools in Japan, the school choir competition is considered to be an important school event. However, in a survey conducted by Obata (2019) on a total of 680 students at seven junior high schools in Japan, it was revealed that 50.2% of the students considered themselves to be "onchi." "Onchi" is a slang word, used by Japanese people to refer to their feeling "tone deaf" when

they sing out of tune. Therefore, in July 201X, the author of this study held a 4-day workshop providing singing instruction for 11 third-year junior high school students who previously considered themselves “onchi” but felt that they had overcome it. This study conducts an exploratory analysis of the changes and development in consciousness of participating junior high school students regarding their singing skills from transcribed records of interview surveys, singing surveys, and workshop feedback. For singing instruction, I employed Obata’s (2017) teaching method for enabling participants to overcome “onchi.” This teaching method enables internal feedback (self-recognition of whether one is singing in tune). Pre-survey interview responses revealed that most of the students had previously heard negative comments about their singing voices from family members and classmates. Additionally, many students desired to sing with confidence and develop their own singing voice. Through 4 days of practice, changes were seen in students regarding “knowing a space where they can sing with others safely,” “listening to their own and others’ singing voices,” “feeling their own change and development,” and “enjoying singing with friends.” Additionally, they became more confident based on their positive internal feedback while singing. Furthermore, in a post-survey, seven out of 11 students stopped thinking that they were “onchi.” Thus, the results of this study suggest that in junior high school singing activities, instead of uniform choral instruction, each student should be provided an opportunity to consciously face their own changing bodies, as well as individualized guidance and support.

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## **Exploring the Benefits and Challenges of Using ChatGPT in Higher Education Music Teaching**

JiaBing Yang<sup>1</sup>, Lei Wang<sup>1</sup>

School of Music, Ningbo University<sup>1</sup>

**P14**  
11 Aug  
10:00am  
Grand Hall

The landscape of music education in higher education is constantly evolving, and with the ever-increasing impact of technology, educators are seeking new ways to enrich their pedagogical practices. One such tool is ChatGPT, a state-of-the-art language model that uses machine learning to generate human-like text based on user input. In this paper, I discuss the benefits and potential applications of ChatGPT in higher education music teaching, focusing on its ability to support and augment various aspects of music pedagogy, and also discussed some potential hazards that ChatGPT may pose. One of the major advantages of integrating ChatGPT in university music education is its unparalleled capacity to foster collaboration and interaction among students. With its real-time feedback and discussion platform, ChatGPT creates a dynamic and immersive learning environment that cultivates exploration and innovation. This feature is particularly beneficial in the context of online music courses and virtual ensemble rehearsals, where ChatGPT can enhance student engagement and participation. Moreover, ChatGPT has the potential to revolutionize personalized learning in higher education music instruction. By generating tailored responses based on individual student input, ChatGPT can provide instructors with valuable insights that enable them to tailor their teaching to the unique needs and preferences of each student. This is especially useful in music composition assignments, where ChatGPT can provide feedback that is customized to the creative process and goals of each student. Nevertheless, the use of ChatGPT in higher education music instruction also presents certain challenges and limitations that must be considered. For example, ChatGPT can be used to cheat on music exams and assignments. In addition, ChatGPT may not offer the same level of personalization and interaction required

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## **Japanese Music Classes from the UDL Perspective: Barriers in the Curriculum**

Megumi Sakai  
Meisei University

P15  
11 Aug  
10:00am  
Grand Hall

This paper reviews the poor learning outcomes in elementary music classes from the perspective of "barriers in the curriculum" and points out areas that teachers can take into consideration and improve in their current classes. The author applies the UDL's idea that "if students have difficulty learning, it is because there are barriers on the curriculum side" to the study of music classes. The results of the following two surveys were examined. The issues identified by these surveys as challenges were reviewed from the perspective of "barriers in the curriculum." (1) Survey of teachers in 13 elementary schools (with about 9,500 students) in City H, Tokyo, in 2019. The author served as supervisor. It lists the learning difficulties of students in all grades. (2) Survey on the implementation of the Course of Study, conducted and published in 2018 by The National Institute for Educational Policy Research. The survey on music was administered to 6,803 sixth grade students across the country. This paper specifically addresses the findings that there are challenges in "verbalizing the relationship between perceived and musical features" and "hearing and verbalizing musical features that resonate simultaneously." While "hearing the elements that form music" is an important learning content, requiring "verbalization" skills is a barrier in the curriculum. Non-linguistic expressions should be also approved for students to communicate to others the elements of music they have heard. In City H, the author recommended activities to express musical characteristics by movement, comparative listening to music of different character, and careful explanation of musical terms. Eventually, the teachers began to appreciate that the students were able to hear the elements of music properly. The results of both surveys indicate that the use of staff notation and unfamiliar musical symbols are also barriers in the curriculum. What options and scaffolding are needed for students who cannot learn because of these barriers is the subject of future research.

## **An Analysis of Music and Dance Textbooks for Middle School 2nd Grader**

Jina Lee  
Konkuk University

P16  
11 Aug  
10:00am  
Grand Hall

Since the division in 1953, South Korea and North Korea have been living as if they were different countries with conflicting ideologies. In order to integrate the values and public consciousness of South and North Korea, it is necessary to accurately understand the heterogeneity of education in the two countries. Music contains the culture, emotion, ideology and values of a group. By examining the goals of music education in North Korea, it is possible to grasp the ideas and values that students learn through music. Therefore, it is important to analyze North Korea's music education goals and music textbooks to accurately understand North Korea's heterogeneity. This study aims to find out the goals of music education pursued by North Korea by analyzing the music and dance textbooks revised in 2013, and to examine what it focuses on teaching students based on the learning content presented in textbooks. The procedure of study is as follows. Since North Korean textbooks are classified as special materials, the contents of the textbooks, drawings, and photos were used as research materials with

permission from the Ministry of Unification to borrow and copy. Based on the learning contents presented in the textbook for the second grade of middle school, the learning area was largely divided into the dance and the music area. The music area was analyzed in total of 7 categories by dividing them into basic music knowledge, appreciation, singing, sight singing, musical instrument performance, and creation areas. The dance area is 45.6% and the music area is 46.4%, indicating that teaching both dance and music at an equal rate. Currently, North Korea is showing through YouTube that education is systematically changing and education for students is taking place. However, it can be seen by analyzing textbooks that the song lyrics and texts for each area of study units in textbooks directly reveal North Korea's socialist system ideology and idolization of the leader. It can be seen that uses it as a political means by instilling the ideology of the socialist system rather than teaching musical knowledge to students through music subjects.

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### **Research and Implementation of a Model for Music Teaching Based on Music Programming Languages in Modern Music Education**

Wanjun Yang<sup>1</sup>, Jinhao Han<sup>1</sup>  
Sichuan Conservatory of Music<sup>1</sup>

**P17**  
11 Aug  
10:00am  
Grand Hall

This paper discusses the innovation and implementation of teaching methods with sound programming languages such as Csound, Max/MSP, Pure Data and Sonic Pi in the Sichuan Conservatory of Music from the aspect of electronic music education in Southwest Chinese universities. We encourage students to form research groups to strengthen their theoretical coding skills in the form of project groups, and to train their overall compositional skills in the form of practical compositions and performances, supplemented by extensive international communication to expand their thinking and keep the discipline up-to-date. The programme offers different guidance to students at different stages of their education and organises regular performances to encourage those who are able to do so to translate their theory into work. Through the establishment and implementation of the relevant courses, the students' ability to compose electronic music has been significantly enhanced, the construction of their theoretical knowledge system has been improved, and the combination of traditional Chinese culture and modern technology has been strengthened, allowing them to gradually move towards the integration of multi-media and new media in the study of electronic music. In our more than 20 years of practical music teaching, we have found that while music algorithms can be learned and applied rules quickly, music as an artistic discipline needs to be served by the creativity of human engineers to address the aesthetic needs of humans. We therefore need to strengthen the development of algorithmic thinking in musicians so that they can better navigate the application of musical algorithms. A music programming language is the first step towards getting students into the integration of music and algorithms, and the actual teaching of it requires the necessary strategies to study, innovate and demonstrate it in a way that makes it accessible to most students and gives other learners and researchers the will to learn, study, apply and innovate.

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## **Exploration of a Creative Music Education Class with Paintings Applying the Dalcroze Teaching Method**

Jinhee Park  
Hansei University

P18  
11 Aug  
10:00am  
Grand Hall

The purpose of this study is to seek creative teaching method that awaken students' synesthesia using painting works, by applying the teaching method of Emile Jaques-Dalcroze (1865-1950), a Swiss music educator. The Dalcroze teaching method consists of three main elements: solfege, eurhythmics, and improvisation, and what distinguishes it from other music classes is that body movement and improvisation are applied to all of three fields. It is also a student-centered class that can develop creativity and originality through respecting individuality and diversity of students on their own experience process. I used the cover picture of Suzy Lee(b. 1974- )'s picture book <Summer is Coming> as the source of this class model. Her book is based on <Summer> in Anton Vivaldi(1678-1741)'s <Four Seasons>, which consists of three movements and is accompanied by a sonnet. In this study, the three elements of painting, poetry, and music were combined, and after conducting classes for elementary school students who had no experience of Dalcroze teaching method between the ages of 9 and 10, and the effects were observed. The course of this class consists of the following four steps. First, students observe the pictures and actively identify their findings. Second, they express the items they find by themselves using creative movements and voices, and improvise using props and instruments. Third, listen to the teacher's improvisation and experience the connection between Vivaldi's music and the elements of the painting. Fourth, after learning about the relationship between Vivaldi's original work and poetry, they select the elements experienced in the painting and improvise on the piano with a tennis ball. As a result of a survey of students after class, concentration and interest in the class increased, interactive understanding between painting and music also increased, and observation and synesthesia ability increased. Through this, this study is expected to present a teaching direction and be useful to music educators who explore creative educational programs that evoke synesthesia.

## **Causes of Music Performance Anxiety amongst Youth Orchestra Musicians: Case Study of the Siam Sinfonietta**

Jirayu Techamanapong  
Chulalongkorn University

P19  
11 Aug  
10:00am  
Grand Hall

Music performance anxiety (MPA) is a general phenomenon that happens to musicians when performing music. Musicians are susceptible to being more anxious than the average. Additionally, orchestral musicians tend to have a higher MPA rate in comparison to other types of musicians due to different stimuli occurring during performances in the orchestra. Siam Sinfonietta is one of the leading youth orchestras in Thailand that has won international prizes and had many experiences performing and recording music, both nationally and internationally. The purpose of this qualitative research is to investigate the causes of MPA in youth orchestra musicians. The samples of this research are four musicians that are active members of the Siam Sinfonietta using the maximal variation sampling by choosing one musician from the four main sections of instruments in the orchestra; strings, woodwinds, brasses, and percussions. The research instrument is a series of questions regarding the causes of MPA



in the context of a youth orchestra, collected with a semi-structured interview by the researcher. The data is analyzed using content analysis. The results reveal two main factors cause the MPA in youth orchestra musicians. The first one is from the musician himself. The causes of MPA in this factor includes lack of skills or experiences in playing, not being well prepared for the rehearsal or concert, lack of self-esteem, expectation of a perfect performance, problems regarding physical and mental health, being judged or being the point of interest, and responsibility as the principal member. The second factor is from the environment and context, namely, challenge of the repertoire, acoustical difficulty in undesirable environment, working condition of the orchestra, length of the performance, and the amount of the audience. This research aims to raise awareness of the cause of MPA and encourage music educators to find the strategies and pedagogies to foster mental well-being in music making of both professional musicians and music students.

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## **Development of a Practical Music Theory Curriculum through Improvisation in Japanese Junior High School Teacher Training Programs**

Kazuhiko Kinoshita, Akihiko Nakamura, Yuki Nanjo, Yukiko Tsubonou  
Miyagi University of Education

P20  
11 Aug  
10:00am  
Grand Hall

In Japan, creative activities in junior high school music classes do not often include improvisational activities in which students engage in improvisation-based creative activities. This may be related to the teachers' own creative experiences, the allocation of time with non-music activities in the annual curriculum, and the attitudes of preservice teachers toward creative activities. In junior high and high school music teacher training programs in Japan, music theory and composition classes are required. However, at most universities, the content of these classes is based on the premise of notating music, such as classical harmony theory, counterpoint, and methods of arranging music. In teacher training programs, learning music theory through activities to create music through improvisation is thought to lead to the development of knowledge and skills required of future music teachers. Therefore, this study aims to develop a curriculum of music theory and composition for students at the Miyagi University of Education, focusing on improvisational music creation activities through practice. Specifically, the study aims to foster the learning of music theory and the knowledge and skills of improvisational expression through a variety of activities, including existing popular music styles such as jazz, rock, J-POP (Japanese Pop Music), and contemporary music such as aleatoric music, minimal music, and also free improvisational performance unrestricted by musical style, in which students create music improvisationally with each other and with teachers. The study analyzes the musical structures created by students in the classes and conduct a descriptive analysis of questionnaires regarding the learning experience gained in the classes. The findings from the analysis will be used to reflect on the curriculum. This study will provide suggestions for transforming the curriculum of musicology teacher training programs in Japan toward activities based on improvisation.

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## **Personality Education Amidst Music: Study on the Activities of Peking University Jingkun Club**

Chen Yan

Fuzhou No.20 Middle School, Fujian Province, China

P21  
11 Aug  
10:00am  
Grand Hall

China has a tradition of music education since ancient times, in the current context of strengthening aesthetic education, what is the unique role of Chinese traditional music culture in the process of implementing aesthetic education? As representatives of traditional music culture, Chinese opera - "Peking Opera" and "Kunqu Opera" - what impact does it have on the lives of college students? As the most important place to develop college students' interests and hobbies, what role does student club play in the life of college students? In order to address the mentioned problems, this paper takes "Peking University Students Club of Peking Opera and Kun Opera" as the subject, delves into the practice that the club members have made and the meaning of Peking and Kun Opera in musical and cultural activities in Peking University through historical and qualitative research after sorting out the previous literature on the art education and traditional culture education in Peking University. Finally, the educational path with "personality education amidst music" as the core category, supplemented by three main categories: "the succession of teachings from masters to disciples", "a joyful musical environment in Jingkun Club", and "learning music is like being a person" was summarized. For music education, music education clubs closely related to the musical life of college students should not only help students in terms of knowledge and skills, but also nourish students' quality of life and spiritual world. The research significance of this paper is as follows. Some scholars have paid gradual attention to opera clubs in Chinese universities, but their research findings remain limited and lack deep exploration on a certain club. This paper adopts a qualitative research method, from the ontological perspective of the research object, and provides a new perspective on the real state of the students of the Jingkun Club in the activities, which is also the highlight of this research.

## **A Survey Research on the Status of Online Individual Piano Lessons during the Period of COVID-19**

Ker Chin Liew

National Taiwan Normal University

P22  
11 Aug  
10:00am  
Grand Hall

During the outbreak of COVID-19, most schools worldwide were closed and online teaching replaced face-to-face teaching so that students' learning can continue throughout the epidemic. The epidemic severely affected music classrooms, and teachers had to conduct online teaching with students according to their schedules, and it has driven the development of online music teaching and gradually become one of the mainstream teaching methods. Piano teaching usually takes the form of individual lessons. Successful individual piano teaching has to cover the perspectives of correct score reading, technical skills and music interpretation, to name just a few, and it needs teachers to come up with feasible teaching strategies during the lessons. Online individual piano teaching, with its need for teachers to cope with also digital teaching methods and technology problem solving, has become an even more challenging task for private piano teachers during the epidemic. Because of this, this study aims to investigate the status of online teaching for individual piano lessons during the COVID-19 epidemic, taking gender, age, academic qualifications, and teaching years as independent variables to analyse the

## Poster B

difference in the status of online teaching, which includes the dimensions such as system equipment, curriculum design, and teacher-student interaction. This study adopts the survey method, convenience sampling will be taken to recruit Taiwanese piano teachers who taught online individual piano lessons in music classrooms as the research subjects. A researcher-developed online questionnaire "Questionnaire on the Status of Online Individual Piano Lessons" is used as the research tool. The result of the study will shed light on piano teachers' perceived situation regarding online teaching strategies, communication with students, and use of online system equipment. Through the result, this study could contribute to piano teachers, music art-related institutions, and future research about the action and teaching methods to support piano teachers' online teaching such as providing online teaching training and improving the digital system infrastructure.

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### **A Study on the Piano Teaching Method Based on Nine Events By Gagne**

JaeHyee Kim  
Sangmyung University

**P23**  
11 Aug  
10:00am  
Grand Hall

The purpose of this study is to design piano classes based on nine instructional events by Gagne and present effective piano teaching methods. Step 1. Gain attention of the students, the teacher showed the performance so that the learner's interest could be induced. Step 2. Inform students of the objectives, what could be performed after learning according to the learner's level. Step 3. Stimulate recall of prior learning, the previous learning was recalled again. Step 4. Present the content, new learning was presented. Step 5. Provide learning guidance, a practice method was provided so that learners could perform the task. Step 6. Elicit Performance, the task was played directly. Step 7. Provide feedback, feedback on the tasks performed was provided. Step 8. Assess performance, the understanding of what was learned for the next step was evaluated. Step 9. Enhance retention and transfer, the new learning was identified in other areas.

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### **Learning Music through Arranging Thai Folk Songs: Lesson Learned from Orff Schulwerk Activities Workshop**

Kittikhun Trikhunwattana<sup>1</sup>, Purephan Thewongraksa<sup>1</sup>, Thawin Laithong<sup>1</sup>  
<sup>1</sup>Chulalongkorn University

**P24**  
11 Aug  
10:00am  
Grand Hall

Thai Folk Songs are characterized by their simple language and are sung orally in accordance with the cultural traditions of various regions of Thailand. This approach to equip learners with the ability to express themselves musically, creatively, and freely, enabling them to apply these skills in their daily lives while also fostering an appreciation for music's cultural significance. By encouraging learners to express their creative ideas and develop their own musical abilities, the Orff Schulwerk approach provides an ideal foundation for beginners in music education. This study aims to develop the teaching process according to the Orff Schulwerk utilizing Thai Folk Songs and To reflect the results from the lesson extraction of the music workshop activities on the topic of "Orff Schulwerk, a Music Activities Workshop beyond the Xylophone" in November 2022. Music Activities Workshop was established to foster the integration between teaching process according to Orff Schulwerk and the adaptation of Thai Folk

Songs. The study was conducted by a case study research, which involved studying documents, designing activities, regarding and making revisions according to expert advice. The process was observed through 30 participants in music workshop and conclusions from questionnaires and interviews. The results showed that learners could arranging Thai folk songs using the concept and materials of Orff Schulwerk, follow the learning of Orff Schulwerk in EIIC process. The music activities through Thai Folk Songs that have been provide to the Orff Schulwerk and know the trends and directions of creating musical activities to collaboration with Thai local wisdom. That affects learning culture and musical process of learners. It shows that the integration between the teaching process according to the Orff Schulwerk and adaptation of Thai Folk Songs. Then, the Thai local wisdom can develop good music learning skills for learners, which, also encourages learners as the new generation to realize the importance of preservation and transmission of Thai cultural.

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## **Improvised Musical Play in a Special Needs Elementary School**

Kumiko Koma

Chiba University

P25

11 Aug  
10:00am  
Grand Hall

Akagi (2019) is concerned that perspectives such as “a bias toward practicing as planned” and “a focus on skills and abilities as educational goals” have become prevalent in research groups and academic societies on special-needs education in Japan. In other words, planning would need to bring out the child in ways that the teacher did not anticipate, or it would need to focus more on what the child can be engaged in and participate in. He offers “improvisation” as one such perspective. In the Courses of Study for Special Needs Schools published in 2017, two categories, “(A) Expression” and “(B) Appreciation,” are presented based on the continuity of learning in each subject in elementary and junior high schools. “Creative music making” is explicitly included in “(A) Expression” for the first time. Furthermore, the Courses of Study for Special Needs Schools state unequivocally that the objectives are to play with sounds by selecting and connecting sounds and to create simple music together with teachers and friends. Sound-play, which is the process of deciding on a musical promise and expressing it through sound, can be considered the basis of creative music-making. Based on these theoretical foundations, the author aimed to explore how children participate in improvised musical activities with elementary school children from a special-needs school. Children with developmental disabilities are said to lack improvisational activities because of a strong sense of anxiety about their prospects. However, in the improvised music activities, children were able to express themselves based on their own images using the base music. Above all, the author witnessed the children expressing themselves joyfully. Specifically, improvisation was revealed to be an activity in which all the children present can express themselves equally and independently. The author’s African music activities were guided play that brought out the children’s diverse expressions.

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## **A Model Construction and Application Research of the Art Course Portfolio Evaluation in Shanghai Junior High School**

Lv Jiang

East China Normal University

P26  
11 Aug  
10:00am  
Grand Hall

The portfolio evaluation as one of the new educational evaluations in 1980s, which was mentioned frequently in the curriculum reforms and the standards of art curriculum evaluation in China currently. The purpose of this study is to construct and apply the portfolio evaluation of Shanghai Junior high school art courses, ultimately discussing the feasibility, effectiveness and reflection of the portfolio evaluation in Shanghai Junior high school art course. On the one hand, this study as a action research, author designed two research tools: "art course learning portfolio manual" and "questionnaire about the student's attitude of art course evaluation" and put it into six-week teaching practice. On the other hand, the data are analyzed by Spss17.0 statistical analysis software, including t-test, means, standard deviation analysis, frequency percentage and Pearson correlation coefficient, which were used for post comparison, meanwhile the observation and records in the classroom and teacher interviews were added into the qualitative analysis. The results of the study shows that: 1) It is feasible and effective to implement "portfolio evaluation" in Grade 8 art courses. 2) "Portfolio evaluation" has changed the student's concept of traditional evaluation model so that they can pay more attention to the process of learning, and improve the enthusiasm and participation in art courses. 3) "Portfolio evaluation" diversified the evaluation subjects and methods, and forms the "trinity" mode of teacher evaluation, self-evaluation and mutual evaluation. 4) "Portfolio evaluation" is conducive to students' cooperative consciousness and artistic practice. In all, the enlightenment of the above conclusions for music education is that: 1) For the textbook writing group, some models or excellent cases of the portfolio evaluation can be added to reference of art textbook in the future. 2) For the teaching and research groups, on the one hand, they are supposed to promote and build professional art portfolio evaluation research team. On the other hand, teachers as the main conductors of portfolio evaluation, the teacher's training about the application of portfolio evaluation should be strengthened.

## **Succession of Embodied Knowledge and Learning Process in Festival Traditions**

Megumi Ichikawa<sup>1</sup>, Sayuri Ihara<sup>1</sup>, Kyoko Imagawa<sup>1</sup>

<sup>1</sup>Kyoei University

P27  
11 Aug  
10:00am  
Grand Hall

The purpose of this study is to elucidate from multiple perspectives how embodied knowledge, such as movement and voice, is learned and practiced as the cultural practice of festivals is passed down from generation to generation in Nozawaonsen Village, Nagano Prefecture. In Nozawaonsen Village, several shrine festivals have been handed down. In particular, the kagura (Shinto music and dance) and dance performance at the "Yuzawa Shrine Festival" held every fall is a valuable example of cultural transmission from child to child. While it is almost universal to find advanced and complex physical "techniques" in festival performances, they are expressed in a great variety of ways in different cultures and passed on from person to person. Examining learning theory, the absorption of voice and body movement techniques in their entirety are sometimes described as the transmission of techniques from master to student (Lave & Wenger 1991, Masato Fukushima 1995, Kumiko Ikuta 2007, etc.). However,

the question of what is happening in the subject, the child, is still a mystery. Therefore, we focused on the fact that in Nozawaonsen Village, the transmission of local culture occurs among children. This research focused on the role of children in the transmission of local culture, and how teaching and learning are developed in the scene of transmission. The research methods included observation and recording of festival practice scenes, analysis of episodic descriptions, and analysis of children's speech. Furthermore, interviews were conducted with children and festival officials. Consequently, it became clear that the children grasped the entirety and details of the practice through imitation of their seniors, without using concepts, and learned the whole process as their own "techniques." This "technique" is a form of embodied knowledge that is passed on from one person to another in the form of "learning by seeing and hearing." In this way, it is thought that children form physical knowledge by proactively and actively imitating and sometimes re-creating the cultural practices that surround them in a multimodal way.

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## **A Mixed Study on the Learning Styles of Music Education Students in the Background of Blended Learning**

Miao Long

School of Music, Mahidol University

P28

11 Aug  
10:00am  
Grand Hall

With the promulgation of China's Declaration on the Construction of New Liberal Arts and the development of educational information technology, China's higher education has put forward higher requirements on the teaching quality and talent training objectives of art colleges. The purpose of this study is that the integration of students' learning situation data collection and learning style characteristics will be conducive to the individualized development of students with different learning styles and the development of individualized teaching design. Based on the student-centered teaching concept and blended learning theory TPACK framework, this study adopts Kolb experiential learning circle theory to study the characteristics of learning styles of music education majors in art colleges. By using mixed methods, this study quantitatively compares kolb learning styles of students majoring in music education and computer science, and combines teaching observation, semi-structured interview and assignment feedback of students majoring in music education, so as to summarize the characteristics of typical learning styles of students majoring in music education. The results show that students majoring in music education are obviously different from students majoring in computer science in the way of thinking about problems, the way of thinking and solving problems, the form of assignment presentation and the logic of language expression. Their thinking is more jumping, showing a non-logical thinking of creativity and imagination, classroom performance is also more personalized. The results of this study will be applied to blended learning of music education students in art colleges, and also provide scientific basis and reference for teaching design and learning plans of other music students. By matching learning styles with students' personal characters, interests and hobbies, we can find a path of talent growth suitable for our own unique customization, so as to become the positioning of music talents for lifelong learners. At the same time, innovative teaching ideas from different research perspectives are explored for the cultivation of innovative ability and non-logical thinking ability of students majoring in science and engineering.

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## **Desire of Signifiers to Induce Brass Band Competition Preparation to Overheat: Critical Examination of Competitions and Performance Forms Using Semiotics and Epistemology**

Minoru Shimizu  
Hirosaki University

P29  
11 Aug  
10:00am  
Grand Hall

This study investigates the factors that contribute to the problems faced by brass band clubs in Japan from a philosophical perspective. In Japan, the overheating of competition and practice have become an issue, which has recently developed into a social problem, as seen in a recent string of suicides by students in response to the coaching of their club activities. The Ministry of Education, Culture, Sports, Science and Technology (MEXT) has issued an order to shift club activities to local communities, and brass band clubs are also scheduled to be transferred. However, simply shifting club activities to a local community basis without discussing the reasons that they become overheated will not solve the essential problem.

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## **An Interview Study on the Learning Status of Violin Beginners**

Neng-Yun Lin<sup>1</sup>, Sheau-Yuh Lin<sup>1</sup>  
<sup>1</sup>University of Taipei

P30  
11 Aug  
10:00am  
Grand Hall

This study examined the learning characteristics and predicaments of young beginning violin students in Taipei from the perspectives of five professional instructors. The study used semi-structured interviews to gather data on the physical, psychological, technical, and performing experience aspects of learning. The study found that young beginning violin students are better developed aurally than physically and should be mostly exposed to aural training at the beginning learning stage. The study also found that students have short attention spans, and instructors should prioritize enhancing their learning interest. Furthermore, students tend to have unstable postures, weak finger joints, and an improper bow arm. These issues can be improved through repeated training and supplementary practice. Additionally, students struggle with music reading, which can be addressed with aural and visual assistance. Finally, the study found that parents and teachers play a significant role in students' responses to stage performances, and encouragement is more effective than scolding in relieving frustration over poor performances. Overall, the study highlights the importance of understanding young beginning violin students' learning characteristics and predicaments to improve their learning outcomes.

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## **A Study on the Understanding of Mozart's Ornaments in Violin Major Students, Prasarnmit Demonstration School (Secondary)**

Nuttacha Wongareyakawee<sup>1</sup>, Wantana Tancharoenpol<sup>1</sup>

<sup>1</sup>Chulalongkorn University

**P31**  
11 Aug  
10:00am  
Grand Hall

Musical works by Mozart are regarded as constructive repertoire for musicians from student to professional level to study and explore the styles and techniques of the classical period. For violinists, there are various elements in Mozart's violin concertos that entered the discourse of performance practice. In this study, the interpretation of the ornament patterns in the concertos is investigated, leading to the pedagogical method teachers must employ in order to help their students achieving the understanding of both music with sound techniques. Mozart's violin pieces are one of the cornerstones of violin pedagogy. Interpreting how one should play ornaments written in Mozart's works is one of many topics that is widely discussed among students and teachers. This study is focused on the method of playing Mozart's ornamentations, especially the trills and appoggiatura which are abundant in his concertos, as presented in *A Treatise on the Fundamental Principles of Violin Playing*, by Leopold Mozart, who had profound influence on Amadeus' music. This research extends to assessing the violin students' understanding of Mozart's ornamentation, with the focus group from Prasarnmit Demonstration School (Secondary), in terms of the music theory and performance practice. The objective is to hone students' violin performance skills and deepen their comprehension of Mozart's ornamentations, with his violin concertos as the primary material. The study is conducted with 15 violin students from Prasarnmit Demonstration School (Secondary), which is currently in the process of observing and evaluating the participants in two areas: music theoretical understanding in ornaments, and the musical skills to perform a concerto. The initial result revealed that students tend to be more proficient in performance practice than the theoretical analysis. Therefore, the approach in teaching music theory for violin teachers in secondary schools must be taken into account to allow their musical understanding to flourish from the core level.

## **Japanese Music Teachers' Verbal Interaction and Instruction Styles**

Shin Ito

Hiroshima University

**P32**  
11 Aug  
10:00am  
Grand Hall

In Japan, the number of students with diverse cultural or linguistic backgrounds who learn Japanese as a second language (i.e., JSL students) has been recently increasing, resulting in the need for strong educational support. Music teachers should provide educational settings that enable students to understand verbal interaction and classroom outlines. To identify characteristics of music teachers' verbal interaction and instruction styles in music classes by focusing on their linguistic forms and communicative intentions. Music lessons of two Japanese elementary school teachers were recorded, and the verbal interaction between teachers and students was written as transcripts. The transcription data were analyzed using the Classroom Interaction Analysis Sheet that encodes the verbal interaction made during classroom interaction with the following coding categories: linguistic forms, communicative intentions, politeness, movement, and students' response methods. Both music teachers used linguistic forms with a high percentage of declarative sentences; interrogative sentences and imperative sentences/directive statements were the second-highest percentage. Their communicative intention of orders or instructions



accounted for approximately half of all intentions. Their interrogative sentences contained the intention of orders or instructions. The order or instruction intention was often conveyed by declarative sentences. The students' responses to the two teachers indicated differences in the rate of politeness and the students' response methods by being named or not. Teachers often convey the order or instruction intention to students in music lessons; however, imperative sentences or directive statements are not always used, indicating discrepancies between their linguistic forms and communicative intentions. Since teachers' declarative sentences were often intended for orders or instructions, JSL students should know the verbal interaction features used in their classroom to clearly understand the teachers' communicative intentions. Furthermore, the teachers' verbal interaction and basic rules for students' speaking up or chatting would characterize the instruction styles in music classes.

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## **A Comparative Study on the Current Situation of Students' Aesthetic Education in Urban and Rural Primary Schools: A Case Study of Urban and Rural Elementary School in Zhejiang Province**

Peiyi Zhu  
Ningbo university

P33  
11 Aug  
10:00am  
Grand Hall

Aesthetic education is an important and indispensable part of schools' efforts to enhance students' core literacy and achieve all-round human development. As aesthetic education, music education is the most important way and means in the aesthetic education system, and its status has been rising year by year. In recent years, with the government's vigorous promotion, aesthetic education in schools has made certain breakthroughs. However, while music education is developing rapidly in China's cities, music education in rural areas is still in its infancy. Restricted by many factors such as economy and resources, rural aesthetic education is far from ideal. This leaves an educational gap in music education between urban and rural areas, which directly contributes to the difficulty of achieving educational equity in music education in China. The elementary school stage is a critical period in children's development and the initiation stage of aesthetic education. Seizing this important stage, integrating music aesthetics elements in the daily education and teaching process, and enriching its teaching activities means, all play a positive role in promoting the shaping of children's outlook on life and values. China's rural economic development is relatively backward, and the local government invests less in education, and schools have a large gap with urban areas in terms of equipment, teachers, and curriculum configuration. Focusing on students in urban and rural elementary school, this article explores the gap in music education between urban and rural elementary school. The article adopts questionnaires, fieldwork, and interviews to conduct fieldwork on music education concepts, teachers, teaching equipment, teaching environment, and curriculum configuration in two typical schools located in urban and rural areas. Through the analysis of the collected data, we hope to explore path for the sustainable development of music education in rural areas through the development of urban music education.

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## **A Musical Game to Promote the High-Risk Family Time with Early Childhood while Coping with the Negative Impacts of the COVID-19 Pandemic**

Prapassorn Puangsamlee

National Institute for Child and Family Department, Mahidol University

**P34**

11 Aug  
10:00am  
Grand Hall

The World Health Organization (WHO) declared a global state of emergency in response to the COVID-19 outbreak, which has influenced all facets of society, including the economy, physical, mental health, and the educational system. These difficulties could cause relationship strain and stress within the family with their early childhood. To address these problems, a researcher has developed a musical game to promote family time and young children while coping with the negative impacts of the COVID-19 pandemic. The multiple advantages of music have been shown in numerous studies. It is easy to include music into daily life, and it may be broadened to help people at all stages of life develop crucial abilities. Families with their early childhood can benefit from music's ability to reduce feelings of loneliness, and it can also be a source of joy and entertainment that uplifts spirits and soothes suffering. Music can also stimulate the brain, aid in mental healing, and create creativity and imagination. Exposure to music can give people the self-assurance to express themselves and help them discover their hobbies and abilities, offering important insight into possible career pathways. With the intention of giving families a joyful activity that fosters relationships and offering an intervention for family time and early childhood while coping with the negative impacts of the COVID-19 pandemic, the researcher has developed a music game. Music-related activities are a great option as simple to understand, don't take up much space or equipment, and can be done every day. The purpose of this study to investigate the satisfaction and the interested of the family and early childhood with adversity during Covid-19 pandemic while using music game. Purposive sampling was used to choose study participants who fit the study's criteria. 1) Musical game was used as one of the research instruments in this study's qualitative case study to conduct interviews and gather in-depth information. 2) Surveys of customer satisfaction; and 3) questions used in semi-interviews According to the study's findings, early childhood families were quite satisfied. Also, they are eager to incorporate music into their family activities in a significant way.

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## **A Study on Chinese College Students' Music Self-Concept**

Run Wang<sup>1</sup>, Liqi Cai<sup>1</sup>, Yan Li<sup>1</sup>

<sup>1</sup>Zhejiang Conservatory Of Music

**P35**

11 Aug  
10:00am  
Grand Hall

Self-concept is important for mental health, helps achieve personal goals, and can potentially explain and predict the way a person behaves. Music discipline has certain particularity and pays more attention to the expression of inner emotions, so it is more important to study the self-concept of music. The purpose of this study is to investigate the music self-concept of Chinese college students. The research questions are as follows: (1) What is the status quo of Chinese college students' music self-concept? (2) What factors influence Chinese college students' musical self-concept? This study is quantitative, aiming to investigate college students' musical self-concept by using a questionnaire. The questionnaire was divided into three parts: informed consent, demographic information, and music self-concept scale. The self-concept scale was adjusted to the Chinese background according to the Development and

Verification of the Musical Self-Concept Scale for College Students (Phillip M. Hash, 2017). About 200 college students from different regions, majors, and music learning backgrounds in China will participate in this study. Cronbach  $\alpha$  reliability coefficient test was performed on the questionnaire, and then descriptive statistics and differences between groups were measured. The study will be completed by June 2023. The results will reveal the status quo and influencing factors of Chinese college students' music self-concept. This study also tries to provide some enlightenment for the construction of diversified Chinese school music education.

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### **The Development of New CU Western Music Theory Syllabus**

Wantana Tancharoenpol<sup>1</sup>, Saya Thuntawech<sup>1</sup>

Chulalongkorn University<sup>1</sup>

P36

11 Aug  
10:00am  
Grand Hall

Studies of the international music theory graded examination syllabuses found that each institution, especially the UK's board examination, has its qualifications to be used in submitting evidence for admission to higher education, according to UK's regulated qualification framework (RQF) and the European qualification framework (EQF). Similar to Thailand, in 1963, Professor Kamthorn Sanitwong Na Ayutthaya held the first Western Music Theory Examination at Chulalongkorn University, Thailand, using the Trinity Institute of Music London syllabus. Thirty-three years later, the faculty of education at Chulalongkorn University (CU) established the western music theory graded examination, organized by their examination board. After the latest revision in 2006, the examination continues yearly. Moreover, the grade 4 result can be used to apply for admission to the bachelor in the music education program. To research the issue further, this study aims to develop the new CU music theory examination syllabus, which integrates the aural test into the music theory examination. The qualitative approach design study whose instruments used to collect data was a documentary analysis from four music institutions that have held examinations in Thailand for more than fifteen years. In order to analyze the model of examination more closely, it is necessary to refer to the ABRSM qualification specification. The developed CU music theory examination syllabus will be divided into three primary levels; basic, intermediate, and advanced. The basic level will mainly focus on the music rudiments. The intermediate level emphasizes the basic understanding of more complex theories, emphasizing the application, analysis, and writing of short melodies. Furthermore, the advanced level emphasizes analytical thinking in music theory at a higher level, composing a short melody, and assessing knowledge of music history and literature. The test will focus on short answer questions emphasizing both knowledge of music theory and aural training. The initial result revealed that the new CU music theory examination tends to be more efficient for admission to higher education at the undergraduate and graduate levels. The new syllabus will launch this coming academic year, 2024.

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## **How to Capture the Expressions of Children Playing with Cardboard Cajons in Early Childhood Education and Care: Based on Hirohisa Ogawa's "Play and Early Childhood Education and Care Theory"**

Shiho Yokoi

Nagoya Gakuin University

P37

11 Aug  
10:00am  
Grand Hall

The aims and contents of the area of "expression" in the Course of study for Kindergarten in Japan state that early childhood educators must devise and design the environment so that young children can come into contact with various things, be familiar with beauty that creates rich imagery, and experience the joy of expression. However, early childhood educators believe that there are inadequate musical instruments and things that allow children to experience sounds on a daily basis. Therefore, this study aimed to investigate changes in the expressions of 5-year-old children in a nursery school when they were introduced to large musical instruments. Cajons that look and sound similar to real instruments were made using cardboard so that each child could own an instrument that freely made sounds in their daily play. The current study sought to determine whether children's expressions become richer if they create things that make sounds with their own hands. In addition, after examining the phenomenon that occurs in the process of expression using Hirohisa Ogawa's "play and early childhood education and care theory," the following findings were revealed. An isomorphic response of the children's group was established, and solidarity was created through physical mechanisms. In addition, when a child started receiving "admiration," other children followed, and the child who received admiration became part of a human environment that induced play. Furthermore, the relationship between "seeing and being seen" leads to "admiration," which allows for play to continue. The rhythm that is generated creates isomorphic conformity and solidarity while the rhythmic beat that occurs continues and establishes a musical environment. All learners in the class participated in the play environment, and as they played with their early childhood educators and classmates, all the children became expressive and learned to "watch and imitate" each other. The activity of making cardboard cajons helped children to identify sounds, share rich imagery, experience excitement, and expand their interest in sounds.

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## **Introduction to Horn in the Function and Influence of the Contemporary Film Music**

Shiyu Zhou

Bangkok Thonburi University

P38

11 Aug  
10:00am  
Grand Hall

Film music is the art of film art an essential element. In order to enrich the show the value connotation of film art, different scenarios with the corresponding instruments to depict the expressive force of the scene. Horn as brass instruments is one of the most important role in the back door into the film music composing, play an important role in the film music. Horn diversity tone with rich expressive force, especially of incisively and vividly used in film music art. In the film music play an important role. Horn of brass metallic tone's performance in the film music is also popular in real life to meet the fast way to horn, with the sound of the horn to show emotion express and anger, is the first choice for the contemporary music creation of the house, horn different rich variety of color tone, make these pictures material more vivid reflects the strong sense of seeing and hearing. In order to

enrich the show the value connotation of film art, different picture there are corresponding music to depict expressive force. In this paper by introducing the horn the function of the instrument is closely related to film music to let the audience the audience in the movie also attaches great importance to the film music especially horn the little the timbre of the instrument and the function horn the little the timbre of the instrument and the function.

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## **The Development and Trend of Aesthetic Education in Taiwan's Education Policy**

Shu Ting Chen

National Taiwan Normal University

P39

11 Aug  
10:00am  
Grand Hall

For the past few years, the educational reform has been implemented in Taiwan under the global educational trends, in which the "aesthetic education project" has attracted most attention and it has had a significant influence on music education. The purpose of this study is to understand the development and trend of aesthetic education within the social cultural context of education policies that have been implemented in Taiwan over the years that spanned over different times and educational reforms. The researcher collected education policies in Taiwan from the founding of the government in 1912 to the current period in 2023, and used literature review and document analysis to compile and sort out the different roles and meanings of "aesthetic" in the education policies in a chronological order, as well as the concepts of aesthetic education, specific regulations, and implementation revealed in the policies, and analyzed the results. The results are as follows: 1) The term "aesthetic" was translated to "meiyu (aesthetic education)" and emphasized in the educational purpose of the newly founded government in 1912. However, because of the war and politics, the aesthetic education was neglected until the new education policy was issued in 1977. 2) The development of aesthetic education in Taiwan's education policies has gone through the "Establishment Period (1977-1993)," "Expansion Period (1994-2001)," "Transformation Period (2002-2012)," "Aesthetic Literacy Period (2013-2018)," and "Interdisciplinary Aesthetic Period (2018-)" due to its different roles and connotations. 3) Over years, The trends of aesthetic education included "from aesthetic ability to aesthetic literacy," "from national sentiment to universal literacy," "from arts education to whole person education," "from early childhood to adult lifelong learning," "from disciplinary thinking to interdisciplinary thinking," and "from Taiwan to a global". 4) The development and trend of aesthetic education made the important influence on music education in Taiwan, including the curriculum design, instruction, and administration. This study provides the reference and reflection on teaching, future research, and policy development for teachers, researchers, and related organizations that are interested in aesthetic issues and educational policies. The results also witness the development trajectory of aesthetic education in Taiwan and enrich the literature on related topics.

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## **Not Staying' and Music Education: McLuhan's Aural Space and Barthes' Textual Theory**

Yuma Saito  
Hirosaki University

P40  
11 Aug  
10:00am  
Grand Hall

The experience of traveling is recognized as an actual experience when the person takes photos of the place and shows them to others, or shares the images taken with a smartphone with others, e.g. on Instagram. What should be noted here is that the experience of travel is made visually and verbally, and only in this way can the difference between recognition and perception be made. In other words, we relive other people's journeys from sight through other sensory perceptions such as hearing and smell. This is the form of grasping things in what McLuhan (1989) calls visual space. For example, the so-called program music, which is frequently used as teaching materials by Japanese music teachers, attempts to evoke something visual and verbal in people. Music does not exist as a supplement to the visual and verbal, although it can be created to accompany lyrics and librettos or, as in film music, subordinate sound to the goal of visual and verbal presentation. In this context, a close examination of the characteristics of music highlights the key word auditory, which is based on visual space and verbal story. They are meanings, and even if new interpretations break away from conventional meanings and re-recognize them, the new meanings will only lead to new keyword-based classifications and genres. McLuhan (2003), who attempted to grasp things in an "aural space," therefore continued to say that art is not a commodity, but a means of seeing, knowing and experiencing the world. In other words, musical representation itself is not something of value. This is because representation itself is merely perception. The research question of this paper, therefore, is: Why is it necessary to deconstruct and reorganize traditional works as texts? In order to answer the research question, an intensive literature research was conducted, primarily of McLuhan. The analysis of the literature revealed that the relationship between music and the visual and verbal is arbitrary. Therefore, the author concluded that the need for deconstruction and recognition in the research question of this paper is obvious. This presentation will report on the details of that analysis.

## **Effectiveness of Improvisation Activities in Special-Needs Schools for the Physically Challenged**

Tetsuya Araki  
Kirigaoka School for the Physically Challenged, University of Tsukuba

P41  
11 Aug  
10:00am  
Grand Hall

This research aimed to identify if improvisational performance activities in music classes at special-needs schools can enhance the expressive abilities of students with physical disabilities. Firstly, students with physical disabilities experience challenges in expressing themselves through singing and playing musical instruments due to their handicaps. 1) The students' performances were listed by nine music experts and evaluated their answers in a questionnaire. Music experts were asked to rate the richness of their musical expression on a 10-point scale, and a corresponding t-test was carried out. 2) The students' performance parts were notated and examined for melody, focusing on changes in rhythm and pitch, chord. 3) We conducted a text analysis of the student's impressions of the performance using the KHchorder, comparing the findings of impression in the first with those in the eighth. The mean of the scores of two of the three students increased when comparing the first performance expression with the

eighth performance expression. The outcomes of the corresponding t-test demonstrated that the difference was 48.1%, which was not significant. Analysis of the performance demonstrated that the number of rhythmic patterns played in one measure and number of chords greater than or equal to two chords improved for all three students. A co-occurrence network was developed by text analysis of the student's impressions of the performance, and the findings displayed that more words were written about the characteristics and the musical ideas of the performance in the 8th performance. The results of the questionnaire revealed that the listeners' impressions became more specific. In other words, it can be deduced that the characteristic parts of the piece came to be expressed clearly. Additionally, from the results of the students' performance analysis, the students were able to use more rhythmic patterns and performance by chords in their improvisations. This implies that the students with physical disabilities were able to learn different rhythmic patterns through the eight activities and that their expressive abilities were enhanced.

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**Current Situation and Optimization Direction of Music Education  
Undergraduates Teaching Practice Ability Training in: Take Chinese  
Mainland College as an Example**

Wang-hui

Capital Normal University

P42  
11 Aug  
10:00am  
Grand Hall

The cultivation quality of undergraduate talents in music education is an important guarantee for the improvement of the quality of basic music education, and the level of their teaching practice ability is the key to testing the quality of teachers. In this study, the Department of Music Education of the Chinese mainland Conservatory of Music of a Higher Normal College was selected to investigate the current situation based on the theory of ability cultivation, and finally analyzed the results to form this study. The study consists of three parts. First of all, the first part analyzes the structure and training path of undergraduate teaching practice ability of music education, and the second part uses questionnaire survey, structured interview and convenient sampling to investigate the training status of 41 undergraduate students and three teachers in music education in the music school of the university. Finally, using the questionnaire chart and the results of tertiary generic code analysis, it is concluded that music education undergraduates have a high practical value recognition of music education, but there is a significant gap with their own lower teaching ability, the integration of music skills and teacher ability is not good, and the variety of courses is inconsistent with their own internalized ability. The research conclusion and prospect are that the cultivation of music education undergraduates needs to pay attention to teaching practice, and it is necessary to advance the teaching practice that was originally available in the fourth year, preferably throughout the entire training process of music education undergraduates. Music education undergraduates need to enhance their awareness of music education disciplines to enhance the professional identity of music teachers, so as to achieve harmony and unity from psychology to behavior. This study has certain practical reference value for the cultivation of talents and the related abilities of pre-service music teachers in higher education music colleges.

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## **Application of Mobile Devices in Designing Materials for Soundscape Education and Cross-Domain Teaching Practice**

Wan-Ling Chang  
Taipei First Girls High School

**P43**  
11 Aug  
10:00am  
Grand Hall

The essence of 12-year Basic Education is core competency, which comprises three aspects (self-directed learning, communication and interaction, and social participation). Competency-oriented teaching design emphasizes cross-domain and interdisciplinary integration and inclusion of social issues. In the digitalized twenty-first century, the inclusion of mobile devices in classroom teaching is not only a current trend but also the future. The author developed a course called “iPad for Musicking” as an elective course for high school students. The course involves introducing how to apply iPad apps (GarageBand and Acapella) in a music course to improve students’ learning motives and their listening, playing, and creation abilities. Through an interdisciplinary design integrating the language and art domains, a featured course called “Poetry and Music Land of the City” was established. Poetry is integrated with music to create a soundscape. The course involves a teaching process of creating a soundscape song of the city/green garden. Listening is an arousal and an invitation. Students’ acoustic perceptions are strengthened through synesthesia to expand intersensory experiences, allowing them to be guided into a journey of defamiliarization for self- and environmental rebuilding. “Local writing” is the cornerstone of school-based curriculum development. By focusing on the locale and community around the school, students can develop relationships with their community, develop appreciation for local culture, and form unique perspectives through empathetic observation. Assisting students in developing such competency is the goal of “iPad for Musicking—Creation and Fun of the City.” On the basis of findings from the teaching processes, two suggestions are proposed. 1) With regard to teaching progress, a consensus among teaching teams should be reached before the proposed course begins. Theme-based teaching should replace subject-based teaching in interdisciplinary pedagogy. The course outcomes should be evaluated through hands-on projects rather than standardized tests. Students should also review the proposed course and provide their opinions on the course. 2) With regard to course planning, the course should last for at least a full academic year. The content should become progressively more challenging, and sufficient space for adjustment should be ensured for a complete teaching design to be scaffolded.

## **The Effect of Resource-Focused Music Listening on High School Students' Depression Emotions: A Case Study**

Yaming Wei  
Ewha Womans University

**P44**  
11 Aug  
10:00am  
Grand Hall

Depression Although widespread in children and adolescents frequently goes undiagnosed. It affects 5% to 8% of teenagers and 2% of prepubescent youngsters. Teenagers with depression can benefit greatly from music therapy in terms of learning developmental skills and improving emotion control. The study's participants were four high school students whose studies and personal lives were impacted by depression. Measurements that are quantitative and qualitative are used to collect two different types of data. Quantitative data from the Depression Scale was used to determine whether listening to resource-directed music affected participants' depressive status. At the start of the experiment, this scale might be utilized for pre-testing. Five listening sessions of resource-focused music were followed by



measurements. Further interviews were undertaken to get more qualitative data after listening to the song. The resources that the participants used while listening to music were the main topic of these interviews. An interview is conducted on each topic for about 30 minutes. With their consent, their interviews were taped, and the tapes served as the foundation for the study. The results of the study on the effects of resource-focused music listening on high school students' depression emotions demonstrated that this type of music listening will lower depression levels in the students. Also, the survey results demonstrate that listening to music that is focused on resources causes Adolescent' inner positive resources to shift from anxiety, depression, and a lack of hope for the future to calm, relaxation, and a desire to attempt it. Adolescent' can use resource-focused music listening as a way to manage their daily anxiety and depression. According to the findings, Listening to music that emphasizes resources might help adolescents become more resourceful, reduce depressive symptoms, cope better with unpleasant emotions, and improve their quality of life in terms of their health.

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## **An Integrated Experimental Study on the Education of Musical Interdisciplinary Comprehensive Practical Activities**

Wen-Tao Tang

Guang Dong Polytechnic University

P45

11 Aug  
10:00am  
Grand  
Hall

In order to improve the level of music holistic education, this research is based on Marx's philosophy of comprehensive development and holism, and explores the holistic educational effect of interdisciplinary comprehensive practice activities in the basic education stage. Research tools include questionnaires, student log scaffolding, classroom and activity observations, in-depth and semi-structured interviews, researcher diaries, and music cross-disciplinary integrated practice activities for student products. The study found that compared with traditional music education, the holistic educational effect of musical interdisciplinary comprehensive practical activities is remarkable. Through the implementation of eight thematic cases of interdisciplinary comprehensive practice activities in music, students' interest in music learning, reflection, creativity and cooperation ability can be significantly enhanced, and their holistic thinking formation and their rational and emotional character can be empowered. Therefore, this study believes that musical interdisciplinary comprehensive practical activities have an infinitely derived holistic educational function, and if students can carry out phased and progressive interdisciplinary inquiry learning under the long-term immersion and thinking of the curriculum, musical interdisciplinary comprehensive practical activities will produce a more significant holistic educational effect.

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## **A Study of Industry-Academia Collaboration for Early-Childhood Music Teaching Project in Taiwan**

Wuei-Chun Jane Chuang

National Taiwan Normal University

P46

11 Aug  
10:00am  
Grand Hall

The importance of early-childhood music education has been advocated for many years in Taiwan, however, not much have been done for teacher training or practical teachings. Therefore, Yeojuo Company, one of the children-education company, intended to cooperate with the music department at

## Poster B

NTNU for developing music-and-child-centered activities and applying those on toddlers and kindergarteners. There were two sessions of two-hours project meetings for materials discussion and teaching training every week for six months. In the last month, two sessions of practical early-childhood music play experiences were delivered to ten children. This project was conducted as an industry-academia collaboration: 1) graduate students majoring music composition were involved to choose and revise the diverse music pieces with rich music elements as teaching materials, 2) graduate students majoring music education designed the proper music activities, 3) the company organized the practical early-childhood music play session, and 4) the music education department led the research and revised the music materials and teaching approaches. The purposes of this study were to evaluate the process and outcomes of developing appropriate early-childhood music activities under the form of the industry-academia collaboration. The objectives of this study were: 1) to assess the qualities of early-childhood music teacher training in terms of the materials, music and teaching skills, 2) to determine what music activities and approaches would be more effective, 3) to find out what arrangement of music program would be appropriate. Questionnaires and interviews of ten parents, interviews of five graduate students, and interviews of three administrators were applied in this study. The results illustrated that: 1) music-majored students could be very qualified on early-childhood music teaching after a well-training in singing and moving with diverse music elements; 2) more kindergarten teaching approaches were crucial for early-childhood teachers training; 3) parental caring and involvement were necessary for an effective early-childhood music play; and 4) the collaboration between arts industry and academia would help students to explore the implication and challenges in teaching and promote the quality of the community music teaching services.

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### **Bridging the Generational Gap: Online Piano Classes for Seniors**

Xiaoxian Xie, Yuan Jiang

South China Normal University

P47

11 Aug  
10:00am  
Grand Hall

The aging population is a phenomenon witnessed in China. As music education majors receiving higher education in a university, we see the growing need to bring music to our communities and help seniors look for meaningful activities to improve their well-being. In the past three years, as young generations, we have experienced on-line classes which facilitate and enrich our teaching and learning activities. But how to make the online piano class friendly for seniors bring our attentions. The purpose of this case study was to examine the perceptions of senior adult students and collegiate student teachers in a university-sponsored online piano class. The learning environment was a hybrid of pre-recorded video instructions and live one-on-one lessons. A lead collegiate student teacher provided instruction to the whole class while additional teachers provide private lessons. Common themes emerged as a result of students' and teachers' interviews. Senior adult students expressed their willingness to participant in this piano class and hold a positive attitude towards the online class setting. A number of benefits related to recreational music making and teacher training can be gleaned from this piano class setup. Considering the generation gap, the collegiate student teachers experienced the challenge of planning the appropriate curriculum for this specific population, but the experience was fulfilling for them. They found it to be an enjoyable way to start gaining experience in teaching since the adults were self-motivated and wanted to be learning the piano. Finally, suggestions were provided for classes with similar settings, helping to continue the discussion about pedagogical implications related to instruction for older adult students.

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## **A Study of School Music Teachers' Attitudes towards Popular Music in Hangzhou, China**

Run Wang

Zhejiang conservatory of music

P48

11 Aug  
10:00am  
Grand Hall

Popular music fills people's lives and has the potential to promote informal music learning. Hangzhou, a pioneering city in China, has a rich popular music and cultural industry. It is of significance to conduct such a study in Hangzhou. This study aims to promote the integration of informal music learning and school music education. The research questions are as follows: (1) What are the school teachers' attitudes towards popular music and teaching popular music? (2) How do their attitudes affect the constraints and opportunities for popular music in schools? This study is a mixed study and is divided into two main phases. The first stage is a quantitative study, which aims to investigate teachers' attitudes toward the inclusion of popular music in the classroom through a questionnaire. The questionnaire was divided into five parts: informed consent, demographic information, music style preference survey, attitude scale of popular music education, and interview invitation. The attitude scale was adapted based on the context of China from the Survey of Music Teacher Attitudes Toward Popular Music Education (Matthew Clauhs, 2022), to investigate teachers' preferences, beliefs, methods, opportunities, and challenges around popular music teaching. The content validity of the questionnaire was examined by professors of popular music in China. About 400 school music teachers in Hangzhou from different districts, educational backgrounds, and teaching ages will participate. The questionnaires were tested for Cronbach's  $\alpha$  reliability coefficients, followed by descriptive statistics and measurement of inter-group difference. The second phase of the study was qualitative. Semi-structured interviews will further explore music teachers' attitudes towards popular music and the factors that influence them. About 8 willing teachers with different teaching experiences from different schools will be sampled to participate. There are three broad questions: (1) Whether they prefer to teach through popular music and why; (2) How are they respond to challenges or opportunities in integrating popular music in schools; and (3) Who might be for or against popular music education in schools? The interview data were analyzed using the rooting theory. The study will be completed by April 2023. Findings will reveal music teachers' attitudes toward popular music education and its potential relationship to music teaching practices in Hangzhou, China. This study is also in an attempt to provide some insight into the construction of a multi-level, multicultural Chinese school music education.

## **Case Study on the Inheritance and Development of the "Kexi Juer" Clarinet of the Liangshan Yi People in the Context of Oral History**

Xiayuzheng

Southwest University

P49

11 Aug  
10:00am  
Grand Hall

The Yi nationality is the sixth largest ethnic minority in China, mainly living in Liangshan Yi Autonomous Prefecture, Sichuan. Yi music has been deeply embedded in the culture of the Yi nationality, which carries an intense sense of national emotion and being intimately connected to the people's lives. The Yi nationality has a rich variety of musical instruments, including strings, wind and percussion instruments. The "Kexi Juer", which is transliterated as "Biting Clarinet", is an ancient

bamboo wind instrument of the Yi nationality. It was originally developed in the primitive era, which preserves the shape of the bone flute from the Neolithic hunting era, making it a “living fossil”. Mostly played at herding, funerals, festivals, and "Limchopi" ceremonies to send spirits back to their ancestors. Due to the economic development and the impact of modern civilization, the ethnic minorities have been heavily sinicized, which makes the instrument progressively extinct. It leads an urgent need for conservation and heritage work. With a view to collecting comprehensive and realistic data to facilitate a better conservation of this instrument, the research group penetrated into Ganluo County of Liangshan Prefecture to conduct field research, while interviewing the renowned player and maker Sorigha of Kexi Juer in Ganluo County. In the meantime, the historical origin, artistic value, musical form, and development status of Kexi Juer were sorted out by combining with documentary materials. For the sake of better inheritance and conservation of this music genre, the recorded musical repertoire was collected to form textual materials, while the production process and performance methods were formed into audio and video materials, which eventually formed a static textual material, thereby inheriting and conserving Yi music culture in a more effective manner.

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## **Challenges and Coping Strategies of International Music Students during the COVID-19 Pandemic**

Yangqian Hu

Center for Music Education Research, University of South Florida

**P50**  
11 Aug  
10:00am  
Grand Hall

The purpose of this study was to examine the challenges encountered by international students studying music in the United States during the early year of the Covid-19 pandemic in their acculturation process, and to investigate their coping strategies. 4 international students studying music at 3 universities in the eastern United States participated in this study. Interviews were audio-recorded and transcribed, qualitative data were coded and analyzed via MAXQDA. The results suggest that international students studying music face unique challenges (e.g., instruction on instruments during distance learning, excessive time spent in the practice room, etc.). Their coping strategies can be divided into problem-focused coping and emotion-focused coping. Most international students who come to the United States hope to learn more about this country and adapt to studying here. However, International students have unique acculturation difficulties and are at a higher prevalence of depression, anxiety, and self-harm attempts compared to native American students. Recent studies have reported on the acculturation experience of international students living and studying in America. The challenges experienced by international students often trigger a sense of insecurity and loss, and the accumulation of social difficulties may lead to acculturative stress. Research has shown that the first wave of the Covid-19 pandemic puts college students at risk for depression, anxiety, and decreased well-being. International students experience more challenges outside of public health implications, including discrimination, alienation, and stressors such as economic pressures and travel restrictions. Considering the learning experience of music courses is unique and different from other programs in the university, the sample for this study was international students studying music.

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## **A Study on the Social and Cultural Roles of Folk-Song Singing in China**

Yaping Chen

School of Art of Jiangxi University of Finance and Economics

P51

11 Aug  
10:00am  
Grand Hall

China is an ancient civilization with a long history, a vast territory, a large population, and 56 ethnic groups. Thus, not surprisingly, it is a country rich of songs and music. The development of Chinese modern vocal music is carried out in the collision and blending of Chinese tradition and modernity, Chinese and Western vocal music art. A growing body of evidence points to a wide range of benefits arising from participation in singing. Through group observation and comparison of vocal music teaching methods, I have interacted with hundreds of students who have learned vocal music in mainland China for more than ten years. It is known that those who have learned local ethnic vocal music songs have a broader understanding of their culture than those who have not. This establishes a subjective sociocultural and musical theory of singing, and consciousness of such experiences as both descriptive and reflective self-awareness. A study on such a topic would present a novel perspective on singing, highlighting the importance of participant experience as a means of understanding music from a complex cognitive system. An emerging theory is that some of the potency of singing is a resource where people can sing songs from different cultural backgrounds, expand their knowledge, and inspire interest in cultural cognition. To this aim, I propose research to explore the positive role of songs in cultural identity. The genre of art that expresses the thoughts and feelings of the Chinese nation using the native language, literature and musical language are the vocal art of the Chinese nation. I shall focus on how one can teach vocal music effectively nowadays and, more specifically, designing the content of vocal music class. This research presents a novel perspective for the practice teaching of stage art, that is, how singers use voice, demeanor performance, body language, etc. To accurately convey the meaning of Chinese national cultural art, reflecting the unique aesthetic quality of the new era and the rich flavor of modern life.

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## **A Study on the Teaching of Story-Based Soundtrack Creation in Music Learning of Sixth-Graders**

Ying-Jung Chen

National Taiwan Normal University

P52

11 Aug  
10:00am  
Grand Hall

This study is a systematic cross-disciplinary course, based on the stages of creativity process by Graham Wallas, transforming the four stages of "preparation period, brewing period, enlightenment period, and verification period" into four learning processes of "music listening, music visualization, story soundtrack creation, sharing and feedback", and apply it to "the teaching of story-based soundtrack creation". This is a learner-centered interdisciplinary literacy-oriented curriculum. Students can choose the way they are good at to create, and through teamwork, they can complete the creation of the story soundtrack together. The purpose of this study is to discuss the design principles and forms of the "teaching of story-based soundtrack creation" based on the stages of creativity process by Graham Wallas, and to explore the creative process and learning effects of sixth-grade students. The teaching objects of this research are 16 sixth-grade students in Taipei City Elementary School. They take music creation courses in professional music classrooms, 100 minutes per week for nine weeks. The results of this study are as follows: 1. Transform the stages of creativity process by Graham Wallas into four learning process can

help students learn soundtrack creation. 2. There are three types of students' creative process: (1) Realize the ideas through musical instruments. (2) Create images first and then choose suitable instruments to play. (3) Focus on creative ideas by talking with others. 3. Students can interpret the storyline or character characteristics through sound effects or melody, and create a soundtrack for the story of "The Wizard of Oz". This study grasps the spirit of "gradually clarifying creative thinking", redevelops the learning theory of "the stages of creativity process by Graham Wallas", adds the concept of "imageization" according to its theoretical elements, designs a scaffold to guide students to complete the creative process. Construct a cross-disciplinary creative teaching model focusing on the music field, and provide music teachers who are interested in creative teaching, a course design concept of "applying learning theory with innovative perspectives".

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## **Music Lights Up Life: The Story of a Senior Adults' Choir**

Yingying Gao

Zhejiang Conservatory of Music

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11 Aug  
10:00am  
Grand Hall

Music learning is a lifespan process, and everyone at any age has the right to participate in music. As far as the retired elderly group is concerned, they have more time, energy and willingness to participate in musical activities. According to the viewpoint of cultural psychology, human, society and culture are inseparable. With the change of society, the context of music in a certain group also changes. In China, with the social trend of "healthy aging" and "digital learning", the way, purpose and content of the elderly group's participation in music have also been updated. This study was carried out by qualitative research method, taking the choir of Xiaoshan District Retired Cadre Activity Center of Hangzhou City, Zhejiang Province as the sample. The choir, which has been established for 29 years and has experienced the changes of chorus culture since the 21st century, deserves investigation and research. A total of 77 retired men (over 55 years old) and women (over 50 years old) are recruited through the choral professional examination. Its purpose is: brighten the mood, make friends, upgrade professional skills, serve the public, and bring honor to Xiaoshan. The study will last for 18 weeks. In the first 9 weeks, the researcher participated in the choir rehearsal for two hours every Saturday as the piano accompaniment player, and in the last 9 weeks, the researcher still participated in the rehearsal, and conducted semi-structured interviews with key members of the choir to collect data, aiming to describe the music participation status of the elderly choir and the influence of social changes on them through research. The results of this study will be helpful to explain the influence of social changes on the senior adults' choir and provide cases and data for lifespan music education. Using the viewpoint of cultural psychology, it will broaden the disciplinary understanding of music education and enrich its research methods.

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## **Effect of Listening Practice Using an Acoustic System that Allows Changing the Pitch while Maintaining the Learner's Own Voice Quality**

Kazuki Sato<sup>1</sup>, Katsumi Sato<sup>2</sup>, Yoko Usui<sup>3</sup>

<sup>1</sup>Takasaki University of Health and Welfare, <sup>2</sup>Tohoku University, <sup>3</sup>Miyagi University

P54

11 Aug  
10:00am  
Grand Hall

To practice singing in tune, using an information system to reflect the pitch while maintaining the learner's natural voice quality is an effective method. It is easier to sing in tune with one's own voice

than to match someone else's voice. This signifies that with one's own voice, it is easier to hear the correct pitch. Therefore, it is suggested that even those who cannot accurately distinguish pitch can practice listening to pitch with their own voice quality and then learn to distinguish pitch correctly. This study investigates whether learners who cannot distinguish pitch can learn how to determine the differences in pitch with reflected sounds that maintain the quality of their own voice. This study uses an acoustic system developed by media artist Oikawa to reflect the sound while maintaining the learner's natural voice quality. We conducted practice where high school students listened to presented pitches and answered the pitch degree. Two types of voices were used in practice: "teacher's voice" and "learner's voice using the acoustic system." We asked high school students to vocalize a pitch in their own range that they could easily produce and then created the pitch using both the "teacher's voice" and the "learner's voice using the acoustic system." We then conducted practice where high school students listened to two types of pitches. One made of pronunciation of learners' and teacher's voices, and the other made of learners' voice and learners' voice presented using the acoustic system. They then answered the pitch degree. We compared the results of these two practice methods to verify their ease of understanding. As a result, even students who could not distinguish some pitches with the teacher's voice in practice could distinguish them with their voice with the acoustic system. It is believed that practicing to distinguish pitch with one's own voice quality can be effective even for those who have difficulty with pitch discrimination abilities.

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## **Dalcroze Therapeutic Approach as a Character Education in Correctional Institutions of South Korea**

Yoojin Kim  
Kookmin University

**P55**  
11 Aug  
10:00am  
Grand Hall

This presentation examines the way that Dalcroze approach can be used as a character education in correctional institutions of South Korea, and discusses the positive effects of the Dalcroze therapeutic program. This program has been implemented at Seoul Dongbu Detention Center, and participants are convicted prisoners. The purpose of this program is to improve participants' emotional stability, build their self-confidence, and develop social integration through music with movement.

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## **Multicultural Music Education: A Systematic Literature Review**

Xingyi Lu  
Macau Polytechnic University

**P56**  
11 Aug  
10:00am  
Grand Hall

Multicultural music education serves an important role in developing students' understanding of many cultures and reducing Eurocentric viewpoints on world music by teaching music from different countries. It has grown in importance worldwide in recent decades. However, there seems to be no consensus about the definition of multicultural music education and lacks a systematic literature review (SLR) to explore this research area. Therefore, this SLR aims to review the definitions of multicultural music education, identify the main findings of the existing literature in this field, and explore the research trends. This SLR is guided by the PRISMA (Preferred Reporting Items for Systematic Review and Meta-Analyses) framework. Articles are identified in databases, including Proquest, EBSC, Web of

Science and Scopus. By utilizing “Boolean” operators, the keywords employed were (multicultural OR intercultural OR cross-cultural OR cultural diversity) AND (music education OR music teaching OR music pedagogy OR music learning). A total of 1112 documents are chosen. Among them, 86 articles are relevant in titles, abstracts and keywords. After applying the criteria of 1) peer review, 2) full text was available, 3) described in English, 4) multicultural education and the alternative terms were either a topic or a central element of the study, only 36 articles met the inclusion criteria. After assessing the quality of each article, 33 articles were considered to be of high quality. The thematic analysis is used to analyze data by MAXQDA software. The findings reveal that multicultural music education is defined as the use of music from diverse ethnic groups in music education or teaching music to students from different cultural backgrounds. The study also found the main focus of existing literature, such as teachers’ and students’ attitudes, pre-service teacher education, music education resources, and approaches to multicultural music education. Moreover, some trends in multicultural music education are emerging, such as implementing and assessing culturally relevant pedagogy, culturally responsive teaching as a method of multicultural music education, and supporting teachers’ professional development. This study provided references for future research and practice in multicultural music education.

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## **On the Life-Oriented Education Strategy of Junior High School Music Class**

Yinyu Zhang

Bangkok Thonburi university

**P57**  
11 Aug  
10:00am  
Grand Hall

The original intention of education comes from learning with life value, and music comes from life and is inseparable from people's life. This paper mainly discusses how to make junior high school music class full of life elements, let students use familiar life elements to narrow the distance between students and the music world, establish profound feelings between students and music, and finally achieve the goal of music teaching to truly express students' life and reflect the practicability of life, so that students can better understand music in life.

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## **Research on the consistency of core competency in high school textbook Music Appreciation and curriculum standard**

Wujiani<sup>1</sup>, Baisheng Dai<sup>1</sup>

<sup>1</sup>Macao Polytechnic University

**P58**  
10 Aug  
4:30pm  
Grand Hall

In China, the curriculum standard is a policy document with national legal authority and is an important basis for textbook compilation, teaching activities, examination questions, etc. In the new curriculum reform by the Ministry of Education of China, the "core competency" of all disciplines is the keyword in the curriculum standards and the important content. Thus, it is imperative to focus on the consistency of core competency required by textbooks and curriculum standards. However, China's research is limited to biology, physics, and other subjects, lacking the studies of art disciplines. By using the content analysis method, this study analyzes the consistency of the core competency in the textbook "Music Appreciation" and the music curriculum standard. It applies "The Surveys of Enacted Curriculum



(SEC) model" as the theoretical basis, and self-constructed "core competency content of music discipline" × The two-dimensional matrix of "level of art learning objectives" as the tool to count the calibration results of textbooks and curriculum standards. "Core competency content of music discipline" is obtained by three-level coding of the "core competency level division" part of the music curriculum standard, and "level of art learning objectives" is the CAPSCt framework by Yang Yang. Then, the textbooks and curriculum standards are calibrated, the results are counted into the matrix, and standardization is conducted. Through the Porter consistency coefficient, the consistency of the core competency in the four versions of music textbooks and curriculum standards is understood, and the focus of each version of textbooks and curriculum standards is presented through the surface chart and histogram. The music curriculum standards and textbooks in the study are approved and issued by the Chinese education department, thus having a face validity; The "three-level coding results of the core competency of music discipline" are submitted to three music education postgraduates and two music education experts for review to obtain peer validity and expert validity; The calibration process is carried out by two coders independently, and the coder reliability is determined by calculating Kappa coefficient. This study expects to be completed in the middle of March 2023 and will enrich the theories on the consistency evaluation of music textbooks and curriculum standards and provide a reference for revising and compiling Chinese music textbooks and selecting appropriate music textbooks for Chinese high schools.

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**Cultivating Chinese Music Students' Cultural Identity  
through Chinese Piano Repertoires in Chinese Universities:  
From Chinese Piano Teachers' Perspective**

Taoying Wei<sup>1</sup>, Bo Wah Leung<sup>2</sup>

<sup>1</sup>Guangdong University of Foreign Studies, <sup>2</sup>The Education University of Hong Kong

P59  
11 Aug  
10:00am  
Grand Hall

Cultivating students' cultural identity has become one of the most critical tasks in the Chinese educational system. However, the existing studies rarely mentioned how to develop music students' cultural identity through teaching and learning Chinese piano repertoires, and studies barely mentioned teachers' teaching practices with reflections about linked Chinese culture and piano interpretations. This study explores how to cultivate music students' cultural identity by teaching Chinese piano repertoires in Chinese universities from piano teachers' perspective. Bringing Chinese culture learning with piano practice characterizes the understanding of the culture embedded in piano repertoires, constructing and materializing cultural identity through individuals' perspectives. The presentation will present some initial findings since it is an ongoing doctoral research. In this study, cultural identity will be limited to the individuals' understanding of Chinese culture, forming personal musical interpretation connected to Chinese piano repertoires' teaching and learning (customary beliefs, music traditions, music values, and artistic concepts). The cultural identity will be explored through a musical experience process to construct individuals' understanding and acceptance of Chinese culture (thinking style, aesthetic of performance and appreciation, music values) from performing to listening, concerning the knowledge from teaching and learning of Chinese piano repertoires. This study adopted a three-round Delphi process to collect piano teachers' thoughts on how they perceive Chineseness in Chinese piano repertoires and how to teach effectively to develop students' cultural identity. A purposive sampling (Yin, 2016) with a homogenous strategy was applied. A list of selected respondents was generated from piano teachers who contributed to Chinese piano education, including performance and pedagogy, particularly experienced teachers who were concerned with piano activities with cultural matters. The

Delphi method targeted constructing the piano teaching strategies in cultivating students' cultural identity from teachers' perspectives. The reflections from participants and existing literature will be compared to triangulate the findings. The initial findings from the first round will be presented in this presentation. The first round was an essential process to determine opinions. This study followed the classical Delphi process, using an open-ended questionnaire to generate ideas, which allowed participants complete freedom in their responses. Data analysis mainly adopted Interpretative Phenomenological Analysis (IPA), which aimed to understand the meaning and sense-making from participants' points of view (Smith, 2008). The inductive analysis underly double hermeneutic in the IPA process attempted to describe and interpret how participants think about cultural practices through Chinese piano repertoires, interpreted from participants' answers primarily focused on personal expressions and emotions. It responds to the Chinese educational policy, and the importance of cultural identity through music teaching and learning will also benefit the development of Chinese piano education.

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## **The Impact of Modern Band Experiences on Pre-service Music Teachers' Creative Identity: A Pre-Post Assessment**

Tiao Xie

University of South Florida

P60  
11 Aug  
10:00am  
Grand Hall

In today's universities, classical music is no longer the only option for pre-service music teachers to study. The music school offers a variety of creative musicianship skills courses for music education major students to choose from. In this study, pre-service music teachers were taking a course called "Creative Performance Chamber Ensemble I". This course is focusing on helping pre-service music teachers equally develop their creative identity, comprehensive musicianship, and use of popular music listening/performing within the learning environment for music education. Meanwhile, in the course pre-service music teachers needs to learn how to play five instruments in the modern band, respectively vocal, bass, guitar, drum, and keyboard. After that, they need to be able to perform as a chamber ensemble. In this course, pre-service music teachers have a chance to develop musicianship that they will use in bringing the modern band to the: students/communities/schools that they will serve in the future and will help them grow their music programs to reach people who are currently being underserved. Educators commonly evaluate educational result by using pre-post assessment. The purpose of this study was to examine and compare the pre-post assessments in 8 weeks of creative musical identities of pre-service music teachers. Composition, improvisation, popular music performance and participate in the modern band activities etc., these items are related in the Creative Identity Measure (CIM) that are associated with creativity in music education (Randles & Ballantyne, 2018), were completed by 15 pre-service music teachers enrolled in the course "Creative Performance Chamber Ensemble I" of Music school at the University of South Florida. This research used the Creative Identity in Music (CIM) with pre-(N=15) and post-(N=12) assessments from pre-service music teachers to measure their self-perceptions of creative identity. There were significant positive changes between the pre and post assessments, findings suggest that pre-service music teachers in the USF increased confident with their abilities to compose music, being involved in "new" music ensembles, being involved with popular music ensembles, and are more likely to plan on teaching their students to compose/improvise original music in the future. It is hoped that this study will inspire music educators think that we live in an era of cultural diversity, take advantage of the multicultural background, help our students to create their own music, continue the diversity of human culture flourish. Form the aesthetic insight of music, encourage the exploration of the sound source of music, and stimulate their

creativity and music appreciation ability according to the different abilities of each student. Encourage students to actively participate in the school community music exchange activities. Researchers interested in creativity and the teaching and learning of music are encouraged to consider developing curriculum for examples of creativity being used effectively in school music programs as a result of this study.

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**Thai melodic Percussion Instruments fundamental learning management in Music Education division, Faculty of Education, Chulalongkorn University, Thailand: Quick Learning with Outcome-Based Education**

Chalearmpan Ruwicha<sup>1</sup>, Vitchatalum Laovanich<sup>2</sup>, Weerakit Suwanphithak<sup>2</sup>

<sup>1</sup>College of Music, Mahasarakham University, <sup>2</sup>Chulalongkorn University

**P61**  
11 Aug  
10:00am  
Grand Hall

In the past, learning to play Thai musical instruments, especially melodic percussion types, took a huge of time to teach and learn. This paper presents the shorter course to enable the non-major learners to learn and achieve learning outcomes quickly in classroom action research dimension. This research aims to study the design of learning management on “Fundamentals of Thai melodic Percussion Instruments in Music Education division, Faculty of Education, Chulalongkorn University, and the efficiency that occurs after learning management. This is the mix-method research, the samples were 1) teachers and 2) students who enrolled in the Thai melodic percussion learning course for the academic year 2022, both early and late semesters (N=25). The data collected by focusing group together among the teaching team, and a survey on learning management efficiency of basic Thai melodic percussion instruments. The data were analyzed by content analysis and descriptive statistics analysis. The results showed that subject learning management “Basics of Thai Percussion Instruments for Melodies” consist of 5 topics: 1) Getting to know the musical instruments components, 2) Posturing, 3) Holding the sticks, 4) Basic playing 4.1) muscle using 4.2) making the short, long, and dynamic sounds and 4.3) Making the Thai single stroke and 5) Selected training exercise. The learning management takes time to convey all the content in 2 hours by using the method of teaching lectures, demonstrations, and the learners self-practicing. On the other hand, the evaluation of learning management efficiency found that Learners can achieve 100% learning outcomes. Most of the learners were able to memorize the content, understand and be able to apply the knowledge gained from the one-time learning management to practice Thai melodic percussion instruments in the long term. Most of the students saw that the efficiency of learning management is at an excellent level and can be used to transfer knowledge and skills in the future.

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# Full Papers

# A Cappella Arrangement and Teaching Strategy for Middle School Students

Ha young Yang

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## Abstract

A cappella is sung only in the voice of a pure person without accompaniment, and anyone can do it anytime, anywhere, regardless of the environment, and has educational effects such as cooperation, empathy, and emotional circulation, but only seven a cappella songs are included in the 2015 revised curriculum. This is because there is a lack of professional teachers and arranged scores who can use a cappella in class. Therefore, the purpose of this study is to review the arrangement technique of a cappella, arrange the songs of the middle school music textbook into an a cappella, and then develop a guidance method using it to activate a cappella in music classes. To this end, first, through literature research on musical characteristics and arrangement techniques of each genre of a cappella were considered. Next, the performance form of the middle school music textbook was analyzed, the common characteristics of the a cappella songs were extracted, and the high frequency and suitable songs were selected among the middle school music textbooks, arranged into a cappella, and a teaching strategy was developed. As a result, the common characteristics of the a cappella songs in the textbook were repetition of rhythm patterns, sequential progression of melodies, harmonic progress focused on the primary chord, generally fast tempo, role classification by voice in melody, chorus and bass, and use of 'Doo-wop' a cappella arrangement technique. Accordingly, "Champs Elysees" was selected as a song among music textbook songs, and an a cappella arrangement was made using 'Doo-wop' and 'Contemporary' arrangement techniques that can use repeated rhythm patterns among the a cappella genres to suit the level of middle school students. In order for a cappella to be activated in music classes in the future, many a cappella scores that attract students' interest, preparation of evaluation methods, continuous a cappella training support, and music teachers' interest in a cappella are required.

**Keywords:** a cappella, arrangement methods, teaching strategy, doo-wop, contemporary, music education

## Introduction

### *Need and purpose of the study*

A cappella singing technique involves singing without musical accompaniment, using only the voice and body to create sounds that mimic musical instruments. This approach enables students to focus on their singing and appreciate the beauty of harmonies.

The revised 2015 music education curriculum for middle schools includes various types of vocal music pieces, including a cappella songs. However, out of a total of 608 vocal pieces included in the 28 music textbooks published by 14 publishers, only seven are a cappella. Despite recent research emphasizing the educational value of a cappella singing, the small

number of a cappella pieces in textbooks may be due to the perception that a cappella is a difficult area to approach. In addition, there may be a lack of awareness among teachers and students about the specialized techniques and vocal skills required for a cappella singing in school music classes. Therefore, it is suggested that various musical pieces should be arranged and presented in textbooks or guidelines for arranging a cappella pieces should be provided to help teachers incorporate a cappella into their lessons (Park, I. 2017).

This study aims to examine a cappella arrangement techniques to help music teachers activate a cappella singing in their classes. Appropriate songs for a cappella arrangements will be selected from the middle school vocal repertoire, and a teaching strategy utilizing a cappella arrangements will be developed.

### ***Research methods and procedures***

The method and procedure of this study are as follows. First, the necessity and objectives of the study will be confirmed, and literature research will be conducted to explore the arrangement methods according to the genre of a cappella. Second, by analyzing the performance type of vocal songs included in middle school music textbooks and extracting the musical characteristics of a cappella songs, suitable songs for a cappella arrangement are selected. Third, educational materials for a cappella class, including a cappella arrangement score and teaching strategy, will be developed. During the development process, three a cappella education experts will participate in a focus group interview to provide formative evaluation. Feedback received through formative evaluation, as well as the researcher's practical teaching experience, will be reflected in modifying and completing the educational materials. By using these methods and procedures, this study is expected to produce systematic and valid results.

## **The characteristics of a cappella**

### ***Arrangement techniques according to genres of a cappella***

Through the way each genre's groups perform, we can grasp the unique arrangement techniques of each genre in a cappella music. Although we cannot assume that multiple groups within a genre use the same arrangement techniques, they share common musical characteristics and thus belong to one of the diverse a cappella genres. Therefore, this study aims to identify the characteristics of each a cappella genre, analyze the performance styles of representative groups in each genre, and examine the arrangement techniques of a cappella music. Additionally, this study focuses on 'Contemporary' a cappella and 'Doo-wop' a cappella, which are suitable for application in school classes.

### *(1) Doo-wop*

‘Doo-wop’ is a vocal music style that became popular in the United States during the 1950s and 1960s. It originated from the imitation of instrumental sounds by vocalists who sang the chorus parts of songs in a rock and roll style. The name ‘Doo-wop’ comes from the repetitive pronunciation of ‘doo-wop’, which mimics the rhythmic and melodic sounds of instruments. Typically, ‘Doo-wop’ groups consist of 5 to 6 members who sing in tight harmonies, with the chorus parts carrying significant weight in the music (Han, S. 2017).

Looking at the arrangement technique of ‘Doo-wop’ a cappella through Rag Fair’s “Hound Dog”, it follows the following structure. The vocal arrangement consists of a lead melody, three chorus parts, and a bass part. The chorus parts are characterized by simple and repetitive rhythms and lyrics, with harmonies tightly stacked in triads. The chorus and bass parts serve as accompaniment to the lead melody, resembling instrumental sounds rather than delivering lyrics. The lyrics often include expressions that evoke the concept of ‘doo-wop’, such as ‘doo-bau-wow’, and the bass part imitates the sound of a bass guitar using syllables like ‘doom’ or ‘bam’. Additionally, simple percussion sounds like ‘tm’ or ‘chit’ are also imitated (Kim, S. 2013).

### *(2) Contemporary*

On the other hand, ‘Contemporary’ a cappella, also known as vocal band or voice band, refers to a modern style of a cappella music. It typically includes a bass part that provides the bassline, a chorus part that incorporates various techniques, a solo part that handles the melody, and a percussion part that emulates the sound of drums using vocal techniques. Compared to the ‘Doo-wop’ genre, ‘Contemporary’ a cappella’s chorus parts tend to be more complex and employ various sound effects (Han, S. 2017).

Examining the arrangement technique of ‘Contemporary’ a cappella through Exit’s “Call Me Baby”, a song performed by five male vocalists, the vocal structure consists of lead melody, chorus 1, chorus 2, bass, and percussion parts. The chorus parts appear in three different types: harmonizing with the lead melody, featuring distinctive rhythm patterns that suit the mood of the song, and providing a pad effect through sustained tones. The bass part is divided into long and short rhythmic patterns. In the percussion part, various vocal sounds such as ‘eup’, ‘pu’, ‘ru’, ‘hut’, ‘chi’, ‘ki’, and ‘pa’ are used to emulate drum sounds. The rhythm starts relatively simple at the beginning but becomes more intricate and varied as the song progresses towards the climax, showcasing multiple sound effects (McDonald, B. 2012).



## *A cappella in middle school music textbooks*

### *(1) Performance types of vocal music*

The 14 music textbooks for middle schools under the 2015 revised curriculum contain a total of 608 vocal songs, which are categorized by the most commonly used performance types. As a result, solo and duet songs account for 65.9% (401 songs), divided 2-part choral songs with 111 songs (18.2%), 2-part choral songs with 66 songs (10.8%), divided 3-part choral songs with 14 songs (2.3%), a cappella with 7 songs (1.1%), 3-part choral songs with 6 songs (0.9%), and other performance types, including two 4-part choral songs and a solo song with instrumental accompaniment, with 0.4% of the total.

### *(2) The musical characteristics of the a cappella songs*

The musical characteristics of the a cappella songs included in the music textbook are summarized as follows.

- First, the rhythm of the a cappella songs in the music textbook is designed to be easily sung by students, using repeated rhythms of half notes, quarter notes, and eighth notes, as well as rhythmic patterns that utilize syncopation and dotted notes in certain sections.
- Second, the melody generally follows a sequential progression and may repeat the same note, with the chorus and bass parts exhibiting these characteristics most prominently. The melody section typically features a theme or motif that is repeated multiple times or developed in some way.
- Third, the harmony is centered around the primary triads of I, IV, and V chords, with one chord being sustained for one or two measures. Chord progressions are designed to enable each part to progress smoothly to the next.
- Fourth, the form of the pieces varies, with some utilizing strophic form, binary form, or ternary form. The a section is typically introduced first and then repeated or modified later in the piece, while the contrasting b section is inserted in the middle to provide variety.
- Fifth, the tempo is generally Moderato (moderately fast) or Allegretto (a little faster).
- Sixth, the vocal parts consist of a melody line and two choruses or a melody line, chorus, and bass line. The choruses usually move in parallel motion with the melody, maintaining a parallel interval of a third or provide rhythmic accompaniment with the bass.

- Seventh, all of the pieces are arranged for ‘Doo-wop’ a cappella, featuring simple diction and rhythmic patterns such as ‘doo-wop’ and ‘shoo-be-doo-bee’, with various pronunciation styles such as ‘doo’, ‘nan’, ‘dum’, ‘dm’, ‘wim’, ‘oh’, ‘weh’, ‘may’, and ‘wing’ being used.

The criteria for selecting a song to arrange in a cappella based on the musical characteristics of a cappella songs were applied, and as a result, the song “Champs Elysees” was chosen as the song to be arranged in a cappella.

## **A cappella arrangement and teaching strategy**

### *Arrangement methods*

In this study, the aim is to arrange and provide teaching strategy for the a cappella version of the selected song “Champs Elysees” from the popular music genre. The target audience for the instruction is middle school students, and the difficulty level of the song is set as medium for the arrangement. The method and sequence for arranging "Champs Elysees" into a cappella are as follows.

First, analyze the musical elements of the original song. “Champs Elysees” is a French popular song with a 4/4 time signature and emphasizes swing rhythm. In terms of key, it is in C Major, where the highest note of the melody is g1 and the lowest note is g#. Depending on the students’ vocal range, the key can be adjusted from C Major to F Major. The structure follows a 16-bar binary form with the pattern A(a+a’) B(b+a’). Analyzing the chords in C Major, the a and b sections are C-G/B-Am-C/G-F-C/E-Dm-G, and the a’ section is C-G/B-Am-C/G-F-C/E-Dm-G-C, showing a characteristic of sequential bass progression.


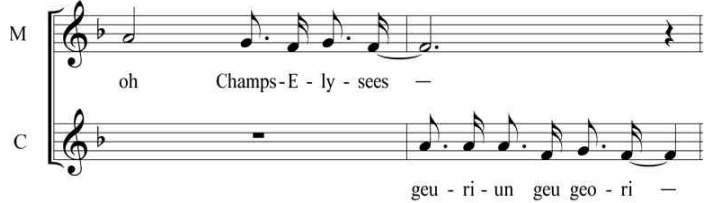


Second, based on the analysis, outline a rough arrangement plan and determine the a cappella genre for the arrangement. The a and a’ sections have similar melody progressions but different endings, so arrange them in a similar manner to create a sense of unity, while introducing variations in the b section. As the song emphasizes swing rhythm, ‘Contemporary’ a cappella genre, which highlights vocal percussion, and ‘Doo-wop’ a cappella genre, which imitates guitar sounds, are chosen.

Third, determine the roles of each vocal part and the instruments they represent. The first vocal part handles the melody, the second vocal part serves as the chorus, the third vocal part focuses on vocal percussion, and the fourth vocal part handles the bass. Along with assigning roles, specify the instruments each vocal part represents. Except for the melody, the chorus is pronounced as ‘ding’ representing an acoustic guitar, the vocal percussion is pronounced as ‘chit’ and ‘chi’ representing hi-hat sounds, and the bass is pronounced as ‘dum’ representing a

bass guitar. This allows the chorus to showcase the ‘Doo-wop’, and the vocal percussion to exhibit characteristics of the ‘Contemporary’ genre.

Fourth, establish the main rhythm patterns for each vocal part. It is easier to organize the melody and bass first and then structure the chorus vocal part that expresses the musical features. The bass follows a descending sequential progression for 4 measures with whole notes of ‘dum’, alternating between two different cadences. The guitar rhythm of the chorus and the hi-hat rhythm of the vocal percussion are created to complement each other simultaneously. The ‘chit’ represents a closed hi-hat technique, and the ‘chi’ represents an open hi-hat technique in vocal percussion. Additionally, to introduce variation in the b section compared to the a and a’ sections, the chorus vocal part sings the guitar rhythm in the a and a’ sections, but in the b section, it responds with a slightly modified melody, engaging in call-and-response with the melody (See Table 1).

**Table 1.** Vocal Part Characteristics

Vocal Part	Sheet Music	Characteristics
Chorus		Acoustic Guitar (Doo-wop)
		Call-and-Response pattern
Vocal Percussion		Hi-Hat (Contemporary)
Bass		Sequential Descent Progression

Finally, consider the harmonic progression and fill in the harmony for the chorus vocal part. Instead of singing complex melodies, the chorus vocal part should focus on singing melodic lines with a consistent direction, utilizing sequential progressions rather than leaps. Based on this, a melodic line is created that ascends sequentially for the first two measures and descends sequentially for the last two measures.

The a cappella sheet music and reference audio developed through this arrangement process for “Champs Elysees” can be accessed through the QR code in Figure 1.



**Figure 1.** QR code for a cappella sheet music and reference audio

### *Teaching strategy*

#### *(1) Repertoire*

Listen to the original recording of the song “Champs Elysees” and familiarize yourself with the lyrics and melody. Use piano or guitar accompaniment to learn the melody in two-bar phrases following the teacher’s lead. Pay attention to singing a and a’ lightly without extending the notes too much, while allowing sufficient length for the notes in the b section. Adjust the key to a comfortable vocal range for the students and use piano accompaniment. It’s helpful to have prepared the accompaniment sheet music for different keys ranging from C Major to G Major.

#### *(2) Rhythm pattern practice*

To master the characteristic swing rhythm of “Champs Elysees” practice rhythm patterns. Initially, listen to the song and improvise suitable rhythms, then learn and play various swing and other rhythms in 4/4 time. Apply the learned rhythms to the music of “Champs Elysees” while listening to the original recording. Use rhythm instruments such as woodblocks or egg shakers, or substitute with clapping or tapping on desks depending on the school’s situation. Once the rhythm patterns are familiar, divide the students into 3-4 groups and have them simultaneously perform with different rhythms.

#### *(3) Sectional practice*

Listen to an a cappella arrangement of “Champs Elysees” provided through the QR code (see Figure 1). Explain the roles of each part and how they emulate specific instruments. The chorus utilizes the ‘Doo-wop’ technique, representing the guitar with a ‘ding’ sound pattern and interacting with the melody. Vocal percussion uses ‘Contemporary’ techniques, creating the hi-hat’s opening and closing sound with ‘chi’ and ‘chit’ sounds. The bass part represents the bass guitar with a ‘dum’ sound and has a characteristic descending progression with half notes. Practice each part by singing 2-4 measures following the teacher’s lead.

- **Bass:** Analyze the song's structure, recognizing that the first and third phrases are the same, and the second and fourth phrases are the same, alternating between authentic cadence and half cadence. Learn the pitch with solfege and then sing using lyrics. After learning the bass part, attempt simultaneous singing of the melody and bass in two groups.
- **Chorus:** Begin by learning the guitar representation pattern through clapping or saying "bah," then sing with solfege and finally with 'ding'. Learn the call-and-response pattern with the melody following the teacher's lead. After learning all the chorus parts, practice simultaneous singing of the melody and chorus in two groups, and then in three groups.
- **Vocal Percussion:** Focus on expressing the hi-hat's opening and closing technique using clapping or saying 'bah', and sing with 'chi' and 'chit' sounds. After learning vocal percussion, practice simultaneous singing of the melody and vocal percussion in two groups, and then in three or four groups. Use instruments such as piano or guitar or practice unaccompanied with sheet music. Develop an understanding of each part's role and harmony and experience the beauty of harmony through slow practice.

#### *(4) Group formation*

Students choose their respective parts and form groups with four members playing different parts. Initially, have students of the same part practice together until they become proficient, and then join the group to sing with different parts. When practicing a cappella, use various methods such as introducing each part sequentially or singing all parts simultaneously. Sequential introduction involves the bass starting first, followed by vocal percussion after four measures, then the chorus after eight measures, and finally, the melody starting from the beginning and continuing until the last measure.

#### *(5) Feedback and presentation*

To ensure that students are singing music correctly, the practice sessions are recorded, and guidance is provided to improve their performance through feedback based on listening to the recorded material. Feedback can come from teachers as well as self-assessment and peer assessment. Based on the feedback received, adjustments can be made, and ultimately, a cappella performances are conducted through various means such as live concerts or the release of recorded songs

## Conclusions

In this study, we examined a cappella arranging methods to promote a cappella activities in school classes. We selected “Champs Elysees” from the repertoire of middle school vocal music and arranged it into an a cappella version. We then developed teaching strategy based on this arranged score. The findings of this study can be summarized as follows:

A cappella serves as a unique arranging technique that showcases different styles based on different genres. In this study, we focused on two central arranging techniques: ‘Doo-wop’, which imitates instrumental sounds and emphasizes dense harmonies in the chorus, and ‘Contemporary’, which emphasizes the percussion part to create various sonic effects. In particular, among the four voice parts, the first voice part is responsible for the melody, the second voice part has the part that uses ‘Doo-wop’ technique and the pattern of interacting with the melody, the third voice part is “Contemporary” technique, and the fourth voice part shows the sequential descending progressions of the base. Each voice part repeats the pattern in four-measure units, making it easy to learn the song with simple practice.

Suggestions for future studies based on this research include: firstly, exploring a cappella arrangements for textbooks using various techniques from different genres such as barbershop, classical, jazz, and world music. Secondly, developing concrete evaluation methods for utilizing a cappella activities in school performance assessments. Thirdly, validating the effectiveness of the developed a cappella arrangement scores and teaching methods in real classrooms.

To promote a cappella activities in schools, it is crucial to motivate students who may have difficulties in singing or have lost interest in music. Teachers need to consider students' perspectives and provide them with a fun and enjoyable music class. The a cappella arrangement and teaching strategy developed in this study can be a useful resource for teachers in addressing these challenges.

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# Happiness of Chinese Primary and Secondary School Music Teachers Under the New Liberal Arts: Structural Model Construction and Impact Analysis

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## **Abstract**

The new liberal arts' view of China's real-life problems has produced a great transformation of the current academic and educational environment and played a certain guiding role. At the same time, it has also had many effects on the mechanism of talent cultivation. With the rapid development of China's economy and the continuous improvement of living standards, the state and the Ministry of Education have given a higher connotation to basic aesthetic education, and accordingly have higher requirements for national basic aesthetic education in the new era. Teachers' well-being not only affects their own quality of life and professional development, but also affects the future development of students and the sustainability of the education system. The change in academic environment and educational approach is bound to have many effects on primary and secondary school music teachers. To investigate the happiness of elementary and middle school music teachers in the context of the new liberal arts, this study used quantitative research to create a questionnaire to classify the happiness of elementary and middle school music teachers into "cognitive well-being," "professional nobility," "work efficacy," and "job satisfaction. work efficacy," "physical and mental well-being," "earnings satisfaction," and "social support," and combined with structural equation modeling to The data were analyzed to investigate the current situation of music teachers' well-being in primary and secondary schools. The study aims to understand teachers' needs through the current situation, and to inquire about strategies to improve teachers' happiness, so as to promote music teachers' happiness and let them devote themselves to music education, as well as to adapt to the new requirements of the new liberal arts for music education and to maintain the healthy development of the educational ecology.

*Keywords:* new liberal arts, structural equation modeling, well-being

## **Origin of the study**

In the current era of diversification, social development has increasingly emphasized the cross-fertilization of various types of knowledge, which poses a new challenge to the cultivation of talents - from specialization in the past to the cultivation of complex and innovative talents, in this context, the construction of the new liberal arts has been brought to the national strategic level. The new liberal arts focuses on problem orientation. The evaluation of the new liberal arts construction should also focus on whether the problems have been properly solved. At the same time, art majors need to have the "strategic," "innovative," "integrative," and "developmental" aspects of the "new liberal arts. At the same time, art majors need to be "strategic," "innovative," "integrative," and "developmental," optimize



course contents, and reflect the trend of curriculum integration and its nurturing value.

With the rapid development of China's economy and the continuous improvement of economic level, the state and the Ministry of Education also have higher requirements for basic aesthetic education. On October 15, 2020, the General Office of the CPC Central Committee and the General Office of the State Council issued the Opinions on Comprehensively Strengthening and Improving Aesthetic Education in Schools in the New Era (hereinafter referred to as "Opinions")<sup>1</sup>, which included art subjects in the pilot secondary school examination reform and strived to 2022. In May 2022, the Ministry of Education promulgated the Compulsory Education Curriculum Program and Curriculum Standards (2022 Edition). The issuance of various national policies and documents reflects the increasing importance that the state and the Ministry of Education attach to the art curriculum, which is a test not only for students, but also for teachers. This requires them to not only have a deep cultural knowledge base and excellent professional skills, but also to have sufficient time and energy for educational and teaching activities.

Scholars at this stage have focused on discussing the impact that aesthetic education has on the development and growth of students. However, the direct impact on another important group of people, primary and secondary school music teachers, has been overlooked. They are on the front line of the Aesthetic Education Reform, and they have the most direct feelings about the impacts of Aesthetic Education Reform: the surge of workload, salary conflicts, and family companionship deeply affect their work and life.

## **Concept definition and assumptions**

The author argues that the happiness of primary and secondary school music teachers is a relatively positive and stable emotional experience of teachers in the overall context of education and teaching, accompanied by their awareness of their profession. Due to the specificity of the primary and secondary school music teachers' profession, the authors divided the specific happiness dimensions of primary and secondary school music teachers into: "cognitive well-being," "professional nobility," "work efficacy", "physical and mental well-being", "gainful satisfaction", and "social support". A preliminary inquiry into the happiness of music teachers in primary and secondary schools in the current situation was conducted and three hypotheses were proposed:

1. Physical and mental well-being has an impact on work efficacy
2. Earnings satisfaction has an impact on physical and mental well-being
3. Sense of social support has an impact on work efficacy

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<sup>1</sup> Opinions on Comprehensively Strengthening and Improving Aesthetic Education in Schools in the New Era General Office of the CPC Central Committee and General Office of the State Council 2020.10.15

Among them, earnings satisfaction has an effect on job efficacy through physical and mental well-being, when physical and mental well-being is used as a mediating variable.

## **Questionnaire design and development**

### *Questionnaire Overview*

Based on this, the authors constructed a questionnaire on the happiness of current primary and secondary school music teachers through literature search and consultation with relevant experts. The scale used was self-constructed based on extensive review of relevant theories, in accordance with the idea of constructing the Barbi questionnaire and the five-level Likert scale technique, and was finally formed after several discussions, debugging and optimization.

The first part of the questionnaire is divided into two parts: the first part is the basic information collection of teachers, with 11 questions; the second part uses the 5-point Likert scale and is divided into six dimensions: "cognitive well-being", "professional nobility", "work efficacy", "physical and mental well-being", "satisfaction with earnings", and "social support". "physical and mental well-being", "satisfaction with earnings" and "social support". That is, the more satisfied with the question items.

### *Preliminary sample statistics*

This survey was conducted to quantify the overall and specific happiness of primary and secondary school music teachers through an empirical study. A total of 135 questionnaires were distributed to primary and secondary school music teachers in Shandong Province, and 133 questionnaires with the same answers and the same IP address were excluded. Among these respondents, the data were widely available in terms of gender, age, education, region, teaching period and salary level, and the data were reliable.

First, the authors performed item analysis of the questionnaire questions to determine the validity and appropriateness of the questionnaire scale study items. After the analysis all questionnaire items showed significance ( $p < 0.05$ ), meaning that a total of 30 items were well differentiated and did not need to be removed from the analysis.

The reliability was calculated using Cronbach's coefficient method (Cronbach Alpha), which is shown in Table 3-1, and the calculated coefficient above 0.8 indicates a very high reliability, and by calculating the reliability coefficient value of the data in this study is higher than 0.9, which collectively indicates that the data reliability is of high quality and can be used for further analysis.

**Table 1.** Reliability Statistics

Cronbach's Alpha	Number of projects
0.973	30

Validity was calculated using factor analysis, see Table 3-2, and validity was determined by KMO test and Bartlett's spherical test. The corresponding probability Sig is 0.000, so it can be considered that the correlation coefficient matrix is significantly different from the unit array and the data has validity.

**Table 2.** KMO Test and Bartlett's Spherical Test Table

Kaiser-Meyer-Olkin measures sampling appropriateness	.922
Bartlett's test of sphericity Approximate chi-square	4198.342
df	435
Sig(P)	.000

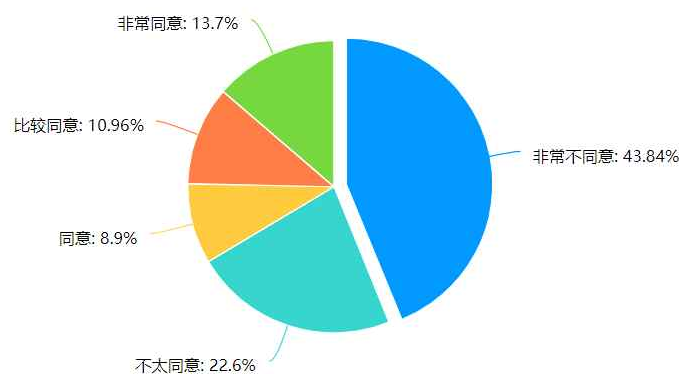
The basic information of the 133 valid samples identified by screening is as follows.

- (1) Gender composition: High percentage of women, about 78.77%;
- (2) Age composition: The age distribution shows a younger characteristic. Among them, 50.68% and 35.62% of the respondents were aged 25-35 and 35-45 years old;
- (3) Education level: The education level is relatively high, with 98.63% of those with a bachelor's or master's degree.
- (4) Job distribution: 75.34% of the teachers at the grassroots level, 11.64% of the middle-level leaders, and 12% of the other groups, such as grade leaders and directors of teaching and research;
- (5) Teaching school status: public schools with a high proportion of teachers on staff, all above 95%;
- (6) Salary: According to the survey, 63.7% of the respondents' salary is between RMB 3,000 and 5,000, another 33.56% of teachers' salary is between RMB 3,000 and 5,000, while about 3% of teachers' salary is less than RMB 3,000;
- (7) Other jobs: More than 75% of the respondents had other administrative tasks besides music teaching, and the questionnaire showed that they were mainly club leaders, classroom teachers and other jobs.

### *Analysis of sample data*

Teacher professional happiness is an individual's subjective psychological experience, which is the result of the fit between individual subjective efforts and objective conditions. Teachers' professional happiness varies with the influence of different factors.

In the questionnaire data, the average score for question 2: "I think my current job is easier than the jobs of teachers of other subjects" was only 2.28: more than 65% of the study participants felt that the variety of jobs they currently held had a negative impact on their current psychological experience, as shown in Figure 1.



**Figure 1.** Pie chart of satisfaction data for question 2

The correlation analysis of the results of the questionnaire section showed that the correlation coefficient between question 17: "The school gives me sufficient transportation and accommodation subsidies so that I have no worries" and question 30: "If I were to choose again, I would still like to become a music teacher" was 0.336 and was significant. Similarly, the correlation coefficient between question 23: "I am satisfied with my current job and the amount of work I receive" and question 30: "If I were to choose again, I would still like to become a music teacher" was 0.472 and was significant, indicating that there is a significant positive relationship between each of the two questions. There is a significant positive correlation between each of the two. The above analysis shows that teachers' salaries and welfare benefits are important factors that increase teachers' happiness.

Regression analysis was conducted on the results of the questionnaire section, with question 2: "I think my current job is easier than other subject teachers' jobs" as the independent variable, and question 30: "If I were to choose again, I would still like to become a music teacher" as the dependent variable for linear A p-value of less than 0.05 or 0.01 indicates that X has an effect on Y. The model was tested by F-test ( $F=0.05$ ). The F-test ( $F=26.803$ ,  $p=0.000<0.05$ ) indicated that 2: "I think my current job is easier than other

subjects" had a significant positive effect on 30 questions. Music teachers in primary and secondary schools perceive that having the freedom to allocate their time enhances their psychological well-being, as opposed to the negative emotional experience of the previous heavy workload.

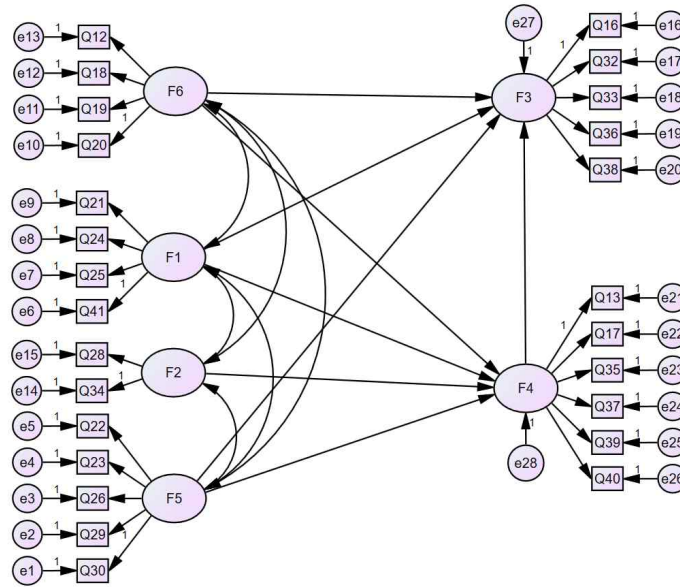
At the same time, question 15: "In a competitive educational environment, parents and society give music teachers higher expectations" and question 6: "Competition and pressure from school can motivate me to work harder" can have a significant negative relationship on teachers' professional happiness. This represents a significant negative relationship with the increasing competition in education. This means that with the increasing competition in education, the anxiety from society, schools, and parents currently has a significant negative impact on music teachers in primary and secondary schools, and the solution to the happiness of music teachers is imminent.

### **Research based on structural equation modeling**

Based on the initial dimensions covered in the literature reference, the model was constructed using Amos 23.0 software validation. The model structure is shown in Figure 1. The 133 valid samples were used as analysis data, and the SPSS files were imported into Amos, and the variables were brought into the structural equations one by one. The fit of the model was estimated, and the model was calibrated repeatedly to achieve the best fit level.

#### *Specific model and path coefficients*

After the model adjustment and correction, the final model was derived as shown in Figure 2. Among them, F1 is set as cognitive well-being, F2 is set as occupational nobility, F3 is set as work efficacy, F4 is set as physical and mental well-being, F5 is set as earnings satisfaction, and F6 is set as social support.



**Figure 2.** Six-dimensional structural equation model

The path coefficients of the hypothesis test results are detailed in Table 3.

**Table 3.** Hypothesis Testing Results

<b>Regression Weights: (Group number 1 - Default model)</b>							
			Estimate	S.E.	C.R.	P	Label
F4	<--	F2	0.061	0.072	0.851	0.395	
F4	<--	F1	-0.507	0.394	-1.288	0.198	
F4	<--	F6	0.086	0.11	0.784	0.433	
F4	<--	F5	-0.178	0.071	-2.502	0.012	
F3	<--	F4	0.854	0.307	2.783	0.005	
F3	<--	F1	-0.046	0.368	-0.125	0.9	
F3	<--	F6	0.248	0.102	2.424	0.015	
F3	<--	F5	0.064	0.328	0.196	0.844	
F3	<--	F2	0.514	0.338	1.521	0.128	

**Evaluation of the overall fitness of the equation model**

According to the principle of evaluating the goodness of fit of the structural equation model, the evaluation was performed by absolute and relative fit indices. From the absolute fit index, the Root Mean Square Error of Approximation (RMSEA) of the model is less than the better critical value of 0.08; from the relative fit index, the Comparative Fit Index (CFI), Normed Fit Index (NFI) are greater than the critical value of 0.80. The above results show that all the fit indices are within the acceptable range, indicating that the model has good fit.

**Table 4.** Model Fitting Indicators

Model	RMSEA	CFI	NFI
Default model	.076	.803	.812
Saturated model		1.000	
Independence model	.000	.000	.000

### **Test of the theoretical model**

After data measurement and analysis, the author's hypothesis in the previous section was confirmed:

#### ***F4 physical and psychological well-being has an impact on F3 work efficacy***

The table of test results shows that the p-value of F4 physical and psychological well-being on F3 job efficacy is 0.005 ( $<0.05$ ), which passed the significance test and hypothesis 1 holds.

Only when teachers are physically and mentally healthy can schools develop at a high quality level and students grow up happily. As a teacher, improving your own physical and mental well-being is not only necessary for your own physical and mental health, but also for the healthy growth of your students. First of all, the physical and mental health of teachers is a prerequisite for good school work, and only in a state of ensuring their own physical and mental health can they provide a constant source of motivation for their work. At present, fatigue, weakness and other health problems affect the normal life and work of music teachers. Excessive use of voice, pharyngitis, cervical spondylosis, etc. have become "standard" for music teachers in primary and secondary schools.

In addition, fluctuations in teachers' own psychological states are affecting effectiveness, and teachers need to weigh family companionship against school work when they are doing their teaching. The only way to ensure that teaching efficiency is fully utilized is to be mindful and fully engaged in the work. When teachers are physically and mentally exhausted, they are inevitably unmotivated to work and their work efficiency declines. Especially in the current state of education in-volume, primary and secondary school music teachers are burdened with many things other than their regular work, and these and other problems make them overwhelmed, and over time, their work effectiveness is affected.

#### ***F5 earnings satisfaction has an impact on F4 physical and mental well-being***

The table of test results shows that the p-value of F5 earnings satisfaction on F4 physical and

mental well-being is 0.012 (less than 0.05), which passed the significance test and hypothesis 2 holds.

Teachers' earnings satisfaction in turn has an impact on teachers' physical and emotional well-being. Salary gains are the most presentable expression of the fruits of a teacher's labor. Elementary and secondary music teachers who are self-sufficient in terms of income and have extra money left over for savings or other types of spending after spending on essential supplies will be more physically and psychologically happy. On the contrary, if they become "moonlighters" and live a life that is stretched to the limit with no activities other than the necessities of life, it will be difficult for them to "make fun out of their misery" in the long run. In the current situation of education, music teachers in primary and secondary schools do not have as many hours as their main subjects, and the amount of hours they have is not as high as the amount of hours they have to rehearse for choirs and dance teams.

According to the establishment of the author's hypothesis No. 1, F5 earnings satisfaction also has an indirect effect on F3 job efficacy. Among them, F4 physical and psychological well-being plays a mediating role. Teachers' income security will make them feel more belonging and will cherish and love their profession more, so when they are financially secure, they can wholeheartedly achieve fulfillment in life through their work.

### ***F6 sense of social support has an impact on F3 work efficacy***

The table of test results shows that the p-value of F6 social support perception on F3 job efficacy was 0.015 (less than 0.05), which passed the significance test and hypothesis 3 was valid.

Social, school, and family support is the arterial blood of teachers to keep their work alive. First of all, moderate social and school attention and support for music subjects will make teachers feel more and more valued, their motivation for their work will continue to increase, and their sense of efficacy will be on the rise.

However, in the current state of education, the overwhelming work pressure from schools can have a negative impact on the effectiveness of elementary and middle school music teachers. The phrase "the more pressure, the more motivation" becomes a paradox in this survey. More pressure, more attention, and more demanding demands have left teachers overwhelmed and less motivated to teach.

### **Conclusion statement and reason analysis**

Through a questionnaire survey of more than one hundred music teachers from different regions and different environments, we analyzed all the samples and came up with the overall happiness of primary and secondary school music teachers: the mean happiness of primary and



secondary school music teachers is 3.73 out of 5, which is equivalent to 74.6 on a percentage scale, and the overall happiness of primary and secondary school music teachers is at a medium level. The overall happiness of music teachers in primary and secondary schools is at a medium level, and they are satisfied with their current situation, but they have not yet reached the standard of happiness.

From the analysis of the data, 43.84% of the respondents said that they strongly disagreed that the current duties of music teachers are relatively easier than those of teachers of other subjects, and the number of music teachers who disagreed reached 22.6%, which already exceeded 65% of the total number of respondents, indicating that the relationship between work stress and happiness of music teachers in primary and secondary schools is negatively correlated. That is, teachers' happiness decreases with the increase of work stress of primary and secondary school music teachers.

Under the current phenomenon, teachers have to face the pressure from society, schools and parents. The gradual increase of society's demands on primary and secondary school music teachers, the gradual increase of teachers' workload, the constant need of teachers' own cultural level quality, the gradual need of teachers to take into account the home-school balance, etc., all of these issues contribute to the happiness of primary and secondary school music teachers cannot be enhanced.

The reasons for this are the following:

### *Requirements for the construction of new liberal arts*

The new liberal arts construction has greatly promoted the cultivation and development of complex talents. This talent cultivation mechanism requires music teachers to pay more attention to students' individual development, focus on cultivating students' musical literacy and aesthetic ability, and pay attention to the diversity and practicality of teaching contents so that students can better adapt to the needs of social development, rather than just imparting musical knowledge and skills. Music teachers need to adopt more flexible and varied teaching methods and focus on cultivating students' independent learning and creative abilities so that students can better develop their potential.

In conclusion, the new liberal arts point to the overall academic environment and the transformation of educational methods, which put forward higher requirements for music teachers in primary and secondary schools, requiring them to constantly update their educational philosophy, update their teaching content, and improve their teaching methods to better meet the development of the times and the needs of society.

### *Implementation of Aesthetic Education in the Chinese Language Examination*

Generally speaking, music teachers in most areas of compulsory education are usually able to guarantee sufficient classroom time to teach their students, but high school music teachers are often unable to guarantee a normal amount of classroom time each week and are forced to "make way" for cultural classes. The implementation of the "Aesthetic Education in Secondary Education" policy has greatly boosted the enthusiasm of elementary and middle school music teachers and allowed them to show their talents, but it has also caused concern among elementary and middle school music teachers: the music literacy of students varies, and they may not be able to equip their students with good music literacy and meet the requirements of "Aesthetic Education" in a short period of time. "They may have to work several times harder than before. At the same time, music teachers have to deal with the relationship between examinations and education, and between education of marks and education of people, in contrast to their previous working atmosphere and workload, taking into account the characteristics of aesthetic education.

At the same time, society and schools are increasingly concerned about music teachers, and under the wave of "aesthetic education into the examination", the excessive attention of society and schools has caused primary and secondary school music teachers to have difficulty in adapting to the high-intensity working condition for a while. However, the direct consequence of the internal paper is the general increase in test scores, which in turn has increased the difficulty of competition. Instead of internalizing the core literacy of students, music teaching under in-roll has led to a decline in students' interest in learning, which in turn has led to a decline in teachers' sense of work efficacy,. This is another reason for their declining well-being.

### *Imbalance between remuneration and workload*

While undertaking many tasks, the salary situation of primary and secondary school music teachers has not increased with the workload: more than 65% of teachers' monthly income is less than 5,000 yuan, and in 2021, the per capita consumption expenditure of urban residents in Jinan is 36,866 yuan, which averages out to 3,072 yuan per month, and the salary of young music teachers who have joined the profession for a few years is basically around 3,000 yuan, barely reaching the level of income and After joining the profession, teachers' income rises with the adjustment of their titles, a process that is relatively slow, but at the same time, they face another real problem: starting a family and raising a child. The amount of money to raise children is undoubtedly huge, especially the current increasingly "volume" of the current social situation, so they have to pay attention to, cultivate, from the starting line of a child's life to start the race, most music teachers are stretched to the limit.

The increasingly busy work, the more difficult to dispose of free time, and their unequal income levels form a stark contrast, from which primary and secondary school music teachers feel tired, fatigue, slack mentality, work can not be motivated, in the long run, their sense of well-being will also decline.

## **Policy Recommendations**

At the compulsory education stage, China has a policy of "admission in the vicinity", but there is also competition for students: private schools conduct early examinations to enroll the "good students", and public schools can only accept other students. Previously, the competition for students existed only in some private schools, but in the past two years, with the issuance of the "Citizens with enrollment", public schools also joined the competition. As a result, principals and teachers have been working overtime to improve the school's reputation and to gain the trust, support and choice of parents in order to obtain quality students.

When education is involuted into a pattern of behavior, everyone is wrapped up in it, at this point, whether you are actively involved or passively involved. When education is strongly competitive and eliminative, it goes against the basic value of education. As a social phenomenon, educational involution has further intensified competition, and with the rising national demand for basic aesthetic education, it has become imperative to enhance the professional happiness of music teachers under involution.

Here, the authors make the following policy recommendations:

### ***Achieving balance among schools***

How can we achieve a balance among schools? Specifically, it is the balance of three sources: student source, financial source, and teacher source. The balance of student source is guaranteed by the proximity to school; in terms of financial source, the allocation of education funds should also be balanced, not to emphasize this one over that one, or to let the "experimental schools" focus on training ordinary schools; finally, the source of teachers, excellent teachers through excellent teaching methods to bring advanced educational concepts into the classroom, bring students, only Only when teachers continue to refine themselves and practice, and schools encourage further education and provide opportunities, can we achieve a true "balance of teachers".

In addition, schools' recruitment brochures, a large number of positions are often given to several "major subjects", while the recruitment of music teachers is often very few positions, some schools, districts and even ten years to recruit a music teacher, it is ultimately for the music subject is not understood. Because of the lack of understanding, so do not pay attention. It is believed that "learning music is teaching singing", and other teachers are allowed to take

over music classes "by the way", ignoring the special nature of music as a theoretical and technical subject, and the importance of its aesthetic education for students. Therefore, giving music subjects equal status and music teachers equal status is the first step.

### *Create a good working environment*

Relevant departments and schools can provide teachers with stress-relieving and effective communication strategies to match their high-stress jobs, provide relevant psychological guidance and stress-relieving counseling, and appropriately raise the salaries of music teachers to match their high-intensity jobs. Conduct regular fun activities to create a good working environment for them. In response to the special characteristics of the music teacher group, schools can also include rehearsals for concerts and cultural performances in the amount of class time for music teachers, organize regular vocal cord checks for music teachers, and provide transportation subsidies for out-of-town art training.

At the same time, society, schools and parents should also be more understanding of the teacher community. The competition in education makes them overly nervous about their students' learning, and the pressure of further education is put on them, and they transfer this pressure to teachers for comfort. But too much attention and evaluation can disrupt teachers' thinking and interfere with their normal teaching work. Therefore, it is important for all parties to view music teachers rationally and give them the respect they deserve, and not to blindly believe that music is "unimportant," and not to cooperate with music teachers in their teaching work.

### *Pay attention to teachers' demands*

First of all, it is important to try to avoid the negative effects of educational involution on elementary and secondary school music teachers. Many elementary and middle school music teachers are sacrificing their time off because of the increased competition in education and the increasing amount of work they have to do, and they are asking for enough time to organize their research so that they can have private time for their families and their children. It is recommended that schools centralize lesson planning time, set up special break areas, and develop programs such as "no work at home".

Secondly, adequate salary is the guarantee to support teachers' material quality of life. Only when their spiritual and material satisfaction is achieved will their sense of well-being be greatly enhanced and reflected in their work with half the effort. Music is a comprehensive subject, and one of the major characteristics that distinguishes music teachers from teachers of other subjects is that they have to integrate various knowledge of history, geography, and art in the process of lesson preparation and to refine their professional skills at other times.

Therefore, it is recommended that the coefficient of lesson time for music subjects should be increased in an appropriate amount so that the benefits of music teachers are directly proportional to the cost of their labor.

At the same time, music teachers themselves should improve their sense of professional identity, reduce interpersonal alienation, establish good interpersonal relationships with colleagues, establish a sense of lifelong learning and ability to continuously refine themselves and improve their work efficiency.

# Music Technology in the 21st Century of Global Music Education: Opportunities and Challenges

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## Abstract

In the 21st Century, information-based teaching transcends the constraints of time and space to carry out teaching-learning collaboration. In the past two decades, information technology fundamentally changed music production, sharing, teaching and learning methods, which brought opportunities and unprecedented challenges to traditional music education. Recently, most of the relevant literature "emphasis on ICT but light on music technology using", only focusing on the use of multimedia technology and ignoring its core is to assist teachers based on music technology as a teaching tool for students in music creative learning. China Music teachers tend to have less experience in the application of music technology. Staying in the traditional teaching mode makes music teachers unable to face the changes of the times brought by the information technology revolution, which cannot keep up with the "teachers' digital literacy" required by the policy. This paper comprehensively analyzes music technology teaching from the perspective of global music education through the analysis of countries or regions education policies and literature resources, reflecting the potential impact of information technology to the music education in the 21st century. Most of the educational policies have popularized multimedia technology in the past 20 years, it will focus on music technology teaching to assist students in creative learning in the future. Therefore, in order to accomplish this task, higher music education majors need to undergo era reforms in terms of curriculum configuration, training future music teachers to meet the requirements of music technology, which can be applied to music listening, performance and creation, and combined with current music teaching interactive applications, making it an essential skill for students majoring in music education. Results suggest that the relationship between the quality of music technology learning in higher music education majors directly affects the quality of music curriculum, music technology teaching effectively promote the development of music education disciplines and maintain high-quality teacher-student interaction, allowing students to actively participate in creative activities by active learning, collaborative activities, spread music culture and life-long learning. Music technology from the "additional" position is shifted to the central position embedded in the curriculum which changes music teacher's role from a provider of music to an instructor of students' musical life. Consequently, music education plays an important aesthetic role alongside other arts education disciplines, making a direct contribution to addressing the challenges posed by the digital age facing the world today.

## Introduction

Since the end of the 20th century, the information technology revolution has been changing global connections and structures, and brought dramatic changes in educational models and functions in many countries. Powerful computer technology has created the information age, American computer scientist Nicholas Negroponte predicted that the digital age would change people's way of life, where creativity becomes the era of "true personalization". The performance, dissemination and experience of music works can all be developed rapidly under

the information technology, bringing people easy to travel through "technology and performance, science and art, personal world and public world" (Negroponte, 1995). Therefore, introducing information technology into music teaching and learning is one of the main focuses of music education reform in the 21st century, enables music education to meet the growing expectations of the 21st century.

Before 1980s, music curriculum paradigm has not been changed for nearly a hundred years, such as music teaching method, music theory, chorus, vocal music, piano, etc (Burton, 2021). The last decade of 20th Century, western countries started adding music technology to the teaching content to follow the globalized information age (Greher, 2006), other studies believe that ICT (Information and Communication Technologies) can release human musical knowledge, and stimulate non-musical performance-based creative thinking in the field of music education (Bauer & Reese, 2003).

### ***Global music curriculum standards***

According to 2008 UNESCO information and communication technology has the potential to have a significant and positive impact on education (UNESCO, 2008), most of the western literature research supports the current ICT into music education teaching (Southcott & Crawford, 2011), the use of information technology has changed the traditional teaching methods and has become one of the important teaching resources to support music classes (Savage, 2007), and now music education technology teaching has spread to many countries and regions in the world, such as the United States, United Kingdom, Australia, New Zealand, China, Hong Kong and Macao, etc. In American *National Core Arts Standards*, it focus on the use of music technology to promote students' collaborative ability to integrate music creation and performance, and their potential in personal writing and performance. Information and communication technology (ICT) has long been an important indicator of the development of education in Australia, The Australian Arts Curriculum *Shape of the Australian Curriculum: The Arts* encourages students to utilize musical material through the use of ICT in order to compose, improvise, arrange, perform, conduct. Finland *National Core Curriculum for Basic Education* advocate music curriculum takes advantage of the possibilities offered by technology and media. *The New Zealand Curriculum* using musical elements, instruments, and technologies in response to sources of motivation to develop ideas. Scotland's national *Curriculum for Excellence* claims that students have to use their voices, instruments or music technology to create sounds, pitch, melody, rhythm, timbre, and dynamics. In UK's *National Curriculum for England* require students to perform music by using music technology (Charleroy & Thomas, 2013).

### ***Music technology in China music curriculum standards***

Since China ministry of education put forward the concept of “Internet + Education” in 2012, and also formulated "Teachers' Digital Literacy" on November 30, 2022. In recent years, Chinese music education has more often implemented a "dual-teacher system"(Chen, 2018), using a mixed teaching mode of "online" and "offline", and making good use of online music education resource libraries, such as MOOC, Xuetangonline, ICourse, Netease Open Class, Tencent Classroom, etc. Since 2002, the Ministry of Education promulgated *National School Art Education Development Plan (2001-2010)* to advocate integration of information technology and art courses in order to promote the effective use of online art education resources for art teachers in universities, secondary schools and primary schools. *Compulsory Education Art Curriculum Standards (2011 Edition)* specifies that music teachers expand music teaching content by using modern educational technology audio-visual integration and other resources (PRCEMD, 2011). In the 2022 edition, it highlights the use of interdisciplinary applications and the use of information technology for music creation, for example using 3D printer to produce simulated musical instruments (PRCEMD, 2022), which not only stimulates students' curiosity in exploring the sound structure of music, but also enables them to better integrate into collaborative activities. In 2015, Hong Kong government published *Music Curriculum and Assessment Guide (Secondary 4-6)* which introduce nine types of generic skills such as collaboration skills, communication skills, creativity, critical thinking skills, information technology skills, numeracy skills, problem solving skills, self-management skills and study skills (HKCDC, 2015). Macao government released *Medium- and Long-term Planning for Non-Tertiary Education (2021-2030)* to cultivate the innovative spirit and creative thinking needed to face new things and new situations, cultivate aesthetics and artistic creation, and cultivate scientific and technological innovation capabilities (MEYDB, 2020), all the policies above is to achieve a model of modern music education that crosses discipline boundaries.

### ***Challenges for music teachers***

In the era of knowledge explosion, the students born in 21st century are products of the digital age (Wise et al, 2011), they have been exposed to the internet and various electronic products since their birth, prompting them to learn a lot of out-of-school content through the Internet, “as information technology develops rapidly, teachers and books should no longer be regarded as the only sources for music information and knowledge” (HKCDC, 2015), which give unprecedented challenges to music teachers. At the same time, music teachers need to find ways to integrate the knowledge about digital music creation into the school environment. Music technology from the "additional" position has been transferred to the central position of



the embedded music curriculum, and the music teacher's role has changed from a provider of music to an instructor of students' music life. In addition, some music teachers believe that learning to play traditional musical instruments is an important part of music education, and they are skeptical about students using music information virtual instruments instead of playing traditional musical instruments (Vratulis, 2011), but music creation itself does not depend on playing sound from the traditional instruments, the ultimate goal is to cultivate people's aesthetics and creativity through music creation activities.

### *Challenges faced by music education majors*

In recent years, the educational documents of many countries in the world have emphasized the importance of music technology teaching, and the rapid development of science and technology has led to constant changes in various industries and jobs, so music teachers often lack the ability to deal with new technologies in modern music education (Cabedo-Mas, et al, 2013), which makes music education majors are facing unprecedented challenges. At present, most of the literature on music technology teaching "emphasizes technology and despise music", only focusing on the use of multimedia technology, ignoring its core as a teaching tool based on music technology to assist teachers and students interact in music creative activities. A research pointed out that music teachers in Australia, Singapore and Hong Kong use basic multimedia technology instead of music technology for music teaching (Leong, 2007), it is because most of the music teachers do not have enough experience in the application of music technology. The root cause of this phenomenon is that higher music education have not yet fully integrated music technology into the higher music education system and still stuck in the traditional teaching mode. Music teachers cannot face the changes of the times brought by the information technology revolution, and cannot keep up with the "teachers' digital literacy" required by the policy. To accomplish this task, higher music education majors need to undergo reforms, training future music teachers to meet the requirements of music technology teaching combined with the current music teaching interactive applications, such as recording and editing, notation, music games, music theory training and other applications, balance the traditional and modern mixed teaching mode, delivers interactive content to students in a new way (Ho, 2007). Transform the traditional teaching mode into a modern advanced technology mode that meets the needs of the development of the times.

1. How to apply music technology in the music curriculum to achieve music creative learning?

2. How can music technology effectively promote the development of music education disciplines and maintain high-quality teacher-student interaction?

## Methodology

To conduct the study, this paper use exploratory research in order to find out how people get along in the setting under question, what meanings they give to their actions, and what issues concern them (Check & Schutt, 2011). Observations began in January, and observational data was supplemented by half-hour personal interviews with three music curriculum teachers from Guangdong-Hong Kong-Macao Greater Bay Area. The findings included narrative descriptions of the types of interactions that occurred between music teachers and the students.

## Participants

The three selected participants music teachers were two male and one female, one's major was violin performance and the other two's major were music education major. Table 1 summaries the demographic data of the three teacher participants. Participants shared their music curriculum teaching, creative learning, how they prepared for the lessons and student's response and giving possible meaning to the events discussed. The interview questions were originally derived from a literature review of relevant academic sources, as well as interest in the field discovered by the authors. The way of this interview is prepared questions, plus some open questions for them to answer, there will be certain results.

**Table 1.** Demographic Data of Teacher Participants

Pseudonyms	Gender	Work Place	Age	Major	Years of teaching	Instruments
Wong	Female	Macau	45	Music education Major	20	Keyboard, Guitar, Singing
Wong	Male	Hong Kong	52	Music education Major	25	Keyboard, Composition, Singing, Music technology
Zhang	Male	Guangdong	33	Violin performance	5	Violin, keyboard, Singing

## Results

### *Music technology in Guangdong-Hong Kong-Macao Greater Bay Area music curriculum*

*The case in Macao:* Wong works in a Macao government secondary school. She teaches keyboard lessons in the music curriculum. During the final exam, she organizes the whole class to form a music team, which consists of students from production, composition, performance to publication. In terms of music types, they will create from pop music to traditional Chinese music.

*The case in Hong Kong:* Wong has worked in a Hong Kong Christian school for nearly 25 years, where he is the head of the secondary music curriculum. In music courses, he mainly teaches music theory and music technology, besides that he organized students creative learning through interdisciplinary projects with teachers of visual arts and technology, which is to design musical instruments through calculation and measurement, and then use the 3D printer to print out the musical instrument they designed, students write down some melodies according to the range of the musical instrument, and then used the 3D printed musical instrument to play the melody, the project is in the preliminary stage. After that, they will improve the range of the musical instrument, and plan to make an orchestra. In addition, Wang also composed music for the school anniversary, Wang participated in the production by recording the music and directing the music video, and he divided the students into different groups, the ones who can play musical instruments, and the other ones joined the chorus, for the genre of music, it is mainly western genre.

*The case in Guangdong:* The music technology that Zhang uses the most in his music courses is GarageBand™. The final exam project for the students was to use GarageBand™ and video editor to finish a original music video, student used the GarageBand™ app to compose a brand new song, building layers using different instruments on the app. For the music videos editing, they will use apps like iMovie, Meipai to finish the assignment.

### *Music technology brings opportunity to creative learning*

During the observation, most of the music curriculum uses GarageBand™ for music creation activities, students only needs to tap the screen to simulate the sound effects of playing piano, drums, guitars and other instruments, allowing students random mixing of musical material to explore the sound effects of different instrumental music without learning to play traditional instruments, and the use of pre-record loops to create musical pieces that help students to understand musical structure and texture, replacing traditional music theory teaching methods (Chen, 2020), the program can present real-time playback function that gives students the freedom to create and develop the complexity of the music writing. After the students complete the music production, they share and display their music works to stimulate their creative thinking (Sabet, 2020). Zhang said students are active to change different patterns to create melody with the GarageBand™, a group of students use Chinese instruments in the main theme, students get to experience in different type of music.

## **Discussion**

Further research based on the practice of music technology teaching may show that can arouse students' creativity, initiative and collaboration, information technology helps to improve music teaching and learning have practical significance (CNAEA, 1994), making music technology teaching more effective for the development of music education. The use of music technology teaching in music classrooms can enhance students' active learning motivation, especially in understanding music culture and creative practice.

### *Active Learning*

Numerous studies have shown that music technology teaching can help enhance students' interest and broaden students' musical horizons (Ho, 2009). Modern music education adopts a multi-angle learning model, students not only a perspective of listeners, but also can create music as music creators. Before the music technology have been introduced to the music curriculum, multimedia technology brings only teacher-centered teaching model, but the use of music technology allows students to actively participate in creative activities, which changes student's position from passive learning to active learning. Music technology teaching will not limit students' opportunities to be in touch with different types of music, with the help of music technology to experience music, such as music games, recording editing software and other programs to improve the quality of music teaching, to help students quickly understand the music structure through the combination of vision and hearing, and even students with a strong sense of imagination and vision can use music technology software such as Cubase™ to make it possible for them to create music for moving images in "real time" (Cain, 2004), therefore, the teaching of music software can motivate and positively influence students, and enhance students' motivation to learn music lessons every week (Chen, 2020), thus reducing the "internal" and "external" music experience in the classroom environment gap between.

### *Collaboration*

From the observation and interview, music technology teaching is easier to carry out collaborative activities, many studies have shown that educational information can effectively improve students' participation and enthusiasm (Lim, 2004), Whether in composition or performance, music technology teaching emphasizes individuality and collaboration, music activities have been shown to enhance a range of personal and social skills (D&S,2007). The specific implementation method can be to use the recording and editing program to set a music style, and assign it to the student group to be responsible for writing the rhythm or melody. Each student only needs to write a rhythm or a single melody. Continuously superimposing other parts to enrich the layering of the music, enabling students to complete the integrated

music works of individual or collaborative creation and performance, and share their own music works with others through the music software system. Facilitating collaborative music learning through the use of Garage Band in an elementary school music teaching curriculum experiment (Vratulis V, 2011), students encourage peer learning by making music and posting it online, providing students with music exchanges and cultural understanding between peers.

### *Music culture*

Music technology teaching in music curriculum can be regarded as an important way to propagate music culture. It can combine informal learning content outside school and transform it into a cultural practice. Hong Kong music curriculum will added modern technology apps for the dissemination of Cantonese opera (Leung, 2021), using online teaching resources and music technology can clearly display teaching content, allowing students to understand music culture more vividly and visually, and the combination of visual images and hearing can help stimulate and deepen people's memory. In the process of music teaching, first watch the music video and give students some music guiding ideology, and then discuss the music cultural connotation of the video with students, so that relevant questions are raised to make the classroom atmosphere more active and promote the interaction and exchange of music culture content between teachers and students.

### *Life-long learning*

The use of information technology in disciplines has become the most cutting-edge interdisciplinary education method (Eiksund & Reistadbakk, 2020), integrating music and art into the daily life of learners, beyond the school environment, allows students to adapt to their own needs and ability to use electronic devices, and they can search and access information to expand beyond the scope of traditional music classrooms, thereby expanding their circle of knowledge, Music technology enables students to integrate and construct new knowledge from a large number of latest resources and information, which generate an interest in lifelong learning of music.

### **Conclusion**

In the past two decades, information technology has brought revolutionary changes to music education, and fundamentally changed the music production, sharing, teaching and learning methods, through the development of various music applications, network digital tools and music production software is posing unprecedented challenges to traditional music education. Music educators must keep up with the emerging trends of music technology teaching in order to maintain contact with the contemporary society culture. These technologies will

undoubtedly have a great impact on future music curriculum practice. Music education researchers should fundamentally rethink the implementation methods of music teaching modernization and the cultivation of learners' lifelong learning, as well as the music expression methods that consider "effective" directly to the challenges posed by the digital age facing the world today.

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# The Construction and Verification of the Evaluation Criteria for the Curriculum Aesthetics of Music in Elementary Schools

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## Abstract

This study discussed the issues of the construction and verification of the evaluation criteria for the curriculum aesthetics of music in elementary schools, which had worked as the reference for the aesthetic evaluation of music lessons in elementary schools. Based on the theoretical bases of relevant literature review and analysis of music and curricula, the study had made a draft of aesthetic evaluation criteria for music lessons in elementary schools, including multiple aspects, dimensions and index items, and also organized three rounds of questionnaire in Delphi Technique Method. In the process of the research, the researcher and the experts in the music curriculum field communicated, discussed and revised the accuracy and appropriateness of every index and reached a certain consensus. Finally, it gathered the professional opinions and suggestions of the eighteen experts to develop aesthetic evaluation criteria system for music lessons in elementary schools. With the research method of qualitative interview, ten music teachers of elementary schools in northern, central, southern, eastern and outlying islands were interviewed respectively to know their awareness of music curriculum aesthetics and the practice during their teaching; meanwhile, it verified their approval toward the developed aesthetic evaluation criteria for music classes in elementary schools. The study results are as follows: 1) The relevant learning and theoretical bases of constructing aesthetic evaluation criteria for music lessons in elementary schools originate from philosophy of music education and aesthetic theory. 2) The aesthetic evaluation criteria for music lessons in elementary schools includes 4 aspects, 9 dimensions and 46 indexes. 3) The music teachers in elementary schools approved the criteria system by this study. It could be the reference for teaching and researching music lessons in elementary schools, and also help the development of music lessons at school.

**Keywords:** music course, curriculum aesthetics, curriculum evaluation, curriculum evaluation criteria, evaluation of music lessons

## Introduction

Due to researching into paradigm-shift, curriculum researchers set out with cross-border connections; “curriculum aesthetics” opens up new horizons and visions (Yang, 2014). While the aesthetic attitude is considered as mindset, people’s awareness of the world and cross-culture will be diverse, which means everything might reflect on aesthetics (Wu, 2017). Education ought to be adjusted or transformed with the evolution and needs of educational theories, social culture and the times. Art education ought to get rid of the stereotype of skills education and reach the level of aesthetic education to provide with the level of experience and imagination. Aesthetic education is not only in the position of theories or researchers but also the problem of practices and feedbacks (Philip, 2012).

Aesthetic literacy is an important index of national cultures. Modern citizens should be capable of creating the aesthetic society. Aesthetics experiencers are not only



confined to art and culture fields but to the integrated value of all in real life (Lin, Chung-I & Sung, Hsiu-Chuan Linda, 2012). Aesthetic trends have become the global mainstream; however, in terms of possessing aesthetic literacy or perception, the cultivation and practice of aesthetic literacy should be discussed. Education is a career full of value and ideals. Besides knowledge, people also need and long for education of affection, sensibility, and humanity (Lee, 2011). However, can aesthetic perception be taught? How? Wang, Shang-Wen (2019) mentioned that aesthetic education or sensory education need to be deliberately cultivated and that the objectives of aesthetic education have an effect on life.

After realizing that aesthetic education should be deliberately developed, teachers need to think about how to teach (Lin, Sheau-Yuh, 2016). In terms of European etymology, “aesthetics” and “aesthetic” are identical. Aesthetic education, also called aesthetic perception education, is to research into sensibility ability and knowledge (Wang, Shang-Wen, 2019). Aesthetics plays a significant role on music education, the distinctiveness is that aesthetics emphasizes the ability to distinguish and is able to transfer personal affections to other fields and to reach other fields in life (Philip, 2008).

Curriculum aesthetics is the knowledge to systematically research into the aesthetic characteristics of curriculum contexts, the purpose of which is to distinguish what experience qualities and how they influence people’s response to contexts. Curriculum aesthetics refers to “discussing curriculum contents based on aesthetics” or “the curriculum with aesthetics implication” (Chou, 2012). The aesthetics-based curriculum should include the construction and expression of knowledge; expression belongs to aesthetic implication. The curriculum integrated with aesthetic ingredients ought to emphasize life, practice and experience, while the learning method involves perception toward sensibility (Philip, 2012). Eisner emphasized the significance of artistic education methods. He assumed that lesson plans are decided by teachers, teachers make lesson plans based on what they have predicted and their own visions. The method brings about lessons being constantly adjusted in practice and meeting students’ needs in a meaningful way (Eisner, 2004 ; Thijs, & Van Den Akker, 2009).

Music is a global lingua franca. It is the right for everyone to understand musical cryptogram. The lessons ought to guide students to feel and gain self-actualization through music learning and get closer to life (Wang, Wei-Chun ,2012).

Music is art and knowledge. Through the combination of situation connotation and symbols, learners can easily understand the meanings and feelings that musical notations express to improve their music appreciation experience (Chin, 2004). Therefore, what aesthetic characteristics of music lesson connotation are researched to form the significant ingredients for aesthetics accomplishment, which inspires the research motivation. Three specific research questions guided this study:

1. What are the relevant theories of music curriculum aesthetics in elementary schools?
2. What are the construction and connotations of the evaluation criteria for music

- curriculum aesthetics in elementary schools?
3. What are the verification of the evaluation criteria for music curriculum aesthetics in elementary schools?

## **Method**

This study adopted Delphi Technique survey research supplemented by interview survey. First of all, the researcher collected relevant literature and data as its theoretical basis, compiled and formed the primary evaluation criteria items of music curriculum aesthetics in elementary schools, composed the Delphi Technique survey, obtained the research data through the repetitive interactions between the researcher and the experts, analyzes the data, then got all the participants' unanimous agreement, and obtained the objective research results. Finally, interview research was used to understand music teachers' thoughts on the index system.

Delphi Technique is an expert-opinion-oriented research method. The experts were chosen based on integrating theories and practice, the specialty on research questions, the familiarity with research methods and time coordination, and profession and representation (Lin, Shaw-Ren, 2004). This study invited eighteen experts who pay long-term attention to music education, music aesthetics, music teaching and pedagogy as the research objects. The suitability assessment was based on individual professional knowledge and experience.

The questionnaire adopted Likert scale. Each item was marked from 1 to 5; 1 stood for "very inappropriate"; 2 stood for "inappropriate"; 3 stood for "kind of appropriate"; 4 stood for "appropriate"; 5 stood for "very appropriate". It invited the experts to mark on the questionnaire items or make statements. They could make suggestions on the questionnaire when they felt the necessity to reserve, add, erase or revise the classification frame or word use. The quantitative data were analyzed through SPSS; the contents included M (mean) for overall opinions, Mo (mode) and SD (standard deviation); frequency distribution data were used to understand index distribution and the references for qualitative opinions.

In terms of the interview research, the teachers agreed on the interview. Ten elementary school music teachers from northern, central, southern, eastern Taiwan and outlying islands had the individual interviews. The interviews focused on teachers' perspectives and suggestions about the index in order to understand music teachers' consent on the index.

## **Results**

In order to answer research question, the researcher analyzed relevant theories of music and curriculums in depth and sorted out the primary contents for assessment index, including 4 aspects, 9 dimensions and 54 indexes, as the basis of the first-round questionnaire. After the two-week survey, all of the questionnaires were collected and analyzed through descriptive statistics.

In terms of the first-round questionnaire analysis statistics, when the indexes

corresponded with: (1)  $M \geq 4.2$ ,  $Mo \geq 4$ , and  $SD < 1$ , they would be reserved, and the words were slightly revised according to qualitative data feedback; (2)  $3 < M < 4.2$ ,  $Mo \geq 4$ , and  $SD < 1$ , they would be reserved temporarily;  $M < 3$  means that the appropriateness the experts thought about would not be high, while  $Mo < 4$  means that the experts showed low consent to the index;  $SD \geq 1$  means the experts showed diverse opinions on the index. When not meeting one of the items, it should be reconsidered carefully; when not meeting two items, they would be deleted. In terms of the first-round survey results, several indexes were deleted or merged, words were revised, dimensions were adjusted, and 2 indexes were added according to the statistics results. In the end, the contents were revised into 4 aspects, 9 dimensions and 50 indexes in order to compile the second-round questionnaire.

In terms of the second-round questionnaire analysis statistics, when the indexes corresponded with: (1)  $M \geq 4.5$ ,  $Mo \geq 4$ , and  $SD < 1$ , they would be reserved, and the words were slightly revised when necessary according to qualitative data feedback; (2)  $4 < M < 4.5$ ,  $Mo \geq 4$ , and  $SD < 1$ , they would be reserved temporarily;  $M < 4$  means that the appropriateness the experts thought about would not be high, while  $Mo < 4$  means that the experts showed low consent to the index;  $SD \geq 1$  means that the experts showed diverse opinions on the index. When not meeting one of the items, it would be reconsidered carefully; when not meeting two items, they would be deleted. The second-round survey results showed  $M > 4$  for all of the indexes. The researcher revised or merged the index items and added 1 index based on qualitative opinions. The contents were revised into 4 aspects, 9 dimensions and 50 indexes for compiling the third-round questionnaire.

In terms of the third-round questionnaire analysis statistics, when the indexes corresponded with  $M \geq 4.5$ ,  $Mo \geq 4$ , and  $SD < 1$ , they would be reserved, or deleted when they did not. When 85% of the items meet the reservation criteria, the experts and the scholars reach high-intermedium consent, and the questionnaire survey would be completed. The third-round survey results showed that 47 index items were reserved, and 2 indexes of which were merged. In the end, the experts and scholars consented to 46 index items.

In terms of the verification of index contents, most of the teachers had positive reviews on the assessment index contents. For instance, T1 mentioned that the index contents corresponded with teaching site process and could cover teaching intensions and contexts; T2 thought that index aspects and frameworks were very clear and corresponded with practical lesson operation. Few teachers concerned about the difficulty of assessment in countryside elementary schools due to their teaching sites, students' understanding and music performance, to which needs to be paid attention.

## **Conclusion**

Curriculum aesthetics assessment indexes are based on music education philosophy and aesthetics, learning situation contexts and analysis design, lessons using teaching design, making aesthetics as teaching objectives and strategies, and learning assessment of

diverse performance to understand, analyze, interpret and construct aesthetics education; In addition, aesthetics-based teaching activities are planned or designed to guide students to experience aesthetics competencies.

The aesthetic evaluation criteria for music lessons in elementary schools includes 4 aspects, 9 dimensions and 46 indexes. The descriptions are as follows:

#### 1. Course preparation aspect

Course contexts and plans let students learn in suitable music situation. The teaching and learning of music lessons are in progress with the guidance of teachers' beliefs.

##### 1-1 Learning situation

1-1-1 Lessons are in progress in the surroundings and with the equipment in favor of music learning.

1-1-2 Teachers are able to create positive, friendly and harmonious classroom ambience.

1-1-3 Teachers are able to guide students through meaningful music exchange and interaction.

1-1-4 The course is student-oriented and guides students through learning expressing the feelings aroused from music.

##### 1-2 Aesthetics cognition

1-2-1 Teachers can continuously participate in workshops and activities of aesthetic education.

1-2-2 Teachers can choose appropriate music media according to different music activities.

1-2-3 Teachers can guide students through exploring beauty phenomena from different forms of music experience.

1-2-4 Teachers can guide students through positive participation in aesthetics experience activities with innovative or creative teaching methods.

#### 2. Course contents aspect

Music-oriented interdisciplinary courses are constructed through educational functions, which has a silent transforming influence of students' future creativity and humanistic quality and leads students to build up self-affective consciousness and competence (Chen, 2020 ; Su, 2020).

##### 2-1 Aesthetic competence

2-1-1 The course can guide students to build up music aesthetic cognition, skills and attitude through music learning.

2-1-2 The course can improve students' perception toward beauty through music aesthetic experience.

2-1-3 The course can guide students to have opinions on life and phenomena through music aesthetic experience.

2-1-4 Course contents can guide students to experience different kinds of music conception and presentation.

2-1-5 The course can guide students to understand the meaning of music, improve their aesthetic experience, and then enhance students' self-confidence.

## 2-2 Interdisciplinary learning

2-2-1 Course contents can support students' creative mindset and encourage students to create and try.

2-2-2 Course contents can enhance students' music connection and application with other arts or subjects.

2-2-3 Course contents can include music styles of different cultures to cultivate students' appreciation and respect toward diverse cultures.

2-2-4 The course can use artistic works as the media to guide students to experience music aesthetics.

2-2-5 The course can integrate technology media into music teaching or learning.

## 2-3 Practice of everyday life

2-3-1 The course can integrate into students' life field.

2-3-2 The course can guide students to look for daily life elements through music.

2-3-3 The course can guide students to understand the relationship of music works, life and culture.

2-3-4 The course can encourage students to participate in music art activities, learn to appreciate etiquettes, enhance civic literacy, and make it a life-long learning objective.

2-3-5 The course can guide students to understand the perception in moral situation through music aesthetics experience.

## 3. Course implementation aspect

Music is an action. Students must present their learning achievement through music implementation. The music presentation is the core of music education (Lin, Sheau-Yuh, 2010).

### 3-1 Music knowledge

3-1-1 The course design can consider students' prerequisite capacities and experience.

3-1-2 The course can cultivate students' perception toward sounds through listening.

3-1-3 The course can include music theories and knowledge learning, such as music theories and notation.

3-1-4 The course can cultivate students to perceive melody, rhythm, harmony and other music elements.

3-1-5 The course can cultivate students to understand music languages, such as intensity, speed, figure, timbre and so on, or relevant general terms.

3-1-6 The course can cultivate students to distinguish simple melodic contour, tone presentation, music form development and so on.

3-1-7 The course can guide students to understand the creation motivation and background of music works.

3-1-8 Course contents can use appropriate music terms to guide students to describe music works.

### 3-2 Music affection

3-2-1 Course contents can be based on interactive learning to inspire students' music imagination.

3-2-2 The course can guide students to interpret music differently through sounds, languages, facial expressions or bodies.

3-2-3 The course can guide students to research into the contents or meanings of specific theme music works.

3-2-4 The course can guide students to experience different feelings through music.

3-2-5 The course can guide students to express or vent emotions through music terms or metaphor.

### 3-3 Music practice

3-3-1 The course can guide students to learn singing in correct postures and skills.

3-3-2 The course can guide to play simple musical instruments.

3-3-3 The course can plan students to play instruments with others and improve co-learning opportunities.

3-3-4 Course contents can combine music video resources to enrich students' learning process.

3-3-5 Teachers can encourage students to appreciate live music concerts.

3-3-6 Teachers can use various activities for music teaching.

## 4. Course assessment aspect

The effects of course plans present on learners' growth and changes of learning achievement after experiencing them (Huang, 2010). Assessment records learning process and is seen as learning reflection and feedback.

### 4-1 Diverse performance

4-1-1 Teachers can observe students' performance during music learning process and give feedbacks.

4-1-2 Teachers can guide students to choose suitable ways through different assessments.

4-1-3 Teachers can use qualitative assessment.

4-1-4 The course can adopt diverse assessment.

The music teachers believe that the index contents include specific music experience and aesthetics literacy, which can assist in and evaluate teaching and plans of music course. The terms of index contents are clear and complete, allowing both sides of assessment to understand the meanings of contents and providing references for music teaching and research.

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# Development and Application of Elementary School Music Creation Program Based on M. Hickey's Curriculum Model

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## Abstract

The purpose of this study is to find the implications, by developing and applying music creation program in elementary school, through the musical experiences and learning contents that appear in the course of students' learning, and teacher's experience. For this study, M.Hickey's curriculum model, which was the basis for the program, was reviewed. Subsequently, scholars' perspectives on musical creativity were investigated. The method of evaluating musical creativity was considered, and Cantometrics was selected as a tool for evaluation. The subjects of the study were 24 students and a teacher in 1 class in 5th grade of W elementary school, from May to July in 2022. Through a survey, students' music education experiences, preferences, and interests were identified. Classes were conducted as individual, paired, or group activities. The group interview was conducted each program. Post-survey and interview were conducted after the entire program. For qualitative analysis, observation, interview, and document data were collected. They were analyzed based on the coding and strategy of Miles et al.(2019). The conclusion is as follows. First, the program led students' musical experiences and learning, and effective as a music creation program. Second, student's works were evaluated using Cantometrics. The different works compared to standard templates were recognized for their musical creativity as 'diversity'. Third, students experienced that technology improves music creation capabilities. They can study music self-directed related to other subjects, and learned music concepts and elements. Fourth, teacher helps that students improve their music creation capabilities, self-directed music learning, their self-efficacy through technology. The teacher's capability were improved, too. Technology enhances music creation capabilities and enables self-directed learning. School music classes should try new ways to suitable the changing times. To do so, program reflecting these needs, students who want new musical experience, and teachers with competence should be equipped.

## Introduction

In school music education, creation classes deal with the contents necessary to foster talented people with creativity and problematic skills required by society in the 21st century. So it is included in the curriculum of many countries. This study is about creation program applied to elementary schools that extends from musical experience to music technology. Based on Hickey's curriculum model, the program was developed and applied so that students could easily learn music creation and learn music concepts and elements through it.

The purpose of this study is to find the implications, by developing and applying music creation program in elementary school, through the musical experiences and learning contents that appear in the course of students' learning, and teacher's experience. The research questions are as follow.

1. How Hickey's curriculum model can be applied to elementary school music creation



- program in Korea?
2. What students' musical creativity is revealed through Cantometrics?
  3. What students experience and learn through music creation program?
  4. What teacher experience and implications through music creation classes?

## **Theoretical background**

For this study, M. Hickey's curriculum model, which was the basis for the class program, was reviewed. Through her book 『Music Outside the Lines』 (2012), Hickey said that composing is something anyone can do, emphasizing technology literacy, musical creativity, works, and enjoying composition. And a curriculum model that is easy to understand and easy to implement was presented. The curriculum model consists of ① Define, Listen, and Explore, ② Compositional prompt, ③ Form, ④ Musical Elements, and ⑤ Big Elements. Each element has six levels of class activities. ① Beginner, ② Intermediate, ③ Advanced, ④ Technology, ⑤ Ensemble, ⑥ Other. These elements do not appear in a single dimension, but form organic bonds.

Subsequently, Scholars' perspectives on musical creativity were investigated. Musical creativity began to be studied as a special type of general creativity. This has been studied from various perspectives, from the definition of musical creativity ad the process of thinking to contextual and multicultural research.

Next, the method of evaluating musical creativity was investigated. There are Webster's Measurement of Creative Thinking in Music: MCTM, Amabile's Consensual Assessment Technique: CAT, and Lomax's Cantometrics. The results of students' musical creativity may vary depending on the tool. Based on the student's experience, this study emphasizes diversity such as individual thoughts and feelings etc. Therefore, Cantometrics is suitable for the purpose of this study, it was selected as a tool for evaluation.

In school music education, the necessity of creative education was explained in relation to the potential of students and the expressive aspect through creative learning.

## **Methodology**

### ***Subjects and Procedures of Study***

This study is a qualitative execution study to improve the problems of the school classes. The subjects of the study were 24 students and a teacher in 1 class in 5th grade of W elementary school in Gyeonggi-do.

Before the program start, students' music education experiences, preferences, and interests were identified through a survey and reflected in the class program. The class program was implemented from May to July 2022.

### *Program Development Direction*

It is based on Hickey's curriculum model, but '③ Form' and '④ Musical elements' were integrated into the programs of other elements without organizing separate programs. Each program of the class was organized based on three to four educational plans according to the object and characteristics of this class among the six level according to the elements of Hickey's curriculum model.

As technology tools, 'Song maker' of the Chrome music lab and application 'musicLine' were used. 'Song maker' can be easily used in bigginers of technology, and music concepts learning is possible. 'musicLine' is similar to 'Song maker', which is easily accessible to students and allows them to learn chords and various timbre.

The notation used picture music and symbol instead of the standard notation. For beginners in composition, standard notation is not essential, because it limit students' thinking and make composition difficult. Ultimately, the class program was intended to learn musical concepts through creative learning.

### *Configuration and Application of Program*

The class program consisted of pre-prepared learning and three sub-programs. The subject of each sub-program was intended to reveal activities or concepts that focused on the process in Hickey's curriculum model. The themes were "Discovery of sound", "Child composer", and "Something that makes music special". The music textbook used in w elementary school where the study was conducted is MiraeN (8 people including Jang) under the 2015 revised curriculum. Considering the various composition activities of the Hickey's curriculum model, relation of other areas and subjects, and types of activities, the unit of the music textbook were reorganized into 19 classes, including 17 music classes, 1 art class, and 1 career activities class (**Table 1**).

The class program was applied to 24 students in one class at W Elementary School in Gyeonggi-do from May to July 2022. The class was based on two lessons every week. Students were organized into six groups of four mixed boy and girl by lottery. In the group composition, only the ratio of boy and girl was considered, and musical ability and education were not considered. Classes were conducted as individual, paired, or group activities, and individual or group works were created.

**Table 1.** Program Themes Related Units and Learning Content

Unit	class	Learning Content	Theme
Tone name and pitch name	2	·Find my favorite sound ·Learning of music technology ·Exploring Songmaker's Timbre	Pre-prepared learning

High-pitched way of recorder	2	· Learning of music technology · Exploring Musicline's Timbre · Knowing high and low notes	
Walk through the woods	2	· Composing with my favorite sound that I found · Exploring the sounds of the forest · Knowig "Same - Change - Different"	Discovery of sound
A good road to walk together	2	· Using high and low notes to change the sound · Find my favorite sound · Composing using "Same - Change - Different" · Listening diary	
Who am I? (Career 1)	1	· Listen to music and explore 'I': - Expressing using my favorite sound	Child composer
Music to find dreams	2	· Understanding various changes in the middle of the song · Composing the middle part	
Creative music and art (art 1)	2	· Inspired by Art : Looking at Painting and composing · Editing sound with 'MusicLine': Favorite sound	
Elegant appreciation manners	2	· Create a work using the Scamper - Expanding "same and different"	Something that makes music special
Grandmother Mago	2	· Composing and playing themes and variations by group - Expanding same and different, understanding change	
A variety of musical plays	2	· Writing a song using a large element as a concept of the Ostinato pattern - Unity and Diversity	

### *Data Collection and Data Analysis*

For data collection, participation observation was conducted in all classes of 19 classes. In order to compensate for the limitations of not being able to observe all students' reactions during the class, the class was filmed as a video.

After each program and the end of the entire program, group interviews were conducted. Also conducted individual interviews with applicants. The collected document data include teacher reflection journals, student survey data, teaching and learning materials produced by a teacher, and students' study papers and study journals. These document data were used as major data to help researchers interpret them.

Data were analyzed based on the coding and strategy of Miles et al.(2014) (3rd ed., Korean translation 2019). The subject was created through the first cycle code and coding, and the second cycle code pattern coding. The process of effectively processing vast amounts of data used the Bluebird 2.0 (CAQDAS: Computer-Aided Qualitative Data Analysis Software). This helped lead to the process of deriving the subject by coding the transcribed data in the first cycle and structuring it into the second cycle pattern coding.

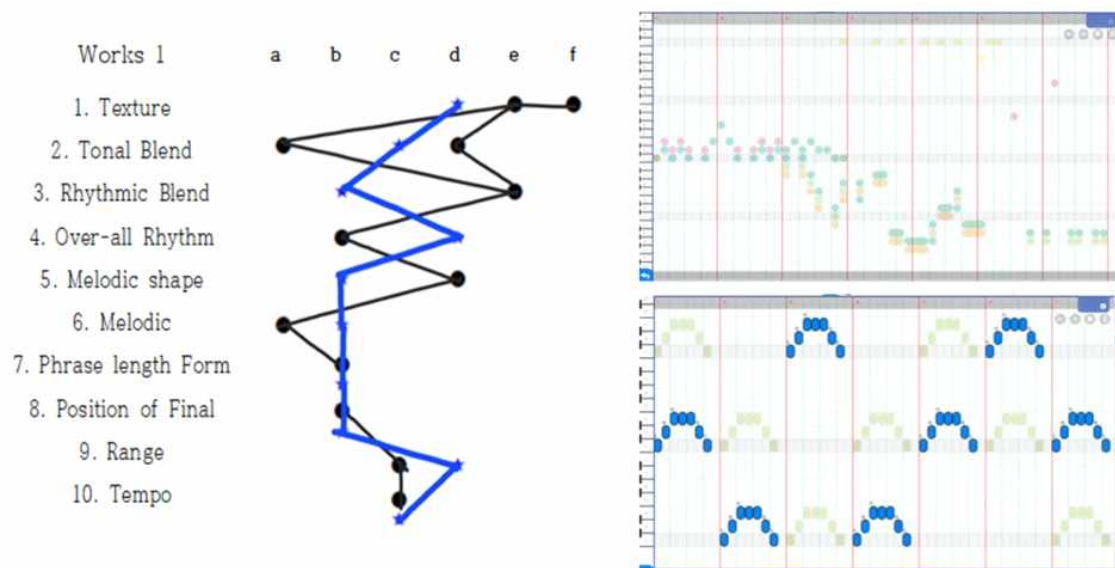
## Result

### *Musical Creativity and Music Concepts*

In order to examine students' musical creativity, the students' works were evaluated using Lomax's Cantometrics method. Three music education experts participated in the evaluation and evaluated each analysis item according to the evaluation standard plan.

As for the evaluation criterion, 10 evaluation items suitable for the work of this study were selected and modified from 37 evaluation items of Lomax. Analysis items are eventually part of the music concept to be learned through creative learning of this program.

A standard template was derived so that students' tendencies could be seen at a glance, and the most different forms of work were defined as "creative," and the student who wrote this work was defined as "musical creativity." At this time, musical creativity recognized individual potential not in the sense of 'good' or 'bad' but in the sense of 'diverse'.



**Figure 1.** Template-Standard/Different (left), Standard/Different Works (upper/ lower right)

### *Students' Experiences and Learning Contents*

In the beginning stage, students learned songmakers and music lines as learning tools for musical expression and also conducted sound exploration activities. Students learned concepts by expressing the feeling of music using tone and pitch and so on. The standard notation was not used, but it was recorded with picture music and symbols. Since then, students have learned composition techniques, learned form and big elements, and created works by utilizing what they have learned. They expressed their feelings in various ways, made music, expanded their musical experience, and formed music concepts.

I made a song with an instrument using the sound I heard in my daily life, and it was better than I thought.

I moved the picture music to the musicline. It was made with attention to the pitch, strength, and length of the sound.

I tried transforming 'Dragonfly'. It was difficult, but fun and informative. Variations are changes to the original song, and scamper can vary music in various ways.

-Students' Study Journals

The students attended the class with interest and confidence. As the program progressed, they participated in the class more actively and showed satisfaction with their works.

At first, I thought music was difficult and I can't, but doing this made me feel easier and more confident.

It was fun to make variations with my friends. I felt good because my friends said I made it well.

-Interview and Students' Study Journals

The results of the survey conducted after class showed that students had high musical self-efficacy. In addition, students were positive about group activities and considered it important for the group to do well.

I couldn't think of any ideas when I was doing it alone, but I got lots of suggestions.

It was better because each person's feeling could be different depending on which way they see it was better.

I think it was most impressive that I listened to and talked with my friends about the songs I made myself.

-Interview and Students' Study Journals

During the program, students helped each other, shared roles, and cooperated. Through all these processes, it was found that students had various musical experiences and musical growth.

### *Teacher's Experience and Implications*

The researcher had the opportunity to reconsider her role as a teacher and researcher. In this process, teachers' technology capabilities and creative class guidance capabilities have also improved.

At the time when the researcher planned the study, the school did not have conditions to conduct this study. There was no Wi-Fi and there were not enough tablets or computers.

Teachers could use only one computer room.

However, due to COVID-19, the school situation has changed. Wi-Fi is installed in schools and digital devices are prepared in large numbers, conditions for conducting this study have been established. The researcher experienced that as the times changed, the conditions of the school changed and classes had to be prepared accordingly.

The teacher felt much pressure and tension, but participated in the class based on thorough preparation and excellent musical ability. And teacher build rapport with students. The teacher's role, musical ability, the teacher's condition, and the given situation are all factors that have an important influence on the class. It has been confirmed that the role of teacher is paramount in bringing out students' musical experiences. And teachers should be prepared for the changing times.

## **Conclusions**

The conclusion is as follows.

First, the class program designed by reorganizing Hickey's curriculum model with emphasis on technology, the use of classroom instruments, and related to other subjects led students' musical experiences and learning. It is effective as a music creation program.

Second, student works composed by application were evaluated using Cantometrics, and works that showed differences compared to standard templates were recognized for their musical creativity as 'diversity'.

Third, while studying creation with this program, students experienced that technology improves music creation capabilities, can study music self-directed, and can study related to other subjects, and learned music concepts and elements.

Fourth, teacher researchers' ability to create music and technology has improved. The teacher played a role in helping students improve their music creation capabilities, conduct self-directed music learning, and improve their self-efficacy through technology. Technology enhances music creation learning capabilities and enables self-directed learning. School music classes should try new ways to fit the changing times. To do so, program reflecting these needs, students who want a new musical experience, and prepared teachers with competence should all be equipped.

Based on the results of this study, I would like to make the following suggestions. First, this study was applied to 1 class and conducted for one semester. If long-term and systematic music creation learning linked to each grade is carried out, it can play an important role in music education. Second, if research is conducted to determine musical creativity by evaluating many students' works using the Cantometrics, the validity and validity of the Cantometrics will be clearly demonstrated. Third, it is expected that research using other applications or tools not used in this study will be conducted subsequently, enabling

step-by-step creative learning using technology. I look forward to the active follow-up research. These attempts will ultimately serve as the basis for helping students make and enjoy music into their daily life.

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# The Influence of Arabic, Chinese, Western, and Hindu Cultures in the Indonesian Folk Songs

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## Introduction

Indonesia, being the world's largest archipelagic nation, holds a pivotal geographical position as it serves as a significant crossroads for international trade routes linking Asia and Australia. Various nations have contributed to the cultural tapestry of Indonesia, leaving their imprint on the development of folk songs across different regions of the country. Hanifah et al. (2016) stated that in Ninth-century artifacts from China found in several regions, particularly Java Island, indicate bilateral cooperation between Indonesia and China. Meanwhile, Dalimunthe (2016) found that traders hailing from Gujarat in western India and Persia played a dual role in 13th-century Indonesia, not only participating in trade but also introducing Islamic culture and teachings to the region. Beside that the authors argue that musical instruments such as the Gambus, scattered across Sumatra Island, are evidence of the influence of the Gujarati and Persian (Arab) peoples.

In 1512, the Portuguese established their presence in the regions of Ternate and Tidore, subsequently followed by other Western nations like the Netherlands and England. This historical encounter significantly contributed to the cultural enrichment of Indonesia. Notably, certain music genres believed to have originated from Portugal, such as Keroncong music, have become exclusively embraced by the Indonesian people, as they are no longer prevalent in Portugal.

Prior to that, the cultures of Hinduism and Buddhism had already permeated Indonesian society. The lasting impact of Hindu, Buddhist, Arab, Chinese, and Western cultures in Indonesia remains palpable, particularly in the realm of regional folk songs. These diverse cultural influences have shaped and enriched the Indonesian musical landscape, contributing to the vibrant and enduring nature of regional folk songs in the country.

The objective of this research is twofold: firstly, to comprehend the distinct characteristics exhibited by regional folk songs in Indonesia, shaped by the cultural influences of Arab, Chinese, Western, Hindu, and Buddhist traditions; and secondly, to create video renditions of regional folk songs that align with contemporary developments.



## **Literature Review**

### *Art as a reflection of cultural peaks*

Prior to that, the cultures of Hinduism and Buddhism had already permeated Indonesian society. The lasting impact of Hindu, Buddhist, Arab, Chinese, and Western cultures in Indonesia remains palpable, particularly in the realm of art. Art, as the epitome of culture, serves as a manifestation of a nation's civilization, with traditional Indonesian arts encompassing the values cherished by their respective communities. In this regard, art becomes a vehicle through which a nation's ideologies, philosophies, and perspectives find expression. Within this context, music assumes the role of conveying profound emotions of individuals and communities, particularly through regional and folk music, which encapsulates the cultural identity of a community and reflects the values that are deeply ingrained in its society. These artistic creations are influenced by the social, cultural, and political environment that envelops them, further shaping the regional music culture.

### *Influx of foreign nations into Indonesia*

The history of Indonesia begins with the discovery of "Java Man" in the prehistoric era, dating back 1.7 million years. Waves of Austronesian-speaking migrants with Neolithic cultures arrived in successive waves since 3,000 BC from southern China through Formosa and the Philippines, bringing with them the Dongson culture characterized by square bronze drums. The arrival of these Mongoloid migrants tended to move westward, displacing the indigenous population to the east, or intermingling with the local inhabitants.

Indian scholars have written about Dwipantara or the Hindu kingdoms of Jawa Dwipa in Java and Sumatra, also known as Swarna Dwipa, around 200 BC. The discovery of ancient artifacts such as Tang Dynasty pottery, jars, and bowls at the Liyangan archaeological site, an ancient settlement of Mataram in Temanggung Regency, Central Java in 2008, predating the famous Borobudur Temple, indicates strong bilateral cooperation between the Javanese people (now Indonesians) and China around the 9th century (Hanifah et al., 2016)

The emergence of Islamic kingdoms can be traced back to the 12th century, although Islam had earlier made its way into Indonesia during the 7th century. This occurred alongside the thriving international maritime routes that traversed the Malacca Strait, connecting the Tang Dynasty in China, Srivijaya in Southeast Asia, and the Umayyad Caliphate in West Asia. Notably, Arab Muslim settlements established along the coastal regions of Sumatra exerted their influence on the prevailing political institutions of that era. This historical context sheds light on the intricate interplay between Islam and the existing socio-political landscape in Indonesia.

Traders from Gujarat (western India) and Persia who arrived in Indonesia in the 13th century not only engaged in trade but also brought Islamic culture and teachings. Musical instruments like the Gambus (a lute-like instrument) found on the island of

Sumatra are evidence of the influence from Gujarat and Persia (Arab). In 1512, the Portuguese entered the Ternate and Tidore regions, followed by other Western powers such as the Dutch and the English, who also left their mark on Indonesian culture.

### *Influence of foreign nations on Indonesian culture*

Every nation that has traversed the Indonesian archipelago has brought along its distinct culture and beliefs, leaving an indelible mark on the arts, including the musical traditions that have flourished and evolved in each respective region. Indonesia, with its population of more than 250 million people spread across 18,307 islands, has 1,128 tribes that maintain a significant portion of their traditional arts and language (Astuti, 2020). Folk songs that have developed in Indonesia generally have distinct characteristics that embody both the culture and reflect religious values. This is understandable because for the Indonesian people, religion holds paramount importance. Historical records attest that the diverse nations that have inhabited Indonesia have embraced various religious practices such as Hinduism, Buddhism, Christianity, and Islam. As a result, the folk songs that have emerged and flourished often bear the distinctive traits associated with these religious cultures.

The Arab nations have had a significant influence on the regional music that developed in the western parts of Indonesian society, such as the communities in Sumatra and Java. China has influenced the music of Bali and East Java, particularly in the Banyu Wangi region. Similarly, in the music of Kalimantan, there is evidence of musical instruments that resemble those of China. Hindu and Buddhist influences are also present in the folk songs of Java and Bali. In contrast to the music or songs of the western parts of Indonesia, the folk songs in the central and eastern parts generally employ diatonic scales (e.g., music of Manado, Minahasa, and Maumere regions). This indicates that Western nations have influenced the regional music in the central and eastern parts of Indonesia. However, not all regional music in those areas has been influenced by Western music.

### **Methodology**

This study adapted the research and development (R&D) model proposed by Richey and Klein (2014). It incorporates qualitative research as a preliminary stage to gather valid material for subsequent development. The research process encompasses the following steps: 1) Conducting a literature review, 2) Carrying out surveys, 3) Conducting observations, 4) Conducting interviews, and 5) Developing folk songs in video format.

The literature review was conducted to understand the characteristics of folk songs. The steps involved were as follows: 1) Identifying the titles of folk songs, 2) Selecting three songs from each region that represent the characteristics of that region, and 3) analysing the characteristics of folk songs from a particular region. Given the extensive repertoire of folk songs in Indonesia, the researcher selectively focused on those that

have flourished in Belitung Island, Java, Kalimantan, and Sulawesi. The chosen folk songs from Belitung Island represent the musical heritage of Sumatra Island, influenced by Arab culture. The Javanese folk songs, on the other hand, embody the musical traditions influenced by Hindu and Buddhist cultures. The Kalimantan folk songs exemplify a distinct category unaffected by Arab, Hindu, Buddhist, or Western influences. Lastly, the folk songs from Sulawesi showcase the impact of Western culture on the region's musical expressions. Based on this literature review, the researcher selected 21 songs that represent specific regions.

Next, the researchers conducted surveys in these four regions to understand the cultures that have developed in those areas. Subsequently, direct observations were made during performances of folk songs as well as through the utilization of videos and CDs. Interviews were conducted with songwriters, musicians, and local residents. The development of folk songs involved arranging and strengthening the style and appeal of the songs. The subsequent step entailed the process of sound and video recording. Sound recording was carried out utilizing two distinct methods: 1) Capturing live recordings and 2) Conducting studio audio recordings. In parallel, outdoor video recordings were conducted at carefully chosen locations that held a close association with the songs being documented. To guarantee optimal outcomes, the recording equipment employed for both audio and video recordings adhered to professional standards, ensuring the production of high-quality results that accurately captured the essence and authenticity of the folk songs and their respective settings.

## **Findings**

Indonesia consists of 34 provinces, each of which has its own folk songs. However, there are also many folk songs that are shared among several provinces. For example, children's songs like "Jamuran," "Jaranan," "Padhang Mbulan," and "Cublak-Cublak Suweng" are considered folk songs in Central Java, Yogyakarta, and East Java.

Belitung Island is not a large island located in the eastern part of Indonesia, surrounded by other smaller islands. On this island, there are artists who create folk songs specific to Belitung. Some notable places on the island include Pulau Lengkuas, Umak, and Bejaring. The musical scale used in these songs generally follows a minor scale. Common musical instruments found in the region include the dambus and rebana. The dambus instrument, known as the Gambus outside Belitung, is similar to the Arabian Lute. According to Touma (1987), the Arabian Lute is one of the original Arab musical instruments and signifies the influence of Arab culture in a region. Meanwhile, Madjid (2013) states that Arab-Malay culture cannot be separated from Islam. This statement is supported by various field data, such as traditional clothing worn by the people of Belitung. Although not in the form of a long robe (gamis), traditional women's clothing in Belitung covers the head to the feet. In the past, Belitung was part of the Hindu kingdom of Sriwijaya in Palembang, and its population also included people of Chinese descent. Therefore, despite wearing head coverings, the accessories and adornments in traditional Belitung clothing reflect the cultural

influences of the Sriwijaya kingdom.

Kalimantan was once a centre of civilization, and it is believed that Kutai is the oldest kingdom in Indonesia. Based on observations of the symbols representing the Dayak ethnic group in Kalimantan, their traditional attire differs from other regions. One characteristic of Dayak traditional clothing is the abundance of beads forming unique Dayak symbols. In terms of music, it generally has its own characteristics, including rhythmic patterns that depict the inland areas and the use of chordophone musical instruments. An interesting finding from the research is that the traditional clothing worn by the Dayak people bears a striking resemblance to the traditional clothing of Taiwan. Based on an interview with Prof. Shei-Chau Wang, it was found that there is indeed a connection between the ancestors of Taiwan and Kalimantan.

Through an analysis of Dayak folk songs and the accompanying accessories during Dayak performances, no similarities were found between Dayak folk songs and the cultures of the foreign nations that have come to Indonesia. Some examples of Dayak folk songs include "Paris Berantai" and "Ampar-Ampar Pisang."

Due to the proximity of Kalimantan to Belitung Island, which is influenced by Arab culture, cultural transformations between Belitung and Kalimantan have certainly taken place. The research results indicate that there are certain types of music in Belitung and Kalimantan that share similarities. One of them is the art form called Madihin in Kalimantan, which bears similarities in Sepen. The difference is Sepen. Just like many Belitung songs that have Arabic characteristics, Madihin shares similar traits.

In Java, the renowned traditional music is Gamelan. The musical scale used is pentatonic. There are two types of tuning systems, namely pelog and slendro. Some opinions suggest that Slendro originates from the word "Syailendra," which was one of the dynasties during the era of Ancient Mataram from the 8th to the 10th century. During that time, there were two ruling dynasties, namely Syailendra and Sanjaya. Soekmono (1973) states that the Syailendra Dynasty ruled over the southern part of Central Java. This is marked by the presence of Buddhist temples in the southern region, such as Borobudur Temple. Meanwhile, the Sanjaya Dynasty ruled over the northern part of Central Java, which had a Hindu character. This is evidenced by the abundance of Lingga and Yoni, which are symbols of Hinduism, in the northern part of Central Java.

Musical traditions in Java that utilize the pelog and slendro scales are indeed evidence of the influence of Hinduism and Buddhism on Javanese folk songs. One example of a Javanese folk song influenced by Hinduism is "Kembang Melati," which depicts worship in a temple (Pura). The song "Kembang Melati" can be accessed here: [https://www.youtube.com/watch?v=ZNZ\\_2Z\\_Y5qI](https://www.youtube.com/watch?v=ZNZ_2Z_Y5qI).

The arrival of Hinduism in Java, followed by the conversion of kings to Islam, had an impact on the music that developed during that time. Many folk songs were composed by Islamic rulers. For example, "Santi Swara" composed by Pakubuwono X. The song can be accessed here: <https://www.youtube.com/watch?v=h3E387ig2gE&t=13s>.

In the central and eastern regions of Indonesia, folk songs are heavily influenced

by Western music. This is due to the expansion of Western nations such as the Portuguese and Dutch in those areas. In fact, based on the researcher's observations during visits and stays in the Netherlands, many people from the central part of Indonesia, including Manado, live in the Netherlands. Based on interviews with native Manadonese people living in the Netherlands, the researcher received the impression that Manado is considered the "golden child" of the Dutch. Based on the researcher's observations, there are many Dutch legacies in the Manado region compared to other regions in Indonesia. This indicates that the Dutch had a strong influence in the central part of Indonesia. The missionary activities of Dutch Christians also influenced the central and western parts of Indonesia. This seems to have also influenced the folk songs in the central and western regions, which generally have Western musical characteristics, as evidenced by the vocal group arrangements.

The ancestors of the Indonesian people were highly adept at passing down art and values through customs, including folk songs. Unfortunately, the popularity of folk songs in Indonesia lasted only until the 1980s. During that time, children were familiar with folk songs. However, the onslaught of modern culture has led to the near extinction of folk songs (Hartiningih, 2015). This is evidenced by the decrease in the number of known folk songs among the population. In the 1930s, Hans Overbeck stated that there were 690 Javanese children's songs, but by 2015, only 152 remained (Wang, 2015). Six years later, only 40% of those 152 songs were recognized (Wang, 2021).

The phenomenon has prompted researchers to develop folk songs in the form of music videos to capture the attention of the younger generation. The development involves modernizing the arrangements while preserving the essence of traditional regional music. Previously, folk songs were limited to traditional musical instruments, but now they are being developed with orchestras and virtual musical instruments to align with the current times. The resulting arrangements are performed by musicians, and local singers are prioritized to sing the lyrics in the appropriate dialect. The researchers have successfully developed folk song videos. Here are some representative examples:

1. "Pulau Lengkuas" from Belitung, which demonstrates the influence of Arab culture on Sumatran folk songs.  
<https://www.youtube.com/watch?v=UAF6BeXwRWs&list=RDMM&index=1>
2. "Kibar Benjor" from Malang, East Java, representing the Hindu influence.  
[https://www.youtube.com/watch?v=R7MDbsjnZ\\_Q&list=RDMM&index=2](https://www.youtube.com/watch?v=R7MDbsjnZ_Q&list=RDMM&index=2)
3. "Luk Luk Lumbu," a folk song from Banyuwangi, East Java, with elements of Chinese culture. <https://www.youtube.com/watch?v=7TmX1D06KW8>
4. "Santiswara," initially composed by Pakubuwono X, reflecting the influence of Islam in Javanese folk songs. The song has been further developed by the younger generation, represented by Anarbuka Kuku.  
<https://www.youtube.com/watch?v=h3E387ig2gE>
5. "O Inani Keke" from Sulawesi, influenced by Western music.

<https://www.youtube.com/watch?v=VL3vTMAjpnA>

6. "Paris Berantai," a folk song from South Kalimantan, showcasing the authentic Dayak culture of Indonesia. <https://www.youtube.com/watch?v=tZgMcR4gtUc>

## Conclusion

Folk songs are a reflection of the aesthetic of the local community where the folk songs originate and develop. As social beings, a community interacts with other communities. Indonesia, located at the crossroads of international trade between nations, has been a stopping point for various nations and even a place of residence for foreign peoples. The presence of these foreign nations can be seen in the characteristic traces reflected in the folk songs that grow and develop in each region. The island of Belitung, located in southern Sumatra, is influenced by Arab culture, particularly Islam. This is evident in the folk songs, which often have a minor tonality accompanied by instruments like the Arabian Lute. Similarly, the traditional attire covers the hair and the entire body. Java Island was initially dominated by Hindu and Buddhist influences, as evidenced by the use of the slendro pentatonic scale in the music, believed to have been developed during the Hindu Syailendra dynasty. Moreover, there are depictions of musical instruments found in Buddhist temples like Borobudur, scattered across the island of Java. In contrast, the western region of Indonesia, particularly the central and eastern parts, including Sulawesi, is greatly influenced by Western music. This can be understood due to the strong interest of the Portuguese and the Dutch in these areas, leading to the presence of their missionaries. As for Kalimantan, which is also part of the central region of Indonesia, its folk songs are not significantly influenced by foreign cultures.

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# The Effects of the Internet + Instrument Teaching Model in the University National Musical Instrument Teaching Research

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## Abstract

Science and technology are the core forces that promote the progress of education. With the progress of science and technology, as well as the development of the Internet, "Internet + teaching" as a new teaching model began to be popular in various disciplines in colleges and universities. With the fading influence of COVID-19, the teaching model of universities has shifted from online to online + offline mixed teaching model, and Internet + teaching has become the mainstream teaching model of modern universities. As an important part of college teaching, the music discipline needs to keep pace with the times and constantly update and perfect its teaching methods. As an important part of music teaching in colleges and universities, the teaching of national musical instruments has always adopted the traditional teaching model because of its particularity of teachers' performance and students' imitation learning, but the teaching model has not been updated for a long time, has been unable to keep up with the development of The Times. Therefore, the purpose of this study is to develop the Internet + musical instrument teaching model used in the teaching of ethnic musical instruments in colleges and universities, to help the teaching of ethnic musical instruments in colleges and universities keep pace with the times and develop more effectively. This study is a quantitative study, and the research method adopts the quasi-experimental design method of the quantitative method. The samples were taken from 32 freshmen majoring in ethnic musical instruments from the school of music at B university. Before the experiment, the students were tested for their scores. According to their scores, the students were evenly divided into an experimental group and a control group. There were 8+8 students in the test group and 8+8 students in the control group. The experimental group was taught using the Internet + musical instrument teaching model, while the control group was taught using a traditional model, and the performance test was carried out after one semester. The experimental results show that the use of the Internet + instrument teaching models is beneficial for improving teachers' instrumental music teaching effects and students' musical performances.

*Keywords:* internet + instrument teaching model, university, national musical instrument.

## Introduction

As society and technology continue to evolve, there has been a growing emphasis on student-centered education and the development of new teaching models to support this approach (Lian & Ru, 2022). In the past, traditional teaching model were often focused on the teacher as the central figure, but there has been a shift towards approaches that prioritize the needs and interests of students.

This shift has been fuelled by advances in science and technology, which have created new opportunities for personalized learning and interactive engagement in the classroom (Yang & Wang ,2023). To fully take advantage of these opportunities, it is essential for



educators to update their teaching models to reflect the changing landscape of education and to ensure that students can thrive in today's rapidly evolving world.

As an important component of the Chinese university education system, National Musical Instrument courses provide students with opportunities to develop their musical abilities and creativity, as well as enhance their cultural and artistic awareness (Di, 2022). However, traditional teaching models used in National Musical Instrument classes often center on the teacher, emphasizing lectures and demonstrations, which may not effectively engage today's students (Xueting, 2022). Due to the uniqueness of music courses, teachers have rarely improved traditional teaching models.

This study aims to explore the application and effectiveness of the Internet + Instrument Teaching Model in Chinese university National Musical Instrument education. The results of this study can provide information for music educators to improve students' music learning outcomes through innovative teaching models.

## **Literature Review**

### ***Internet+***

Colloquially known as "Internet +", this term refers to the deep integration of information and communication technology and Internet platforms with traditional industries, creating a new development ecosystem rather than simply combining the two (Amugulang, 2023). It represents a practical result of Internet thinking that promotes continuous evolution of economic forms, drives social and economic entities' vitality, and provides a broad network platform for reform, innovation, and development (Zeng & Sutummawong, 2023). "Internet +" is a new social form that optimizes and integrates the Internet in the allocation of social resources, deeply integrating the Internet's innovation achievements into economic and social fields, enhancing innovation and productivity across society, and forming a broader form of economic development with the Internet as the infrastructure and realization tool (Chen et al., 2018).

As the Internet continues to penetrate our lives, it is gradually changing the field of education (Wang & Du, 2022). In traditional education, schools are the main source of knowledge, and people have relatively few channels to acquire knowledge. However, with the continuous development of "Internet + education," more channels and ways of spreading knowledge have emerged, and people's way of receiving education has undergone tremendous changes (Xu & Jia, 2022). As "Internet + education" deepens and evolves, the school's monopoly on knowledge transmission is gradually breaking down, leading to education transitioning from closed to open. In the future, people will receive education not only on-campus but also on the Internet platform. Educational resources will be shared and

disseminated on the Internet, creating a positive trend of mutual complementation and expansion between real-life learning and online teaching (Mokliuk et al., 2022).

### *Internet + Instrument Teaching Model*

Based on literature research, it has been found that the Internet+ teaching model is a major trend in the future development of music education in universities. Therefore, it is essential to design an "Internet+ instrument" teaching model. On the Internet+ teaching model, teachers guide students to independent learning through various teaching designs (Yang, 2022). Particularly in the online learning part, teachers use the advantages of "online" teaching to clearly define the goals of the teaching task. Students utilize online teaching resources for self-directed learning, forming their own self-learning system based on their abilities and learning progress. Through interactive feedback between "online" and "offline" learning, active interaction with teachers can be achieved. In this process, students have more opportunities to create and reflect on their knowledge processing, cultivate their learning initiative (Lei, 2022).

Against this background, establishing a new model for national instrument education under the "Internet+" paradigm and enhancing the quality of education in universities are important issues facing music education.

### **Internet + Instrument Teaching Model**

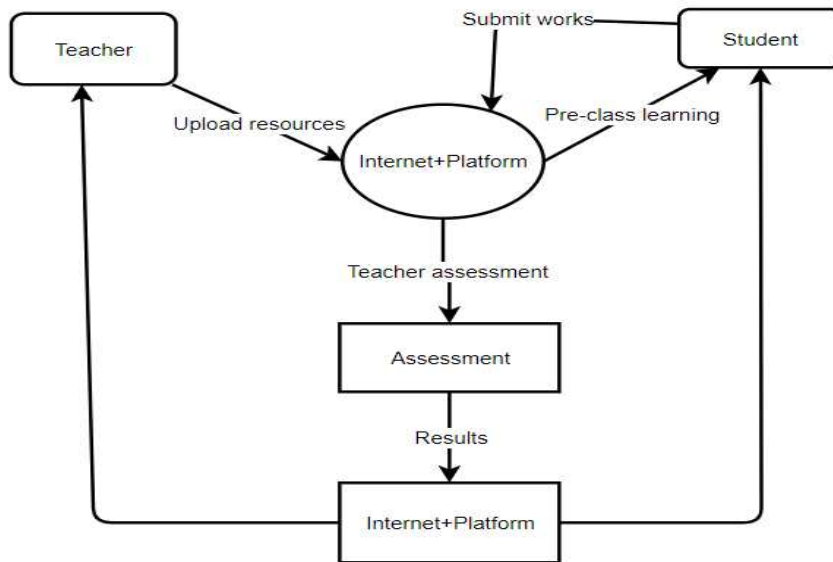
Designing an Internet + Instrument Teaching Model involves four main steps:

Step 1: Collecting online video resources of instrumental music performance techniques, expert recordings, written materials, patterns, and images related to learning instrumental music performance techniques.

Step 2: Processing and categorizing resources using information technology tools, such as editing software and image processors, based on the teaching progress of instructors and the learning situation of students.

Step 3: Analysing teaching content, implementing the expected teaching outcomes, and integrating resources such as videos and images of playing techniques.

Step 4: Creating a web page that compiles the required classification, visualization, and knowledge points of playing techniques for intuitive and organized access.



**Figure 1.** Internet + Instrument Teaching Model process

## Methods

This study is a quantitative study, using a quasi-experimental design for data collection.

### *Sample*

This study conducted an experiment at B University in Shandong Province, China, with a sample of 32 Freshman majoring in Ethnic Instruments. Prior to the experiment, the musical proficiency of the 32 students was tested, and based on the test scores, the students were divided into a control group of 8+8 and an experimental group of 8+8.

### *Pre-Test*

Prior to the experiment, all participants from junior high school will take an instrumental music ability test to assess their current level of musical ability.

Testing Procedure: Students will perform on their instruments and will be scored by experts in the relevant field.

These scores will be used to group participants and compare their music scores before and after the experiment.

### *Control and Experimental Assignment*

Participants will be evenly assigned to control or experimental groups based on their test scores.

### *Teaching Intervention*

The control group will receive traditional music instruction, while the experimental group will use Internet + instrumental music teaching model. Both groups will be taught by the same teacher, receive the same amount of instruction time (90 minutes per class), and cover the same course content.

### *Post-Test*

After one semester, all participants will take the same instrumental music test to evaluate their music scores.

### *Testing Procedure*

Students will perform on their instruments and will be scored by experts in the relevant field.

### **Result**

Through analysis of the instrument scores of the control group, it can be found that in Control Group 1, the average score in the pre-test was 71.30 with a standard deviation of 7.81. The average score in the post-test was 72.38 with a standard deviation of 8.42. In Control Group 2, the average score in the pre-test was 70.85 with a standard deviation of 6.84. The average score in the post-test was 72.24 with a standard deviation of 8.12. In Experimental Group 1, the average score in the pre-test was 71.15 with a standard deviation of 7.65. The average score in the post-test was 77.65 with a standard deviation of 7.42. In Experimental Group 2, the average score in the pre-test was 71.05 with a standard deviation of 6.93. The average score in the post-test was 76.55 with a standard deviation of 7.35. It can be concluded that, at a significance level of 0.01, there was a significant difference in performance between the experimental group before and after the test. By comparing the changes in the instrument scores of the experimental group and the control group students, it can be found that the application of the internet + national instrumental music teaching model can improve students' instrument learning effectiveness.

**Table 1.** Control group and experimental group performance

Items	Paired (M±SD)		Mean difference (Paired1-Paired2)	t	p
	pre-test	post-test			
Control group 1	71.30±7.81	72.38±8.42	-1.08	-2.476	0.024*

Paired t test					
Items	Paired (M±SD)		Mean difference (Paired1-Paired2)	t	p
	pre-test	post-test			
Control group 2	70.85±6.84	72.24±8.12	-1.39	-2.679	0.015*
Experimental group 1	71.15±7.65	77.65±7.42	-6.50	-12.476	0.000**
Experimental group 2	71.05±6.93	76.55±7.35	-5.50	-12.679	0.000**

\* p<0.05 \*\* p<0.01

## Discussion

The present study designed an Internet + Instrument Teaching Model and demonstrated through experiments that this model is beneficial for improving the effectiveness of national instrumental music teaching for university teachers and the progress of students' musical performance. This is consistent with Wang (2022)'s view that internet + teaching models can effectively motivate students' subjective initiative, enhance their learning capabilities, cultivate independent thinking skills, enable students to identify problems through observation, analyse problems through thinking, and solve problems through practice, helping them to gain a deeper understanding of their chosen field of study, discover patterns and cultivate aesthetic education awareness.

The limitation of this study is that it was conducted only at B University with a short research period, which has limited its generalizability. Therefore, it is recommended that future researchers conduct studies in broader fields and for longer periods of time to address these limitations and further validate the effectiveness of the internet + instrumental music teaching model.

## Conclusion

This study designed an Internet + Instrumental music teaching model and applied it to the teaching of university national instrumental music courses, demonstrating that the application of the Internet + Instrumental music teaching model can improve the learning effectiveness of university students in ethnic instrumental music. This provides valuable experience for the future application of Internet + teaching models in the field of music.

## **Ethical approval**

Conducting research requires not only expertise and diligence, but also honesty and integrity. This is done to recognize and protect the rights of human subjects. For research to be ethical, the right to self-determination, anonymity, confidentiality, and informed consent will be observed. The research has been conducted with the oral permission of the staff and students at B university. The participants were provided with informed consent prior to completing the questionnaire and participating in the experiment. Helmchen (2022) defines informed consent as an agreement whereby a potential subject voluntarily participates in a study. Subjects are informed of their right to voluntarily agree or decline to participate and withdraw from participation at any time without penalty. Subjects are informed of the purpose of the study, the procedures used to collect the data, and are assured that there are no potential risks or costs.

## **Competing interests**

The authors declare no competing interests.

## **Data availability statement**

The data that support the findings of this study are available on request from the corresponding author, upon reasonable request.

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# Music Education and Social Inclusion: Resolving the Dichotomy between Aesthetics and Ethics

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## Abstract

Previous research has shown that music universals are not derived from either ethnomusicology or music psychology. Existing music education is far from the principles of universal design. Many junior college students in childcare training programs have no experience in finding sounds and creating music freely on their own. Children with intellectual disabilities are a minority in regular music classes; however, they can lead junior high school students in creative physicality-based classes. In public music education, students should not be assessed individually but assessed as a group, since their achievement is viewed as being constructed through collaborative music practice. Thus, this study examines three research questions: 1) How should we develop public music education programs for kindergarten, nursery, elementary, junior high and special need schools? 2) How should we assess learning in public music education? 3) What kind of music education is needed to resolve the dichotomy between aesthetics and ethics? Ethnography of classes based on R.M. Schafer's Sound Education was adopted as the methodology in the childcare training junior college, elementary, junior high and special needs schools. A philosophical study was also conducted for research questions 2) and 3). The results indicated that listening to environmental sounds brought awareness to sounds, to which junior college students had been indifferent. The findings also showed that interaction was generated in joint classes of elementary, junior high and special need schools, in which diverse children learned from one another, and creative learning was started with sound. Our philosophical study showed that music classes should not be designed according to a previously determined line. The value of "music" has been found to be biased toward works by professional composers (e.g., from A. G. Baumgarten in the 18th century to N. Goodman in the 20th century). Thus, music created by children has been totally disregarded. This paper attempts to contribute to this discourse.

## Introduction

Researchers in the 20<sup>th</sup> century, such as Blacking, Harwood, McAllester and Nettle, have shown that music universals are not derived from ethnomusicology or music psychology. (Imada, 2020) However, music education for Japanese children is still based on European tonal music and its supporting logos. For Pythagoras, even numbers were already predicates: 1 for "the smallest unit," 2 for "the thing opposed," and 3 for "the end" (Walker, 1990). It is not clear whether he really plucked the strings or breathed into the perforated tube to produce the sound, but the sound was determined to be 1:2 (one octave) and 2:3 (perfect fifth degree), a "harmonic" sound by mathematical analysis. The original sound experience has already disappeared somewhere in the universe, and only the numbers written on paper remain as



physical evidence, or predicates. This physical evidence, the logos, therefore, creates another "world" valued by logic, according to Sontag (1990), for example. While Hanslick (1957) supported absolute music, saying that the beauty of a musical work resides only in the form of sound and that emotion is only a by-product, the camp of programme music, which seems to be in a pendulum relationship with his position, says that music is nothing but the mimesis (imitation) of emotion, is also an air that resounds with logos. (In fact, when we compare the works of Liszt and Brahms, the sound does not tell us that this is programme music and that is absolute music.) Music education has also been a necessity for healthy leisure time since ancient Greece, and should be taught through mathematical proportion (Walker, 2007). Plato's Theory of forms and Aristotle's Nicomachean Ethics have an explanatory style of reflecting on logos, or events, by dividing them into various concepts. Plato, who associated music with mathematics, also denies the existence of music and musicians as entertainment in his *Republic*. This domination of music by the Logos continued until John Locke in the 17th century.

### **The philosophical study of music and language**

Canadian composer R. M. Schafer (1977) believed that human beings are a long way away from the prehistoric period in which the two miracle births of language and music occurred. He asked himself how they happened: It would be hasty to attribute the origins of language solely to the imitation of natural soundscapes. Schafer (1977, p. 40) writes, "But that the tongue danced and still continues to dance soundscape, there can be no doubt. Poets and musicians have kept the memory alive, even if modern man had acquiesced into bespectacled muttering." Plato argued that even a wicked monarch could, through the power of art, make his spirit reach noble moral and ethical ideals. This logocentric argument in his dialogues had a profound influence on subsequent Western intellectualism, especially the "actuality" of music: Western classical music could not exist without the baptism of language. Schafer dissolves this hierarchy of language and music through his idea of the soundscape. For Schafer, primordial language and music arose simultaneously; hence, the Platonic supremacy of logos disappears. In other words, music passes through the web of language, as Derrida (1978) puts it. If only one mesh exists, it is a soundscape of nature, and musicians and poets today, by listening to the soundscape and simply practicing "the dance of the tongue," as Schafer sees, need no longer be concerned with Plato's ideas or worry about being expelled from his Republic.

The concept of aesthetics as a predicate of music was proposed in the 18th century by Alexander Baumgarten (1685/1750) in his *Aesthetica* of 1750. After the industrial and civil revolutions, the sponsorship of art shifted from royalty and the aristocracy to the emerging

bourgeoisie, and independent musicians such as Beethoven needed new logos and predicates to survive in the market economy. From Kant's "transcendental aesthetics," through Schopenhauer, Schelling, and Hegel, to Carl Dahlhaus and Nelson Goodman in the 20th century, the logos has always placed value on sublime works in the hands of great composers, that is, fixed écriture. Cook (1990) states:

But for the theorists who worked in the shadow of Nelson Goodman and his *Languages of Arts*, such as Benjamin Boretz, there could be no doubt about this: the score defines the musical work, and therefore what happens in performance is simply that the formal structures of their acoustic realization. That is to say, the sounds are logically quite distinct from the music. (p.231)

In contrast, Ikeda (1996) considers logos X-rays that allow us to observe through phenomena. In other words, if "fact," which has no room for arbitrariness such as negation, affirmation, or belief, is logos, then logos is not content, predicate, etc., but form, or music. Sound has magic, and thus invokes good deities and exterminates evil ones. This, Schafer (Wakao, 1990) points out, is not the manner of Pythagoras or Western music, which has designated music as physical and analytical. Music educators should gently and indirectly facilitate children's contact with the sound environment and the creation of music through their own bodies without assuming an audience or using expensive musical instruments but simply being there when they find themselves there. The logos camp, from Kant and Schelling to Goodman in the 20th century, "valued" professional composers' écriture as "works of art" and neglected acoustics. Naturally, creative music-making by children, except prodigies, was not in their vision. With these ethics and aesthetics in abeyance, Chiba and Koeda's practice presents an alternative music for both children and their teachers.

### **From listening to environmental sounds to performing graphic scores**

Shuhei Chiba gave the following two-hour class to students at a childcare training junior college in Aomori, Japan, where he worked:

1st hour: sound walk, activity to find favorite sounds, and creation of a graphic score.

2nd hour: group performance of graphic music

Afterwards, two students were interviewed regarding (1) their own musical and piano experiences, (2) what they noticed during the sound walk, (3) what they noticed during the creation of graphic scores, (4) what they noticed during the performance of graphic scores, and (5) whether they practiced the activity with their children.

The following responses were obtained for each question:

Question (1)

Students A and B started playing the piano after entering junior college. They worried about not being able to read music or play with both hands when they started the piano. When they are in day-care centers and kindergartens, they are sometimes asked to play the piano, but they avoid it if possible.

Question (2)

Student A: "I could hear sounds that I am not usually aware of. I listened with the intention of listening."

Student B: "I often listen to the sounds of nature because I don't wear earphones when I go out. The class seemed like an extension of the usual, but I enjoyed it."

Question (3)

Students A, B: We have no experience creating graphic scores in elementary, junior high, and high school.

Student A: I worked hard and enjoyed creating graphic scores.

Student B: Creating graphic scores was difficult because I didn't know how to express myself.

Question (4)

Students A, B: We thought other students' performances were beautiful.

Student A: I thought they were good at using their instruments, and they used the same instruments but played them differently from my group.

Student B: I noticed that the combination of instruments changed significantly, even though they were all chosen from the same instruments.

Question (5)

Students A, B: We would like our child to play this activity.

Student A: I thought it was a very good activity to listen to the sounds of nature and express the sounds ourselves.

Student B: I enjoyed myself because I discovered new things when I went to nature.

The above interviews revealed the following findings:

- 1) Beginner piano students are anxious about solfege, technique, and mentality, and wish to avoid performing in front of others.
- 2) Listening to environmental sounds brings to them an awareness of sound that they had been indifferent to.
- 3) Many students tend to have no experience with graphic notation.
- 4) Beginner piano students feel constrained to play the piano according to the score; conversely, they feel that there is no problem as long as they just play the notes according to

the score.

5) For them, it was less difficult to play graphic music because there were no rules, as with piano playing. Rather, they had to think and express themselves because there were no rules, which was a factor in the difficulty.

6) By observing other groups' performances, they were able to discover the creativity of music through their interactions with others, such as noticing different ways of playing the same instrument compared with their own group, learning that different combinations of instruments have different sounds, and noticing the merits of other groups' performances. They discovered the creativity of music through their interactions with others.

7) They intuitively felt that they would like to practice this activity with children in the future as childcare providers.

### **Sound education at elementary, junior high, and special needs school**

In 2017, the Faculty of Education at Hirosaki University, the elementary and junior high schools attached to the Faculty of Education, and the attached special-needs school began exploring music education practices using ICT devices, taking the opportunity of the new coronavirus pandemic and the GIGA school concept to continue joint research in music education. The following are practices A and B for 77 students in 2021 (26 in the second grade of elementary school, 33 in the third year of junior high school, and 18 of the affiliated special needs school in the junior high school).

#### ***Practice A: (1) Exchange through "sound business cards"***

(1) Discover sounds through sound walks around each school. (2) Create QR codes that record favorite sounds using applications. (3) Create and exchange of "sound business cards" between schools, using QR codes to write one's name and favorite sound, etc. (4) Play and listen to the QR codes of the "sound business cards" at each school.

#### ***Practice B: Exchange through "sound collage"***

(1) Collect "water sounds," "footsteps," and "favorite sounds" using applications at each school and create QR code label stickers with the recorded sounds. (2) Exchange label stickers printed with each QR code in the gymnasium of the attached elementary school. (3) Have mixed groups of elementary, junior high, and special needs students paste QR codes on the walls and floor of the gymnasium (done while playing and checking sounds). (4) Improvising by playing QR codes in groups and as a whole.

A descriptive questionnaire was sent to participating students after the event, who made the following comments:

Elementary school student A: When everyone played different notes, it was like playing, and the beautiful sounds became like a melody. Sound is beautiful.

Special needs student A: I enjoyed looking for interesting and beautiful sounds. I learned a lot from listening to people in elementary school and at school, and from searching for sounds. I enjoyed my class today I would like to play with everyone again.

Junior High School Student A: When I listened carefully to various sounds before this class and during the preparation stage, I realized that there were many sounds in this world. I am sure I will encounter various sounds in my life, but I think that I would like to live my life by being exposed to them.

Junior High School Student B: Until now, I have not thought deeply about sounds. However, this study allowed me to think about sound face to face. It was interesting to learn that different people who recorded sounds could make differences even with similar sounds.

Koeda noted comments such as an increased awareness of the need to listen carefully to sounds in daily life and an awareness of individual differences in sound preferences and approaches to materials. He concluded that the music department had learned enough from activities in which diverse children learned from each other, using sounds as a starting point for interaction (Koeda et al., 2021).

### **Evaluation in public music education: Considering the potential of documentation**

Imada et al. (2021) proposed that, in public music education, if knowledge is constructed through communal practice, evaluation should not be reduced to the evaluation of individual competence. In the cooperative practice of music, children's evaluation as a value judgment is central. How then is it possible for the teacher to "evaluate learning" by participating in the practice? We examined this question starting from Reggio Emilia's pedagogical documentation.

In Chiba and Koeda's activities, learners became aware of the existence of sounds to which they were usually indifferent, discovered different techniques and combinations of sounds from their own, or noticed differences in sound preferences and approaches. These insights might have been gained by working interactively with Heterogenous Others on sound environments. These learning characteristics hold two implications on the documentation function of teacher evaluation.

- (1) Evaluation as an assignment of value to the learning context and experience.
- (2) Reflection and change that challenges dominant discourses for teachers.

To clarify the evaluation implications of documentation, it is necessary to focus on the “pedagogy of listening,” a metaphor that characterizes Reggio Emili’s teaching; Rinaldi (2021) states:

For adults and children alike, understanding means being able to develop an interpretive “theory,” a narration that gives meaning to events and objects of the world....Expressing our theories to others makes it possible to transform a world not intrinsically ours into something shared....Here, then, is the reason why any theorisation...needs to be expressed, to be communicated, and thus to be listened to, in order to exist. (p. 38)

As Asai (2019a, p. 91) points out, Rinaldi’s “listening” implies listening to the world, and creating documentation is a way of “making visible” the child’s “listening” to his or her surroundings. Creating documentation is a way to “visualize the listening” of a child who is keenly attuned to his or her surroundings, allowing teachers to understand their own evaluation criteria. Rinaldi (2011) states:

That [*making listening visible*] means that you are giving value or evaluating this experience as meaningful for the children’s learning processes and for your own learning processes as well.... in producing the documentation, you make the element of value, as well as the indicators you have applied, visible and sharable. (p. 241)

In this way, teachers are able to self-reflect. Documentation makes the values held by educators and the dominant discourses that define their practice visible and opens educators up to dialogue with others—fellow teachers, children, parents, and the community—thereby making education a democratic activity, encouraging teachers’ self-reflection, and opening up the possibility of breaking down the dominant language (Asai 2019b: 14).

Immediately referring to these functions of documentation, the actual evaluation by elementary school teachers of the activity reported by Koeda can be analyzed as follows: One of the goals of this activity is to listen to various sounds around us in terms of their height, length, timbre, intensity, and other characteristics, and to express them in sound in an improvisational way while sensing the goodness and interest created by their function. Accordingly, the teachers asked the children in the post-activity questionnaire, where did you put the sound by making use of its characteristics? In the post-activity questionnaire, the

teachers evaluated how the children related the characteristics of the sounds (height, length, timbre, intensity, and repetition) to their location. The idea of relating what they heard to what they felt and to something other than sound itself defines the way of listening to sound (the way music should be). For the purpose of this activity, it is not necessary to be limited to this listening method. By carefully documenting children's relationships with sound and opening this to dialogue with children and colleagues, it may be possible to relativize and reconstruct teachers' conscious and unconscious views of music. Based on the above findings, it can be said that the problem with music education to date is that the value instructors placed on music was set as a teaching goal prior to practice, and the teacher evaluated whether the children internalized it. Even if the goals are aesthetic or ethical, this does not mean that the reality of children's learning, the meaning children give to sound and music, has been truly evaluated. Underlying both our philosophy of public music education and our philosophy of educational documentation is trust in the heterogeneity of the other and respect for the relationship of listening to one another's thoughts. The basis for this "striving to listen to the voice of the other while remaining attuned to his or her position and experience as the Other, an ethic that never sees the other as the same as oneself" is to be found in what Levinas calls "the ethics of encounter" (Dahlberg & Moss, 2021, p. xxvi). From this, we can say that if only one thing must be posited prior to practice, it is the ethics of openness to the voice of the other. The teacher is required to value the music created by the children and its context by documenting it as educational documentation and to continually reconstruct their own standards of value by sharing them and dialoguing with the fellow teachers and the children on the question, "What is music"?

## **Final thoughts**

At this point, we return to the three research questions. For the first question, we believe that Sound Education by Chiba and Koeda is appropriate. Regarding the second question, Tsukahara, in the section of Evaluation in Public Music Education, clearly clarified the significance of documentation. For the third question, as Imada pointed out in the previous section, aesthetics in Europe has been based on Plato and Aristotle's ethics, which were constructed using logos. Sontag (1990) points out that logos tamed the transparency of art as primordial magic through the theory of imitation, which divided art into form and content. Ikeda (1996), conversely, defines logos as "fact" with no room for arbitrariness, such as negation, affirmation, or belief. Applying Ikeda's argument, logos is not content or predicate, but a form or original music. When Western logos is removed and changed from inside to outside and hung upside down from the floor to the ceiling, perhaps music by children that no one has ever heard before will begin to resonate. Only then will the dichotomy between

aesthetics and ethics be resolved by children.

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# Research on Online Dissemination Strategies of Traditional Music from the Perspective of Empathy

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## Abstract

Music dissemination, as an essential attribute for the generation and survival of music art, is inseparable from all aspects of music. This process may take place in the families, schools and even the whole society. Traditional music is the inheritance of a national culture. However, with the development of industrialization and the progress of digitalization, many traditional music types have been greatly affected, which led to serious problems, such as shrinking living space and the break of inheritor generations. In order to inherit traditional music better, we should choose dissemination ways of getting to the heart and touching emotions of audiences. As a result, dissemination should not be underestimated in the protection of traditional music because the inheritance of music will not be achieved without it. Dissemination has always been a key link to protect traditional music. There is no doubt that the Internet and new media are the most popular communication ways at present. Influenced by the pandemic era, audiences gradually shift their demands to the Internet. This brings both an opportunity and a challenge for the dissemination of traditional music. In order to enhance the quality and effect of dissemination, this paper will study the strategies of online dissemination of traditional music from the perspective of empathy, based on Lasswell's 5W mode. First of all, explore factors that can trigger "emotional contagion" of audiences. In the next part, guide the audiences "Perspective-taking". Finally, reach the level of "empathic attention" which can enhance their perception and help them have emotional interaction with traditional music. This kind of dissemination based on empathy with "emotion" as the breakthrough will have more permanent and profound influence and achieve better dissemination effect.

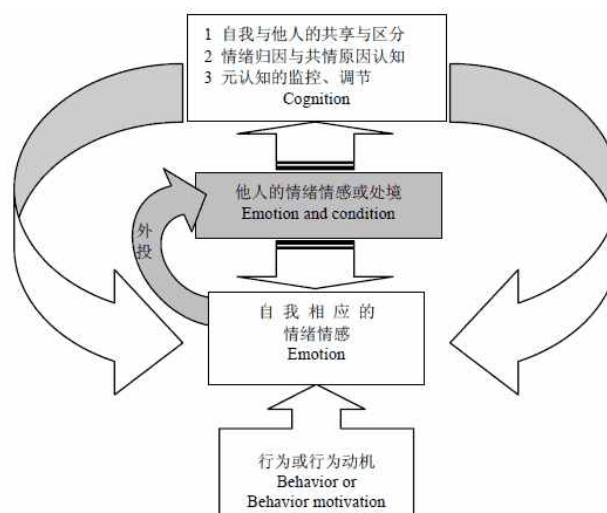
*Keywords:* empathy, online dissemination, traditional music, dissemination strategy

## Introduction

Before the popularity of the internet and new media, the most common ways of traditional music dissemination were oral instruction from inheritors, educational communication in schools and traditional media such as radio broadcasting. This kind of communication subject and communication content have strong credibility, but this kind of method of dissemination is single, and it is only spread among a small number of people. Online dissemination is the opposite. Under the general trend of network information technology, it is particularly important to use the rich online communication methods and huge audience groups to standardize the main subject and content of communication and strengthen the quality of communication. This research is focused on the perspective of Chinese traditional music communication.

Harold Lasswell, one of the four founders of communication studies, published an article “The Structure and Function of Communication in Society”, It is clearly stated that the communication process consists of five basic elements, including who, say what, to whom, in which channel and with what effect. I will analyze the current situation of traditional music online dissemination based on the 5W theory, and point out some problems, starting from the perspective of empathy, to find solutions.

Empathy, proposed by Carl Ransom Rogers, is the ability to understand another person's experience in the world. Wang et al. (2009) summarized the definitions, components, dimensions and mechanism given by previous researchers. Explain the mechanism of empathy from a dynamic perspective, jump out of the previous static perspective, propose a dynamic model of empathy (Figure 1) and explaining the process of empathy.



**Figure 1.** Dynamic Model of Empathy

As shown in the picture, The generation of empathy is a dynamic and complex process. The dynamic model contains three parts: Emotion, Cognition and Behavior. In the model, the emotions or situations of others are external factors that arouse empathy, which activate the individuals' emotional and cognitive systems. First, the same or similar emotions as others are produced, which is the first stage of empathy: emotional empathy. Subsequently, under the influence of the cognitive system, individuals combine their own knowledge reserves, values, and ways of thinking to analyze, and evaluate the actual situation of others to achieve a state of “Empathize with others and understand their situation” , the cognitive systems play a role during this stage. This is the second stage of empathy: cognitive empathy. In the end, the emotions generated by the individual will be projected to others, resulting in corresponding behaviors, thus forming a complete process of empathy. This is the third stage of empathy: empathic concern. This paper will consider strengthening the dissemination quality of

traditional music based on the dynamic model of empathy mentioned above.

## **Methodology**

This study mainly uses three types of research methods: literature research, information research and interdisciplinary research.

## **Analysis of the current situation of Chinese traditional music online dissemination**

### *Communicator analysis*

At present, the main body of traditional music dissemination on various online platforms can be roughly summarized into three types. The first type is represented by inheritors and practitioners in the field, participating in program interviews and recording documentaries, which is recognized as representative, authority and influential. The second type is represented by non-profit institutions and non-governmental organizations engaged in the protection of traditional music. For example, TV stations in various provinces and cities and the official accounts of traditional music protection centers, these accounts are mainly for publicity, the update cycle is not fixed and the user stickiness is low. The third type is represented by operators and short video self-media teams that use traditional music for commercial realization. This kind of communication subject who regards interests as the primary goal will seriously affect the quality of dissemination and lead to traditional music being vulgar.

### *Content analysis*

In terms of content and form of dissemination, traditional music mainly focuses on singing and dancing performances. First of all, performative, aesthetic and educational contents are the main selection criteria, lacking characteristics such as storytelling, ideological, and cultural significance; Secondly, The uneven distribution of vitality is prominent, and the chance of homogenization of content increases, which can easily cause viewers' aesthetic fatigue. Many high-quality and niche traditional music have not yet entered the public's field of vision. Finally, some documentaries or performance clips, due to the early shooting time and blurry pictures, the audience feel that traditional music was out of touch with the times. This has formed a cognitive bias of backward and conservative in traditional music, which has a certain sense of distance and failed to arouse the emotional resonance of the audience.

### *Channel analysis*

Auditory Only (AO), this is only a single auditory sensory effect. For example, old-fashioned

radio and a digital music platforms (QQ Music, NetEase Cloud Music, Spotify, YouTube Music, Tidal). Visual Only (VO), this is only a single visual sensory effect. For example, a digital museum displaying objects related to traditional music and related official accounts (WeChat public account, Weibo official account). Audio-Visual (AV), this is the dual sensory effect of auditory and visual, such as various video clips (stage performance of traditional music, documentary, news broadcast, short video, live streaming). Some studies have shown that the audio-visual dual-channel music emotion processing efficiency is higher than that of a single auditory channel, confirming that audio-visual music performance is better than listening to music alone in terms of the effect of musical emotion transmission (Schelenz, Klasen, Reese, Regenbogen, Wolf, Kato, Y., & Mathiak, K. 2013; Jessen, S., & Kotz, S. A. 2011).

### *Audience analysis*

Most traditional music with strong regional characteristics are more popular with local people. For example, Tianjin people like to listen to crosstalk, Beijingers like to watch Peking Opera, and Cantonese like lion dance. Most audiences pay more attention to traditional music in their region. The post-90s and post-00s young audiences who have received high-quality education have requirements for the authenticity and quality of communication content, and they also prefer novel and innovative means of communication, such as the fusion and collision of traditional music and pop music. Audiences who have received formal music training will have higher requirements for the authenticity and quality of the disseminated content.

### **Result**

Judging from the subject and content of online communication, the credibility is not high. With the help of this kind of online communication carrier with entertainment nature, the performance of traditional music in its related knowledge and cultural connotation needs to be deepened. In the process of communication, there may even be excessive entertainment and catering to market demand. The phenomenon that interests are the primary goal, thus ignoring the excavation and expression of culture itself, unable to impress the audience with true cultural connotation, leading to vulgarity in communication.

From the perspective of communication audience, very few audiences can produce emotional infection. Although traditional music can enjoy the huge audience carried by online media through this form of online communication, they all face a common problem that the proportion of people who really accept it is limited to a small group of people, while most people will only pay attention to the informational content that can bring happiness without thinking.

## **Strategies for online dissemination of traditional music**

### *Construct the credibility of online dissemination of traditional music*

Dominated by the narrative of the inheritor. As an important communication subject, inheritors have specific emotional identification with traditional music, and the expression of their emotional experience are more accurate. However, for other communicators, it is just a job. When the purpose and ethics change, problems will follow. The inheritors are the protagonists of emotional transmission, with the most real experiences and the most authentic skills. Their views, ideas, depth and precision on traditional music are unmatched by ordinary communicators. Obviously, as the main body of communication, conveying the real emotional experiences to the audience is the core of grabbing the attention of the audience.

Express real stories and carry emotional connotations. Traditional music has a long history, diverse form, imbued with strong cultural characteristics and is inseparable from people's lives. It is a way of expressing people's emotions. There must be allusions, special living environments and real historical stories in its production. Be wary of innovation in the process of dissemination, not refurbishment. It is necessary to maintain the characteristics of traditional music and make moderate innovations based on reality, which can give people artistic inspiration and aesthetic enjoyment. so that the audience can truly experience the touch brought by the story.

### *Enhance emotional experience under multisensory integration*

Traditional music contains abundant emotional information (Evans & Schubert, 2008). Emotional empathy is the initial and most critical stage of empathy, which can directly affect the occurrence of the complete process of empathy (LIU, CH, WANG, YM, YU, GL, & WANG, YJ, 2009). Studies have found that multisensory have higher emotional processing efficiency than single-sensory channel (Gelder, B., & Bertelson, P. 2003; Ruffman, Sullivan & Dittrich, 2009; Kret, Roelofs, Stekelenburg & Gelde, 2013). People receive external information through multiple sensory channels. Multisensory Integration (MSI) is an important way for human beings to perceive information. It effectively integrates information from official channels of different senses such as vision, hearing, touch, taste, and smell into unified perception information. (Mc Donald, Teder-Salejärvi, W.A.,& Ward,2001; Lugo, Doti,Wittich, & Faubert, 2008). But of all the sensory channels, the ones that contain the most emotional information and have received more attention from researchers are auditory and visual. The emotional information of the visual channel mainly includes facial expressions, body movements and postures, and the auditory emotional information mainly includes acoustic features such as intonation, speed, and sound intensity. The emotional information expressed in semantics can exist in both visual and auditory channels (Banse & Scherer, 1996;

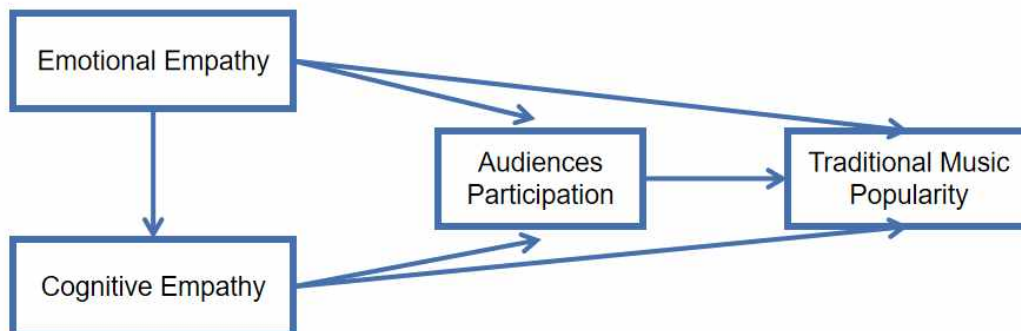
Pell, Paulmann, DaraAlasserri, & Kotz,2009; Pell & Kotz, 2011).

In the traditional concept, music is the art of sound. With the rapid development of multimedia technology and Internet technology, music has become a performing art combining audio-visual. Visual information such as facial expressions and movements in music performances interact with auditory information such as the speed, mode and melody of the music to affect the audience's emotional recognition. When the emotional information from different sensory channels is coordinated, that is, when the same emotion is expressed, the efficiency of emotional processing can be improved, making the individual's emotional response faster, more accurate and stronger, this is the advantage of multisensory integration (MSI) also known as the "Emotional Congruent Effect". (Stein, Jiang, & Stanford,2005; Stein, Stanford, Ramachandran, Perrault, & Rowland, 2009). The use of visual information in music performance and music appreciation is gradually increasing, and the multisensory integration of music is becoming more and more prominent. Adding visual information will improve the emotional conveying effect of the music, and it will be easier to make the audience emotionally infected. So, how to use visual information to maximize the the effect of music emotion conveying?

There are differences in the content presented by the visual channel. Some only present facial information, or body movements, and rarely displayed multiaspect. First of all, the emotional information expressed by visual materials should be consistent with different sensory channels, showing strong emotional characteristics. Secondly, there are differences in the emotional information and quality conveyed by visual materials with different presentation times. The longer the time, the deeper the emotional experience. Finally, visual the construction of the scene, using visual elements to purposefully create specific or realistic scenes, restore the background of traditional music, restore its vividness and richness, and make the audience more interactive, realistic and immersive. This can create emotional empathy. For example, with the development of science and technology, virtual reality (VR), augmented reality (AR), artificial intelligence AI technology and 3D modeling are gradually emerging in large numbers. Virtual reality technology combines virtual and reality to generate an interactive dynamic simulation environment, providing the immersive experience, and reproducing the real living space of traditional music, and bringing real feelings to the audience. It not only satisfies the modern needs of young people for traditional music, but also enhances the innovation of communication. This new technology of communication can break through the static display and give dynamic. There is a certain value in meeting the diverse needs of the audience, and perhaps it will boost the development of traditional music to a new level.

### *Promote the efficient interaction of emotion and cognition*

The online dissemination of traditional music, under the stimulation of multi-sensory channels, the audience has an emotional resonance, which deepens the cognition of the disseminated information under the influence of emotions, promotes the change of the audience's attitude, and produces a series of participation behaviors, such as like, Following, commenting and forwarding, and becoming a “fan” of traditional music, promotes the popularity of traditional music. (Figure2 Empathy-Participation-Popularity), in which emotional empathy can satisfy the influence on cognitive empathy, audience participation and the popularity of traditional music. There is a correlation between emotion and the popularity of traditional music, and enhancing the emotional empathy of the audience can promote the occurrence of cognitive empathy, audience behavior, and the popularity of traditional music. It shows that emotional empathy plays an important role in the occurrence of cognition, attitude, and behavior, and proves that empathy can promote the popularity of traditional music and can be used as an effective method to improve the effect of communication.



**Figure 2.** Empathy-Participation-Popularity

### **Conclusions**

Empathy expression led by the inheritor's narrative: If traditional music is disseminated online with the inheritor as the main body, it can arouse more empathy with the audience than other communicators.

The foundation of empathy with real presentation as the core: the communication content is sincere and rich, close to real life, avoiding the sense of distance with the audience, the content is mainly cultural and ideological, and grasps its spiritual connotation. The focus of dissemination has shifted from popularization and display to dissemination of spirit and emotion, which can arouse empathy from the audience.

Empathy transmission represented by multisensory integration (MSI): Stimulating

multiple sensory channels during the dissemination process has a higher emotional processing efficiency compared to single sensory channels, and it is easier to make the audience emotionally infected and cause empathy.

Promote efficient interaction between emotion and cognition: Promote the generation of emotions, cognitive construction and complete empathy, and lay the foundation for the popularity of traditional music.

Empathy needs to meet certain conditions before it can be activated, and it often occurs within a group with a high degree of identification, As the saying goes, “Birds of a feather flock together”, In addition, different audiences have different cognitive abilities, empathy, and sensibility, the dissemination of traditional music does not have to cater to the tastes of the public. It exudes its most authentic brilliance and intrinsic value, which will naturally attract audiences who truly identify with it.

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# The Application Research of TBL Teaching Method in Primary School Music Appreciation Class

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## Abstract

The curriculum reform advocates the change of the traditional teaching mode, emphasizes that all learning activities are for the learning and development of students, and encourages teachers to constantly explore new teaching modes to change the learning state of students. TBL (Team-Based Learning) teaching method is developed under the background of making students learn to learn on their own. TBL teaching method is a kind of teaching mode based on team cooperation, in which the students discuss and cooperate with each other. Use a specific sequence of individual learning, group learning, and immediate feedback to create a framework that motivates students to learn. This article mainly through the constructivism theory and the humanism theory, the system analysis TBL basic concept and the implementation process, and through the literature research method, the education experiment research method, contrast the traditional teaching mode with the teaching implementation under this mode. Take the Chinese traditional music song as the theme, lets the student contact the actual life, creates the real study situation, again by the group Cooperation Way jointly explores the music classroom. The integration of TBL teaching mode in music course can not only change the traditional teaching mode, but also make music class more open and students more autonomous. Music comes from life, teachers need to guide students to combine music education and students' life closely, and to permeate the content of social education into the vivid, flexible and colorful music activities. TBL teaching mode can deepen students' understanding of music knowledge, improve learning efficiency and enhance students' interest in learning. To reduce teachers' teaching time in class and to increase the arrangement of observation, individual guidance and group learning, the course contents and activities of self-directed and differentiated learning are designed to stimulate students' learning motivation and train their high-level thinking ability, and to draw up learning evaluation to stimulate students' learning motivation.

**Keywords:** TBL teaching method, primary school music, teaching design

## Introduction

TBL teaching method is a kind of teaching mode, which is based on group discussion, and promotes students' active learning. It is a new teaching mode which is helpful to promote the learner's team cooperation spirit, pay attention to the creativity, flexibility and practice of human beings. The teacher sets the teaching content and points in advance for students to prepare and read, and the class time is used for individual tests, group Tests and applied learning. Use a specific sequence of individual learning, group learning, and immediate feedback to create a framework that motivates students to learn. Students have a common goal, in this process can form an analysis of the problem, problem-solving ability, and ultimately to

improve the overall quality of students and the ability of teamwork.

Under the new curriculum reform, music teaching has a new goal and direction. The new curriculum reform emphasizes the change of the original traditional teaching mode and the change of students' learning state. Teachers should break the teaching mode of indoctrination, advocate teamwork, and constantly seek for a teaching mode suitable for primary school music class, so as to cultivate students who can think, have innovation and can explore. In traditional music teaching, the students are more passive in learning, and can not effectively determine whether the students have mastered the knowledge taught in class. One of the first changes in the TBL approach is that the role of the student changes from being a passive audience member to an active participant, through group discussions in the classroom, let students learn how to use the course content and knowledge assigned by teachers to solve problems.

## **The definition, implementation steps and advantages of TBL teaching method**

### *The definition of TBL teaching method*

Team-Based Learning is the teaching mode of Team-Based Learning. It divides a class into several groups, a series of activities such as self-study before class, discussion in class and self-evaluation and mutual evaluation will be conducted to help students put the knowledge they have learned into practice in a timely manner, especially has the very good promotion function to the study weaker student.

### *The implementation steps of TBL teaching method*

Simply put, TBL teaching model is that students under the guidance of the teacher, around a unit of the core concepts of active team learning, through the process of "Determining the teaching content-individual independent preview-preview confirmation test mastering the concept-team practice applying the concept", we can grasp the knowledge and make use of the knowledge, it can be divided into three stages: preparation before class, design in class and evaluation after class.

*Prepare for class* Music teachers need to have a clear division of labor when working in TBL mode. Before class begins, students will receive some material about music knowledge, such as powerpoint materials, textbooks or instructional videos. Students must use these materials to learn in a modular way. In the usual activities, the team members in general about five, and in the TBL teaching mode, the team members in six more appropriate. In these six people, the teacher selected a leader as a group leader, while the members are assigned to pay

attention to the students' learning, will be set up in each group as two excellent learners, two medium learners and two weak learners.

*Design in class* According to the preparation before class, start to enter the course. Then, let the students complete some single-choice tests individually. The contents of the tests were designed according to the contents of the pre-class preview, ensuring that the students could complete them within ten minutes. Therefore, the questions set should not be too difficult. The individual test is mainly to check whether the students in the pre-class preparation, training students' self-learning ability. A team test is an answer sheet in which team members discuss and come up with answers, using an immediate feedback assessment technique (IF-AT), the scratch-off cards allow students to be forced to communicate and reach a common understanding before using them. When a student answers correctly, the teacher needs to give immediate feedback.

*After-school evaluation* Evaluation is very important in the curriculum. The significance of evaluation can promote students to learn from each other. Teaching evaluation can promote students' learning and teachers' teaching ability. Under the TBL teaching mode, the main body of teaching evaluation should be diversified, and teachers should pay attention to students' team cooperation, not only individual evaluation, but also inter-group and intra-group evaluation. In class, students answer questions and can make verbal comments. In-group and inter-group evaluation can be made by the teacher before class evaluation scale, including teaching objectives, learning process and music literacy, to test whether students have truly mastered the knowledge taught in class. Students need to evaluate themselves and each other according to their own performance and group cooperation. At the same time, the teacher will evaluate the performance of each group. This process is to let students have a more in-depth understanding of their own learning, and improve students' self-analysis and reflection ability, in order to better carry out the next step of learning.

## **The advantages of TBL teaching method**

### *Learner-centered*

TBL teaching method follows the principle of intra-group heterogeneity and inter-group homogeneity. Each group is divided into fixed groups according to the factors of personality and learning ability. The traditional spoon-feeding teaching mode has changed from teacher-centered to student-centered. In the classroom, the teacher as the organizer and guide of TBL, strengthen the awareness of cooperation between students, communication.

### *Focus on “Collaborative learning”*

The core of TBL teaching method is group-based learning, which makes full use of students’ cooperative learning ability and individual initiative learning ability. Through discussion and collaboration among group members, students can acquire knowledge and develop skills in inspiring situations.

### **The application of TBL teaching method in primary school music appreciation class**

Cooperation is a kind of social attitude, and it is also a kind of social communication mode that should be highly recommended in today’s world. This chapter takes the human voice version of the sixth grade volume “Jasmine” as an example, in the traditional model of the classroom to add TBL teaching method, through the same title of different styles of folk songs and group cooperation in the way to make students intuitive feel the characteristics of folk songs.

### **TBL teaching method accords with the requirements of music teaching in primary schools**

There are two important themes in primary school music, one is the theme of humanity, the other is the theme of musical elements. “Jasmine” is a music appreciation-based integrated class, in the integrated class, integrated humanities, natural knowledge, which can help students to increase knowledge, but also can not separate from the music noumenon characteristic, the teacher must guide the student to excavate among them the music element. The TBL Music curriculum requires collaborative Project-based learning. Pre-lesson materials, individual and group test questions will be designed and uploaded to the learning website before class, under the guidance of the teachers, the students carry out cooperative learning in groups, pay more attention to the time of class inquiry, take the students as the main body, and improve the interaction of students and the core quality of music, really Turn your musical knowledge into your ability.

### **Teaching design**

#### *Textbook analysis and preparation*

This lesson “Fragrant Jasmine” has chosen the same name folk song “Jasmine flower” of different regions as the main teaching content. Because of the differences in region and language, “Jasmine flower” is combined with local customs and culture to form a

folk song with local characteristics. Jiangsu folk song “Jasmine flower” is the most typical, its style tactful, graceful, deeply loved by people. With the same theme and different styles, this lesson is to guide the students to enjoy various folk songs under the theme of “Jasmine flower”, set a group as a learning unit to explore the different versions of “Jasmine” style characteristics, through listening, singing, cooperation and other activities, to cultivate students’ music core literacy.

### Teaching ideas

**Table 1.** Teaching Ideas

Arrangements	Content
Pre-class preparation stage	<ol style="list-style-type: none"> <li>1. Determine the “Jasmine” to learn the content, in advance will be prepared to preview the content, let the students collect folk music material.</li> <li>2. The students were set up and led to study the folk song “Jasmine” in different regions by watching the segment of “Jasmine” during the closing ceremony of the Athens Olympic Games.</li> <li>3. Divide the students into groups and set up a leader in each group.</li> </ol>
Test phase in class	<ol style="list-style-type: none"> <li>1. After the test, the teacher leads the students to continue to explore the folk songs in different areas.</li> <li>2. The students were given a group test in the form of a study sheet, and were led to further analyze the characteristics of melody pitch and speed of folk songs in different regions.</li> </ol>
The stage of applying music knowledge and evaluation	<ol style="list-style-type: none"> <li>1. Apply the music knowledge used to adapt the melody of Jasmine.</li> <li>2. Each group was presented by a representative, and the scale was evaluated by the teachers and the other groups.</li> </ol>

There are two important themes in primary school music, one is the theme of humanity, the other is the theme of musical elements. “Jasmine” is a music appreciation-based integrated class, in the integrated class, integrated humanities, natural knowledge, which can help students to increase knowledge, but also can not separate from the music noumenon characteristic, the teacher must guide the student to excavate among them the music element. The TBL Music curriculum requires collaborative Project-based learning. Pre-lesson materials, individual and group test questions will be designed and uploaded to the learning website before class, under the guidance of the teachers, the students carry out cooperative learning in groups, pay more attention to the time of class inquiry, take the students as the main body, and improve the interaction of students and the core quality of music, really Turn your musical knowledge into your ability.

## **Instructional design**

### *Textbook analysis and preparation*

This lesson “Fragrant jasmine” has chosen the same name folk song “Jasmine flower” of different regions as the main teaching content. Because of the differences in region and language, “Jasmine flower” is combined with local customs and culture to form a folk song with local characteristics. Jiangsu folk song “Jasmine flower” is the most typical, its style tactful, graceful, deeply loved by people. With the same theme and different styles, this lesson is to guide the students to enjoy various folk songs under the theme of “Jasmine Flower”, set a group as a learning unit to explore the different versions of “Jasmine” style characteristics, through listening, singing, cooperation and other activities, to cultivate students’ music core literacy. sical knowledge into your ability.

### *Teaching process*

This lesson can be divided into three classes. First of all, let the students listen to Jiangsu, northeast, Hebei three areas of “Jasmine”, a preliminary understanding of different areas of folk songs “Jasmine” style characteristics, then with the beautiful voice humming melody and further analysis of the three “Jasmine” between the similarities and differences and the formation of the reasons.

## **Preparation before class (1 class hour)**

### *Understand the TBL teaching model and curriculum “Jasmine”*

(1) Introduction: this video is the closing ceremony of the Athens Olympic games, “Jasmine” music clip, a song “Jasmine” at the Athens Olympic Games invited friends from all over the world to visit Beijing. In order to express their love for the Jasmine flower, people sang many songs praising the jasmine flower. Today, the teacher will lead us into the world of Jasmine, and feel the music mystery of Jasmine in different areas.

(2) Introduce the teaching mode of TBL to the students, let the students understand the learning mode of this lesson.

### *Setting up study groups*

(1) according to the principle of heterogeneity within groups and homogeneity between groups, each group is divided into fixed groups according to the factors of personality and learning ability, each group has six people, and each student is given a number, no. 1 is the group leader, the group leader is responsible for monitoring the completion of students in the group teacher assigned tasks.

(2) the teacher announces the scoring principle of the team. Each student's achievement is related to the team's achievement.

### *Pre-class preparation*

Teachers need to prepare PPT, study sheet and evaluation scale before class and distribute the study sheet one week before class, these include the core knowledge of the course, music theory and three areas of Jiangsu, northeast, Hebei customs of the short film.

### **In-class test (1 class hour)**

TBL teaching mode is mainly student-centered and team-centered, which is different from the traditional teaching of "What the teacher says, what the students do". According to the tasks assigned in the pre-class preparation, teachers can use individual tests, group reports, group discussions, inter-group exchanges and other forms to fully mobilize the enthusiasm of students, give students more space for communication and cooperation.

In class, the teacher hands out individual test questions (IRTA) . After the students have finished, the teacher gives the answers and explains them in detail. The personal test questions are mainly based on some music theory knowledge in the textbook and the short films previewed before class.

### *Listening to three different styles of "Jasmine"*

In the first stage of "Listening"-based teaching, teachers can first let students report in groups in Jiangsu, northeast and Hebei three areas of the humanities, music characteristics. Second, test the learning of theoretical knowledge. We can send representatives to report on the learning of the melody and lyrics of the three "Jasmine Flowers" in groups or groups, explain the cognition of the group members about the humanistic background, the role orientation, the music style and so on. Then the teacher led the students to sing three different styles of "Jasmine". After studying, the teacher gave the students a learning list and asked them to take a team test (TRTA) . The students discussed the questions on the learning list, teachers carry out real-time monitoring around the classroom. At the end of the discussion, one team member from each group will report.



**Table 2.** Study List

	Jasmine 1	Jasmine 2	Jasmine 3
Speed			
Mood			
Movement			
Style			

*Teacher:* We have just listened to three different versions of Jasmine. Next, we will study the characteristics of the three Jasmine songs. “Jasmine” this song has a long history of singing, different regions of the song, due to regional culture, dialect and other aspects of the different characteristics of the style of jasmine is different, behind the profound culture. First of all, we discuss the problems on the learning list, the following please lead the group members to discuss. After the discussion, send a representative to make a statement.

*Group 1:* We are talking about the jasmine flower of Jiangsu folk song. Why is the melody of Jiangsu folk song smooth? First of all, Jiangsu is the south of the Yangtze River region, its dialect tone is tactful, dance movements are gentle, the melody of the characteristics of more progressive and small jump-based, compact rhythm.

*Group 2:* Our Group is discussing the northeast folk song jasmine flower, the Northeast People’s personality straightforward, warm, lyrics in good (la) , aiyo, full(where) , park (where) , flower (ya) , these dialect mood words, enhanced the singing style of the color, melody also appeared in a number of sliding sound, so that the works become more lively, playful.

*Group 3:* Our Group is talking about the Hebei folk song Jasmine, the northern women hearty and warm, it absorbed the Hebei’s way of singing, but also joined the banhu, flute, suona playing, in the song also added the lining, the lining cavity, at the end of the song also has a very long drag cavity, has added the Hebei area flavor for the song.

### *Learn to sing Jasmine*

In the second stage of “Singing”-based teaching, teachers can guide students to three versions of the pre-class arranged in the video music processing to express their views. To determine the speed, dynamics and timbre of each group singing requirements, and then according to the students completed the singing situation to propose solutions to singing difficulties, and on the basis of singing design for the song style of dance movements. In teaching into the group discussion, inter-group evaluation, so that students can be more familiar with the singing part and the overall music style.

### *Comprehensive practice and evaluation (1 class hour)*

In the third stage, comprehensive performance is the main teaching method. According to the tasks arranged before, the teacher can ask the students to show the dance movements they designed and the jasmine melodies they composed, and say their intentions, at the same time, teachers and groups to fill in the evaluation scale, and then the teacher summarized and give advice to the students. In the creation process, the teacher should guide the students to design dance movements in line with the music and cultural characteristics of each region, the created melody should be modified on the basis of the original Jasmine flower, finally, the teacher concluded that the action can be more intuitive experience of the song's rhythm, melody, the song contains the mood, experience the tone and speed of the lyrics in "Jasmine"; with different styles in different movements to distinguish the styles of the three songs.

### **Result**

The TBL teaching mode has changed the traditional teacher-centered teaching method in the classroom. The TBL teaching method takes the students as the main body and the group cooperation as the carrier, through the stage of pre-class to help students learn knowledge, to train students' teamwork ability, improve the teaching efficiency of teachers. In this paper, the human voice version of the sixth grade primary school "Jasmine" as an example of teaching design for the specific implementation of music teaching to provide reference.

In the author's practice process found that the appreciation class will fall into procedural questions, students listen blindly, absent-minded. Through team teaching, students can find problems and solve them in time, teachers need to change their teaching concept, communicate with students more, fully understand the learning situation of each student, do a good job of pre-class analysis, design teaching content suitable for students.

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# Effective Extraction of Feature Quantities from Body Movement and Eye Movement Data of Children in Early Childhood during Musical Expression with Motion Suggestive Lyrics and Different Keys

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## Abstract

The author is applying machine learning technique on body movement to evaluate development degree of music expression of children in early childhood. In this study, the author focused to add eye movement data captured by eye tracker of glasses-type (n=332) on body movement data captured by 3D motion analyzer. 3-year-old, 4-year-old, and 5-year-old children participated to show musical expression to variety of music pieces with motion suggestive lyrics and tonality. Concerning of the acquired data of motion capture, a two-way ANOVA (non-repeated nine standards as facilities, non-repeated three standards as ages) was applied in order to find statistically significant difference between relevant measures. As a result, a statistically significant difference was observed in the acquired data of the moving distance, the moving average velocity, the moving average acceleration, and the movement smoothness. Specifically, the moving distance of right hand and the moving average acceleration of right hand were characteristic. Regarding the moving average acceleration of right hand, 4-year-old and 5-year-old in D facility were significantly larger than other eight facilities. Concerning the acquired data of eye tracking, a three-way ANOVA (non-repeated two standards as songs, non-repeated two standards as facilities, non-repeated three standards as ages) was applied in order to find statistically significant difference between relevant measures. As a result, the numbers of saccade and the total moving distance which showed a statistically significant difference were characteristic. As a result of a three-way ANOVA, the numbers of saccade, 4-year-old and 5-year-old in T facility were significantly larger than S facility when singing “Yamano ongakuka”. Regarding the total moving distance of saccade, 4-year-old and 5-year-old significantly showed larger moving distance when singing “Yamano ongakuka” in T facility than S facility. As a result of quantitative analysis, feature quantities contributed the development of musical expression in early childhood were verified that the moving distance and the moving acceleration of right hand remarkably increased when children expressed the image of lyric by using movement of right hand influenced by pelvic movement. In eye movement, the numbers of occurrence of saccade and the total moving distance significantly showed in “Yamanoongakuka” of bright tune as well as the movement of right hand in musical expression as feature quantities. In the next stage with acquired optimized factorial feature designs, the classification accuracy of machine learning will be attempted to improve to evaluate developmental degree of musical expression in early childhood.

**Key words:** musical expression in early childhood, eye tracking, 3D motion capture, ANOVA, feature quantity

## Introduction

The author has analyzed the characteristics of musical expressions in the step-by-step activity process of a musical experience program. Many elements of body movement are included in the musical expression in early childhood, and the author devised a music experience program

based on developmental characteristics in early childhood referred to previous research (Rubin & Merrion 1996; Sano 2018). The musical experience program is consisted of four phases' activities such as "1) sound awareness", "2) rhythm experience through movement", "3) recognition of various musical elements" and "4) integration of musical experience with dramatization. 3-year-olds, 4-year-olds, and 5-year-olds have participated in those activities. In order to grasp the developmental process of musical expression from the viewpoint of movement, the author quantitatively analyzed body movement in musical expression utilizing 3D motion capture, and extracted feature quantities of movement from the results of quantitative analysis over several years (Sano, 2018). Among the musical experiences of the fourth phase, in which the developmental degree of musical expression was the most advanced, "Yamano ongakuka" was the subject piece for analysis of movement by activity phase. Yamano ongakuka has lyrics that evoke the image of anthropomorphic animals playing musical instruments. At that time, it was observed that the children judged the next action by looking at the surrounding children, a teacher, and a piano accompanist. Therefore, the author also analyzed eye movement by eye tracking (Sano, 2021).

In related fields, research reports using 3D motion capture include the analysis results of specific skills and the development of learning support methods, mainly for adults (Ando et al. 2012; Matsumoto 2022). In addition, research of adult's response to music (Burger 2013), experiments and video analysis on the relationship between movement and performer's expression have been presented (Thompson & Luck 2012; Fujii et al. 2016; Kawai et al. 2016; 2020; Miura 2022). Researches of eye tracking include an analysis of eye movement when viewing a display such as reading music (Puurtinen, M., 2018; Plöchl et al., 2017), and the relationship between instrument playing skills and gaze (Marandola 2017). However, previous researches had no intention to quantitatively capture young children's musical expression.

The author quantitatively analyzed the body movement in musical expression and eye movement for "Yamano ongakuka" from 2016 to 2022 to extract feature quantities contributed to musical development.

### **Purpose of this study**

This study aims to extract feature quantities that contribute to the development of musical expression in early childhood based on the results of quantitative analysis of eye movement and body movement in musical expression.

### **Method of this study**

In this study, in order to extract feature quantities that contribute to the development of children's musical expressions, the results of analysis of movement and eye movement in

musical expressions, which correspond to the fourth phase of the author's music experience program, were quantitatively analyzed. For this purpose, the following research method was adopted.

#### *Analysis of movement in musical expression*

The author used MVN system as 3D motion capture to digitize body movement in musical expression of participant child. The MVN system utilizes seventeen motion trackers to full human body activity such as head, arm, hands and feet. one by one 3-year-old, 4-year-old and 5-year-old child was surveyed in nine child facilities from 2016 to 2022. It works at 60Hz with 1/60 second time frame. Through the analysis of movement, the moving distance, moving average velocity, moving average acceleration, and movement smoothness of the pelvis, head, right shoulder, right hand, and right leg were calculated.

#### *Analysis of eye movement*

The author used Tobii glass 3 as eye tracker of glasses type to capture eye movement of child when singing. The participant child was calibrated while wearing glasses and fixed with a strap, and eye tracking was conducted from beginning to end of musical expressions. It works at 50Hz with 1/50 second time frame and records audio and video simultaneously. Tobii Pro Analyzer as analysis software provides a gaze plot, heat map of gaze movement, and calculated data such as number of occurrences of saccades (rapid eye movements), average moving velocity, average size, total moving distance, and first saccade.

#### *A quantitative analysis of acquired data*

Concerning the data of analysis of movement, a two-way ANOVA (non-repeated nine standards as facilities and non-repeated three standards as ages) was applied in order to find out statistically significant difference between relevant measures. Concerning the data of eye tracking, a three way ANOVA (non-repeated two standards as songs, non-repeated two standards as facilities, and non-repeated three standards as ages) was applied in order to find out statistically significant difference between relevant measures.

#### *Number of participants and facilities, and measurement schedule*

The number of children, facilities and the measurement schedule that participated in analysis of movement in musical expression as“Yamano ongakuka”are as follows.

**Table 1.** Measurement dates and participant of analysis of movement and eye tracking

	K nursery school	U1 nursery school	F kindergarten	Y kindergarten	N child facility	D nursery school	U2 nursery school	S child facility	T child facility
year	2016-2017	2016	2017-2018	2017-2018	2018	2019	2019	2022	2022
date	December 26 January 25	16-Dec	December 5 January 16	December 15 December 12	December 14 December 28	December 18	December 4	14-Jun	June 14 June 28
N	46	28	41	42	45	50	37	17	26
Analysis of movement	○	○	○	○	○	○	○	○	○
Eye tracking								○	○

K nursery school (n=46) on December 26 and January 25, 2016, U1 nursery school (n=28) on December 16, 2016, December 5 and January 16, 2017 F kindergarten (n=41), December 15 and January 12, 2017, Y kindergarten (n=42), December 14 and December 28, 2018, N kindergarten (n=45), D nursery School (n=50) on December 18, 2019, U2 nursery School (n=37) on December 4, 2019, S child facility (n=17) on June 14, 2022, 3-year-olds, 4-year-olds, and 5-year-olds from T child facility (n=26) participated on June 28, 2022.

Concerning "Yamanoongakuka", 3-year-old, 4-year-old and 5-year-old children (n=17) in S child facility participated in eye tracking on June 14, 2022, and 3-year-old, 4-year-old and 5-year-old children (n=26) in T child facility participated in eye tracking on June 28, 2022.

## Results

### *Characteristic results of quantitatively analysis regarding body movement in musical expression*

#### *(1) The moving average acceleration of pelvis*

Table 2 shows the moving average acceleration of pelvis.

**Table 2.** The moving average acceleration of pelvis

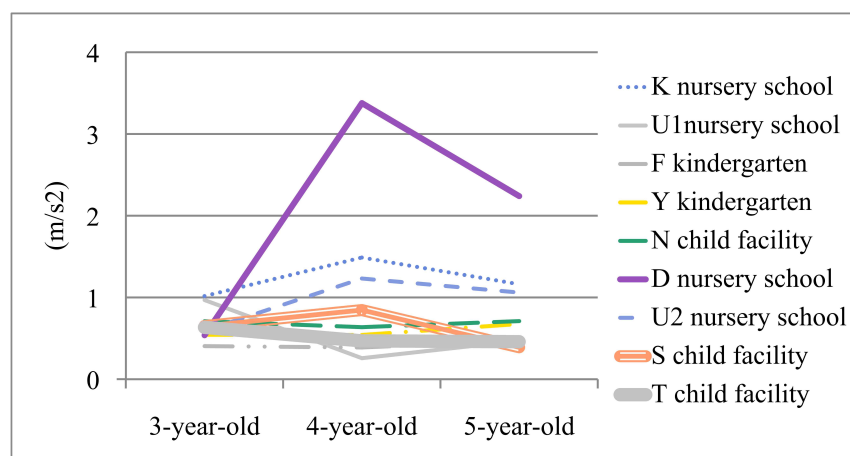
Child facility	Age	Average	SD	N
K nursery school	3-year-old	1.017	0.623	15
	4-year-old	1.489	0.712	12
	5-year-old	1.162	0.475	19
U1 nursery school	3-year-old	0.969	0.408	9
	4-year-old	0.258	0.068	9
	5-year-old	0.471	0.182	10
F kindergarten	3-year-old	0.405	0.189	13
	4-year-old	0.389	0.313	12
	5-year-old	0.472	0.411	16
Y kindergarten	3-year-old	0.543	0.296	13
	4-year-old	0.541	0.240	14
	5-year-old	0.675	0.309	15
	3-year-old	0.710	0.378	15

N child facility	4-year-old	0.638	0.270	10
	5-year-old	0.712	0.414	20
D nursery school	3-year-old	0.537	0.256	18
	4-year-old	3.378	3.715	14
	5-year-old	2.240	1.006	18
U2 nursery school	3-year-old	0.592	0.292	16
	4-year-old	1.232	1.009	11
	5-year-old	1.060	0.729	10
S child facility	3-year-old	0.650	0.184	5
	4-year-old	0.846	0.697	7
	5-year-old	0.390	0.161	5
T child facility	3-year-old	0.634	0.428	9
	4-year-old	0.469	0.200	10
	5-year-old	0.459	0.146	7

As a result of the between-subjects effect test, the main effects/interactions showed a statistically significant difference (facility:  $F(8, 305)=14.269, p<.005$ , facility\* age factor:  $F(16, 305)=4.635, p<.005$ ).

Concerning the facility factor/ facility \* age, the simple main effect was statistically significant (4-year-old:  $F(8, 305)=12.255, p<.005$ , 5-year-old:  $F(8, 305)=6.492, p<.005$ ). As a result of multiple comparison, larger data was observed in 4-year-old and 5-year-old children in D nursery school than other eight facilities.

Concerning age factor, the simple main effect was statistically significant in D nursery school ( $F(2, 305)=40.431, p<.005$ ). As a result of multiple comparison, significantly large data was observed in order of 4-year-old, 5-year-old, and 3-year-old in D nursery school. Figure 1 shows changes of the moving average acceleration of pelvis by age.



**Figure 1.** Changes of the moving average acceleration of pelvis by age

## (2) The moving distance of right hand

A main effect/ interaction of the test showed a statistically significant difference regarding the moving distance of right hand (facility:  $F(8, 305)=16.403, p<.005$ , age: ( $F(2, 305)=5.518,$



$p < .005$ , facility \* age:  $F(16, 305) = 7.986, p < .005$ ).

Concerning the facility factor/ facility\* age, the simple main effect was statistically significant (4-year-old:  $F(8, 305) = 13.989, p < .005$ , 5-year-old:  $F(8, 305) = 15.228, p < .005$ ). As a result of multiple comparison, 3-year-old was significantly larger in U1 nursery school than D nursery school, 4-year-old and 5-year-old was significantly larger in D nursery school than other eight facilities.

Concerning age factor, the simple main effect was statistically significant (U nursery school:  $F(2, 305) = 6.265, p < .005$ , D nursery school:  $F(2, 305) = 64.889, p < .005$ ). As a result of multiple comparison, 3-year-old was significantly larger than 4-year-old and 5-year-old in U1 nursery school, 4-year-old and 5-year-old were significantly larger than 3-year-old in D nursery school.

### ***(3) The moving average acceleration of right hand***

A main effect/ interaction of the test showed a statistically significant difference regarding the moving average acceleration of right hand (facility:  $F(8, 305) = 33.132, p < .005$ , age: ( $F(2, 305) = 6.16, p < .005$ , facility \* age:  $F(16, 305) = 6.674, p < .005$ ).

Concerning the facility factor/ facility\* age, the simple main effect was statistically significant (4-year-old:  $F(8, 305) = 17.045, p < .005$ , 5-year-old:  $F(8, 305) = 27.765, p < .005$ ). As a result of multiple comparison, 4-year-old and 5-year-old were significantly larger in D nursery school than other eight facilities.

Concerning age factor, the simple main effect was statistically significant (D nursery school:  $F(2, 305) = 57.477, p < .005$ ). As a result of multiple comparison, 3-year-old was significantly larger than 4-year-old in U1 nursery school, 4-year-old and 5-year-old were significantly larger than 3-year-old in D nursery school.

### ***(4) The moving average acceleration of right foot***

A main effect/ interaction of the test showed a statistically significant difference regarding the moving average acceleration of right foot (facility:  $F(8, 305) = 58.264, p < .005$ , facility \* age:  $F(16, 305) = 2.532, p < .005$ ).

Concerning the facility factor/ facility\* age, the simple main effect was statistically significant (3-year-old:  $F(8, 305) = 13.333, p < .005$ , 4-year-old:  $F(8, 305) = 33.473, p < .005$ , 5-year-old:  $F(8, 305) = 15.685, p < .005$ ). As a result of multiple comparison, regarding 3-year-old, N child facility was significantly larger than K,U1 & T facilities, D nursery school was significantly larger than K,U1,F,Y,S & T facilities, U2 nursery school was significantly larger than K,U1,F,Y,S & T facilities. Regarding 4-year-old, Y kindergarten was significantly larger than T child facility, N child facility was significantly larger than K,U1,S & T facilities,

D nursery school and U2 nursery school were significantly larger than K,U1,F,Y,N,S &T facilities. Regarding 5-year-old, F kindergarten was significantly larger than K nursery school, the average data was large in order of D nursery school and U2 nursery school, K,U1,S &T facilities, D nursery school, K,U1,F,Y,S &T facilities.

Concerning age factor, the simple main effect was statistically significant in D nursery school ( $F(2, 305)=21.182, p<.005$ ). As a result of multiple comparison, 4-year-old was significantly larger than 3-year-old and 5-year-old in D nursery school.

***Characteristic results of quantitatively analysis regarding eye movement during musical expression***

The following table shows the average values only for the number of occurrences of saccades and the total moving distance, which were characteristic measurement items with statistically significant differences as a result of quantitative analysis. Table 2 shows the number of saccade occurrences and the total moving distance during the musical expression of “Yamano ongakuka”.

**Table 3.** The number of saccade occurrences and the total moving distance during the musical expression of “Yamano ongakuka”

Child facility	Age	Numbers of occurrences of Saccade	Total moving distance of saccade (degree)	Participapnt
S child facility	3-year-old ( $\bar{x}$ )	27.600	191.104	n=17
	SD	5.320	47.682	
	4-year-old ( $\bar{x}$ )	23.714	155.076	
	SD	11.221	80.753	
	5-year-old ( $\bar{x}$ )	19.600	153.838	
	SD	14.258	125.793	
T child facility	3-year-old ( $\bar{x}$ )	24.778	176.152	n=26
	SD	10.710	86.648	
	4-year-old ( $\bar{x}$ )	37.800	287.904	
	SD	14.642	114.695	
	5-year-old ( $\bar{x}$ )	41.429	344.019	
	SD	12.327	142.780	

***(1) Numbers of occurrences of saccade***

In this study, in order to more clearly grasp the characteristics of the melody of the song used in S child facility and T child facility, relative to the minor song “Darumasan” obtained on the same measurement date and time. The results of comparative analysis are shown. Therefore, a three-way ANOVA (the song factor (non-repeated two standards as songs, non-repeated two

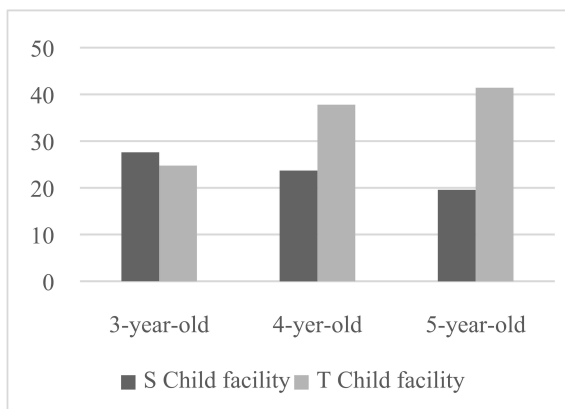
standards as facilities, and non-repeated three standards as age) was applied in order to find statistically significant difference between relevant measures.

As a result of the between-subjects effect test, a main effect showed a statistically significant difference (facility:  $F(1, 74)=10.137, p<.005$ , song:  $F(1, 74)=15.435, p<.005$ ). As a result of multiple comparison by Bonferroni method, 4-year-old and 5-year-old regarding “Yamanoongakuka” were significantly larger in T child facility than S child facility. 4-year-old and 5-year-old children in T child facility were significantly larger in “Yamano ongakuk” than “Darumasan.”

**(2) The total moving distance of saccade**

Concerning the total moving distance, a three-way ANOVA (the song factor (non-repeated two standards as songs, non-repeated two standards as facilities, and non-repeated three standards as age) was applied in order to find statistically significant difference between relevant measures as well as numbers of occurrences of saccade. The total moving distance is presented by sum of angles moved (degree).

As a result of the between-subjects effect test, a main effect showed a statistically significant difference (facility:  $F(1, 74)=13.034, p<.005$ , song:  $F(1, 74)=8.653, p<.005$ ). As a result of multiple comparison, regarding “Yamanoongakuka”, 4-year-old and 5-year-old were significantly larger in T child facility than S child facility. 4-year-old in T child facility was significantly larger in “Yamano ongakuka” than “Darumasan”.



**Fig.2.** The numbers of occurrences of saccade by age



**Fig.3.** The total moving distance of saccade by age

The numbers of occurrences of saccade and the total moving distance were remarkable in T child facility shown as figure 2. The total moving distance for “Yamano ongakuka” in major key tended to be significantly larger than “Darumasan” in minor key shown as figure 3.

## **Conclusion**

As a result of those quantitative analysis, feature quantities which contributed the development of musical expression in early childhood were characteristic movement of right hand influenced by pelvis movement. It was verified that the moving distance of right hand and the moving average acceleration of right hand remarkably increased when the children expressed the image of lyric by pretending movement. When compared with the characteristics of body movements in musical expressions, the number of occurrences of saccades, and the moving distance of right hand were found to occur more often in the bright melody of “Yamano ongakuka”. It was verified that the feature quantity can be captured in the numbers of occurrences of saccade, the total moving distance of saccade, the moving distance of right hand and the moving average acceleration of right hand.

## **Implication for Music Education**

It was verified that the feature quantity can be captured in the numbers of occurrences of saccade, the total moving distance of saccade, the moving distance of right hand and the moving average acceleration of right hand.

In the next stage of this study, the classification accuracy would be improved to apply feature quantities for machine learning to discriminant prediction of developmental degree of musical expression in early childhood extracted from above those result of quantitative analysis.

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