

Improving Music Teaching In Primary Schools In Northern Shanxi To Promote The Development Of Students' Key Competencies

Zhe Li^{1*}, Narutt Suttachitt²

^{1,2} University: Rajamangala University of Technology, Tawan, Rajamangala University of Technology, Tawan School: Chakrabongse Bhuvanarth International Institute for Interdisciplinary Studies, Bangkok, Chakrabongse Bhuvanarth International Institute for Interdisciplinary Studies, Bangkok Post: 10400, Country: Thailand, Email: lizhe5556@gmail.com ²narutt_su@rmutto.ac.th
ORCID: ¹0009-0004-5006-6072, ²0009-0002-6446-9572

Citation: Zhe Li, Narutt Suttachitt et. al (2024) Improving Music Teaching In Primary Schools In Northern Shanxi To Promote The Development Of Students' Key Competencies *Educational Administration: Theory and Practice*, 30(6) 1141 - 1150
Doi: 10.53555/kuey.v30i6.5457

ARTICLE INFO

ABSTRACT

Purpose: At the moment, the Chinese government is placing a greater emphasis on aesthetic education in both primary and secondary school, which encourages teaching reform in regular schools and raises the status and professionalism of the job. The mutual penetration & promotion of additional music activities & instruction in music are common in the course of music education.

Method: This study focuses on the music associations among student's at all three school levels— Yan'an New Area First Elementary School and Second Elementary School— Northern Shaanxi, province China. This study examines the state of primary school music teachers' classroom instruction using questionnaires, interviews, & observation techniques.

Results: The questionnaire for the survey was distributed to the members of music-related associations during the process, with the assistance and collaboration of the teachers and student associations. Each one of the music organizations of all three schools received 300 questionnaires from School C, 100 from School B, and 100 from School A, respectively.

Conclusion: The report concludes with recommendations for advancing the ongoing growth of school music associations.

Keywords: Chinese Government, Music Associations, School, Music Teaching, Music Education, Questionnaires, Music Activities, Professionalism, Student Associations.

I. INTRODUCTION

In the subject of music education, the creation of musical connections has long been a focus of research. Both in-class music instruction & extracurricular music activities frequently influence and support one another in the process of teaching music. Broadly speaking, domestic study on the growth of music associations have been conducted from a variety of angles, including various school kinds, campus culture construction, the growth of music association as an idea, [1], the impact on high-quality education, and so forth. Student associations are flourishing as a result of the domestic curriculum reform, and their activities in music education tend to be diverse.

One of the main subjects taught in the primary curriculum, which is a requirement for all primary schools worldwide, [1, 2], is the creative arts. Each discipline uses comparable cognitive processes, although having distinctive differences in appearance and methodology, which eventually enables language and thought to be easily communicated through a range of representations. Children who are involved in artistic activities have the potential to communicate in deep ways [2, 3]. As emphasizes, the arts can elicit emotional reactions to life both with and without words because they may represent and communicate feelings, thoughts, beliefs, and values. They can also transmit meaning through beautiful forms and symbols. There is ample evidence that learning and participation in the creative arts improves young people's lives both inside and outside of school. Even though learning the Creative Arts has many advantages, the subjects—notably Music and Dance—have been sidelined. This is especially true of the Creative Arts syllabus in primary schools.

Since 1991, aesthetic education has been included in the "Seventh Five-Year Plan" as a "key subject of national Educational Science". There has been a steady increase in the percentage of aesthetic education in both primary and secondary schools. The "Compulsory Education the law of the People's Republic of China" was issued by the Chinese Ministry of Education in 1992, requiring aesthetic education to be taught as part of the curriculum. The fine arts curriculum standard for aesthetic education was first proposed in 2001 [3, 4]. The first national art exhibition for students in elementary and secondary education took place in 2002 with the goal of advancing the improvement of aesthetic education. The criteria for the music curriculum in aesthetic education were established in 2003. The Ministry of Education designated the reform of American education as its primary focus for five years running, from 2014 to 2018. 2019 saw a partial integration of sports and aesthetic education in order to implement the "The process of infiltration plan of Aesthetic Education in Sports." The selection & establishment of texts for the standard curriculum in aesthetic education in 2020 [5]. The building of American educational facilities will be a part of the school infrastructure in 2021. In the year 2022, the "Basic Skills Exhibition of undergraduate students and teachers specializing in music education and Fine Arts Education in regular institution of higher learning" will begin operation [5, 6].

Music education is a creative field that conducts instruction in a beautiful environment with the goal of fostering emotion and spreading beauty via beauty. It has consistently taught according to the "aesthetic as the core" method of instruction because of its distinctive music carrier, transmission manner, and feelings of teaching people. It makes no difference what the newest core quality concept proposed in the regular senior high school stage, the educational concept with aesthetics at its centre, or the aesthetically pleasing teaching principle used in the compulsory education stage. They never stop hammering home the aesthetic significance of music as a crucial tool for aesthetic education. An aesthetic analysis of music instruction from the recently introduced curriculum standard to the "Ordinary Secondary School Music Curriculum Standard.

In terms of theoretical inquiry, his practice-based theoretical invention transformed the field of study of music in the medieval philosophy of logical and mathematical concepts and set the standard for western applied music theory. In terms of higher education, he created a framework of music theory that was useful for real-world applications and suggested more appropriate teaching techniques for music than his predecessors had. More significantly, the traditional preconception of the singer's "artisan" identity from the Middle Ages has been somewhat altered and the identities of "musician" and "music artisan" have melded with the widespread adoption of Guido theory in Western Europe. It turned out to be a pivotal moment for the reintroduction of Western music theory [6, 7].

It should be properly understood, then, that Guido was not only a theorist of early medieval churches, but also the first music teacher in Western music history to emphasize practice over theory. But after going through the early literature, the author discovered that there isn't much study on music education in China, and the topic hasn't gotten much attention from the music teaching community. To a great extent, this is unfortunate. China's research on medieval music instruction is still in its infancy at the moment, particularly when it comes to the activities involved in teaching medieval music.

A thorough and rational knowledge of music theory will not only support the existing perspectives, but it will also enable researchers studying medieval music education to gain a deeper comprehension of the entirety of medieval Christian culture. Drawing from the aforementioned understanding, this paper adopts a research perspective on teaching and, in order to carry out a thorough and comprehensive study of music theory, [7, 8], it combines translations of numerous foreign documents with existing domestic documents. This allows it to further discuss the influence of music theory instruction on Chinese contemporary musical education and teaching.

1.1 Synopsis of Innovation in Music Education

The historical purpose of human civilization is education. The knowledge economy is built on academic achievement, and understanding is what propels economic growth. Knowledge development, diffusion, and application all stem from education. The development of the cradle of innovative thinking and creativity is equally vital; education has a special role in this regard, whether it is via the development of skilled labourers and professionals or through the enhancement of knowledge and skills related to technological innovation. Education, then, is the trailblazer and cornerstone of innovation across society [8, 9]. Education must innovate its own, that is, practice in-depth innovation in education, if it is to properly fulfil the lofty goal of dutifully contributing to the development of the entire society.

"Aesthetics is at the centre of music education, which uses music as the medium." People with education can develop "music ears" for both creating and listening to music. This kind of instruction is the most inventive, according to educators and the well-educated. Consequently, compared to other courses, music school offers particular chances to foster students' inventive spirit and practical competence. In addition to enhancing students' artistic abilities, music education can help youngsters develop other academic interests, maintain emotional and intellectual equilibrium, and lead healthy lives. Furthermore, the advancement of the teaching of music will foster the professional development and creativity of music educators [9, 10]. Education through music is education for humans. The goal of music education is to teach and develop skills; music is merely a tool. But music educators have always placed an emphasis on "knowledge and basic skills".

You teach me to sing, and I tell you to listen to "cracking duck" after you spend a long time monotonously explaining music theory & tedious music skills training. The most widely used approach in contemporary music education classrooms is the teaching method. Students lose interest in the study of music because, like other topics, music lessons that need to be grounded in soul and emotion are given through the same method of knowledge transfer. The teaching approach known as "teacher-centered, knowledge-based, [10, 11], & student-object" has significantly hampered students' growth. As a result, music education needs to be updated, redesigned, and student-centered with an emphasis on fostering an environment that fosters democracy, creativity, freedom, and harmony as well as making learning enjoyable and cozy for pupils. Additionally, music education needs to value each student's uniqueness and inspire them to actively develop themselves with a carefree and happy mindset [12, 13]. Music education is a form of art if education itself is an art. Innovation is required in education, and this is especially true with music education. The skills that are innovative and fit the demands of the modern world can only be developed by education and innovation.

1.2 Vitality of the research

1.2.1 Innovative approaches to music teaching design can support the adoption of revised music curricula

The Chinese music curriculum has undergone revision for about six years now. From creating and introducing "Curriculum Standards" to creating and testing new courses, from establishing trial bases in multiple provinces to promoting and executing them across the country. Over the last five years, there has been a surge of curriculum reform in education, and music curriculum reform has followed suit. The biggest reform in China's basic education has now moved into a phase of actual implementation and modification [14]. How to execute the changes to the curriculum is a question which each participant should give careful thought to after conducting a rational review, considering how to modify the course of events and carrying out a reasonable review in the future.

1.2.2 Innovation education can be accelerated by using design thinking in music education

The classroom is recognized for being the "an approach to growth field" of the human condition and as a crucial setting for fostering the ongoing growth of human life. Naturally, the majority of people in this place are pupils, including the instructors' standard of living and the ongoing transcendence & sublimation of the life domain. This "growth field" is made up of the "emotional field," which supports students' ongoing emotional development and world-beautification, and the "thinking field," which forms and develops students' high IQ. Three components make up the organic whole known as "life field": the experiences students have in activities, their ongoing life experiences, and their ongoing growth [14, 15]. Life's need for innovation in instructional design is met by this "life classroom" perspective on innovative education.

1.2.3 Innovative approaches to music education design can advance educators' professional growth

The capacity for creativity and design is a crucial marker of a teacher's professional growth. The way traditional education is viewed of has been greatly impacted by the new curriculum overhaul. The process of self-improvement must be completed by music teachers through practice and ongoing reflection. The issue of professional growth for teachers in the current educational reform is specifically centered on the ongoing enhancement of the teacher quality standards in the curriculum reform, particularly the practical teaching approaches and models that are well-known to music educators. After a long time, teachers find it difficult to adjust to the new curricular requirements and teaching strategies [15, 16]. Teachers must assimilate and apply this knowledge as quickly as possible.

The incorporation of Chinese folk music culture into aesthetic education is the subject of another body of literature. Such as Li Minghui's "Ethnic Music Appreciation in Aesthetics Education -- Taking Traditional Music in Lingnan Region as an Instance" Often referred to as "aesthetic education," aesthetic education seeks to empower the general population to recognize, appreciate, and produce beauty via the use of all aesthetic mediums, including art. People's spiritual worlds will become more colourful as their aesthetic abilities advance. In our nation, aesthetic education is highly valued because it is essential to developing students' character as well as a means of transmitting Chinese traditional culture & producing capable members of the next generation of society [16, 17]. Contrary to noise, music is an environment of sound that individuals have developed in order to preserve their mental well-being. For individuals, music could be an essential spiritual requirement. One of the fundamental skills in music literacy is the capacity to appreciate music. Superior appreciation allows one to experience and comprehend music more fully. Folk music has a certain elegance. The country culture is reflected and precipitated in its music and atmosphere. We have some stuff to get done right now. These qualities of folk music make it important to develop people's capacity for appreciating music in order to provide them a greater comprehension of folk music.

The faculty at the School of Exeter course seeks to dispel this notion by equipping students with a rudimentary understanding, competence, and confidence in order to teach music. It is believed that early exposure to the subject will increase the likelihood that pupils will view music instruction as a regular aspect of their future careers. The purpose of this long-term study was to examine how well music and other art classes achieve these goals. It was discovered that several elements significantly impact students' development into self-assured and skilful educators. Not all of these elements are unique to music [18]. But the subject's peripheral status in the

curriculum, along with the attitudes and preconceptions that students bring to the class, work together to magnify their influence.

Prior research has concentrated on how students experienced teaching art, music, theatre, and dance during practice sessions, as well as how supportive school-based teachers were of them. With the recent modifications to the structure and focus of teacher preparation, schools now play a considerably larger role. Institutions of Higher Education (HE) and schools are increasingly seen as being in a "partnership." It is everyone's duty to ensure that students are prepared to teach, both in terms of subject matter and pedagogical expertise. This instantly creates special issues for courses that aren't given much emphasis or standing in the curriculum. Student instructors might be assigned to institutions with strong music curricula and ample resources. But in a school where the picture is more ambiguous and there are occasionally no models of even reasonable behaviour available, [18, 19] learners are just as likely to and themselves. Deployment bought-in specialists, or preferably an instructor other than the class teacher, is another issue that seems to influence music more than probably any other topic.

Music education is a crucial component of the educational process that students cannot skip since it enhances their aesthetic psychology and develops their social attitudes. Research on student organizations with educational music education can help cultivate well-rounded students in schools by aligning with China's dominant idea of "moral education first and education focused," but it can also encourage the practice of aesthetic education, [19], which is a fundamental task of education.

1.2.4 Objectives of the study

- Assess how well Northern Shaanxi primary schools' current music curricula, instructional strategies, and resources support the development of important competencies.
- Ascertain the gaps that exist between the intended results and the actual methods for developing core competences through music education.
- Create systems for continuing observation and assessment of the upgraded music curriculum's execution, including tracking students' advancement in acquiring critical skills over time.
- Give music teachers opportunities for professional development and training so they can acquire the skills and knowledge needed to apply the improved curriculum and support students' critical competencies.

II. LITERATURE REVIEW

(Quan, H., 2021) [20] The process of adopting creative education is known as educational innovation, and it is an ever-changing one. This study examines the current state of primary school music teachers' classroom instruction using questionnaires, interviews, & methods of observation. In order to ensure the validity and comprehensiveness of the data, the author chose 14 primary institutions with a total of 56 music teachers. Each school chose two classes, 50 kids in each grade, to serve as the survey subjects. The main goal of innovative education as a concept in education is to improve students' and teachers' inventive qualities.

(ZiXuan, L., 2021) [21] Preschool education is a crucial component of the national education system in China and serves as the cornerstone for both formal schooling and lifetime learning. As a result, majors in preschool education who intend to become educators in the future must receive excellent training. Preschool education majors in higher education institutions across China are currently investigating curriculum systems and models for vocational talent training in response to the demands of local social and economic development. The goal is to enhance the quality of vocational talents as well as social service abilities to a comprehensive level. Preschool education majors are required to take a piano course as part of their curriculum, however the course's low quality and low efficiency prevent it from meeting the country's demand for piano instruction, which inhibits students' ability to develop their vocational skills holistically.

(Yang, Y., 2023) [22] This article aims to offer a thorough synthesis of the salient characteristics of China's music education system as viewed through the prism of $n = 116$ major research studies, selected from a total of $N = 3,257$ high-impact Chinese journal articles published between 2007 and 2019. The results of this extensive meta-data-based literature survey served as the basis for this analysis. The synthesis indicates that: (1) the most popular subjects in formal music education at all levels were found to be aesthetic education, Chinese traditional music, cultural identity, and education reform; and (2) the majority of studies suggested the government monetary assistance, policy priorities, curriculum enforcement, and pedagogical innovation as general remedies to address perceptions of an inadequate state of affairs in music education. However, (3) by comparing these results with national statistics, a glaring discrepancy between a number of research studies and real-world social circumstances is found, raising the possibility that academic communities have deviated from the true issues of education and society.

(Guo, J., 2024) [23] This study looks into how Chinese traditional music is taught and promoted at Peking School's Liaocheng Peiwen School. The first author, a former student with ten years of experience in education, looked at the difficulties private schools have in creating customized laws and regulations for Chinese traditional music instruction. We draw from our shared practical experience in establishing the successful Chinese Traditional Music and Geography course at the school level. Singing folk songs while learning geography allows students to discover China's gorgeous landscapes and extend their perspectives. The course

is presented annually during an annual geography exam for students in the second semester of junior high school. Folk music and geography can be better understood by students, which will help them study for the test.

(Caiqin, G., 2022) [24] The purpose of this study, which employs qualitative and interview techniques, was to: 1) Examine the origins and evolution of folk music in Shanxi Province, China. 2) Examine the musical elements of a few folk songs from China's Shanxi Province. 3) Develop a paradigm for the protection of folk songs in China's Shanxi Province. The author primarily uses the interview with key informants approach to get a conclusion, and as a result, comes to the following three conclusions: 1. The relevant literature does not definitively address the true history of the origin of Shanxi folk songs; however, the records of Genju, the literature that distinctly documented Shanxi folk songs during the Later ancient (Ming Dynasty) Zhu Yuanzhang period of time, indicate that the so-called Shanxi area is relatively impoverished. Folk tunes from Zuoxikou are also heard at this time. 2. It may be inferred from the examination of the ten Shanxi folk songs mentioned above that the melody line of these songs is wavy.

(Guo, J. 2021) [25] Multiculturalism is a long-standing phenomenon. The majority of the present domestic study on multicultural education is grounded in both the theory and the methods of teaching. Examining and investigating the significance of education from a multicultural standpoint is a shared characteristic. The goal of primary education is to develop students' capacity for learning. It marks the start of students' formal education. Students' aesthetic abilities and their capacity to tolerate and learn about different musical cultures are the two fundamental goals of music education.

(Zhang, E., 2023) [26] The melodic and creative qualities of Shaanxi traditional tunes are examined and discussed in this essay, along with ways to better spread them in the quickly evolving social landscape of today. Additionally, this offers some useful information that will help Shaanxi folk songs spread and grow, making it possible for them to be passed on more successfully. The study's goals were to examine the melodic qualities of folk songs in northeast Shaanxi Province, China, and to make recommendations for how to promote folk song literacy in that region.

(Zhao, Y., 2024) [27] Yue Opera is regarded as the second National opera of China and is the second-biggest opera in the nation. The purpose of this study is to investigate historical development education and literacy in Shaoxing, Zhejiang Province, China. by using an interdisciplinary strategy that includes ethnomusicology and musicology. It looks into the artistic qualities, cultural settings, and historical evolution of Chinese Yue Opera. In addition to seeing live performances, the study methodology entails interviewing important informants who possess in-depth knowledge of Chinese Yue Opera. The gathered data is examined and evaluated in light of current research and theoretical frameworks. The study's conclusions show how Chinese Yue Opera developed from its beginnings as a rap genre to an opera prototype and then became the "Small Song Class" and "Shaoxing Opera." This thorough analysis of the literary and cultural components of literacy and education in Chinese Yue Opera offers insightful information about this archaic form of Chinese opera.

(Wen, J. 2021) [28] From Xi'an ancient music to northeastern Shaanxi folk songs, from southern Shaanxi folk songs to Qin Zheng, Qin Hu, and other Qin ethnic instrumental music, with varied styles and far-reaching influence, Shaanxi is rich in regional music and cultural resources. How a higher education might help preserve and inherit Shaanxi traditional music more effectively the strength of higher education is just as important to information technology as the folk music groups that have been preserved in society.

(Dong, H., 2024) [29] A rising corpus of studies has confirmed that students in the countryside of China have low academic achievement and low reading abilities. This study looked at how interactive visual media equipment could help pupils in rural China improve their literacy skills. Phonological proficiency, letter knowledge, oral understanding, and vocabulary are all included in the reading skills assessment. We used three groups—a control group, a multimedia group, and a non-multimedia group—in a pre-test-post-test quasi-experimental setup with a 3-month follow-up assessment. The study's participants were six (6) elementary school students from three different provinces located in rural China. They are Jiangxi, Shaanxi, and Henan provinces.

(Ge, L., 2019) [30] The lived experiences of children who were left behind in the northern Chinese province of Shaanxi are presented in this research. In order to determine the key difficulties faced by children who are left behind in the primary school stage as well as the roots of the problem, hermeneutic phenomenological investigation is utilized in this instance. Unstructured observations are made during recess and in the classroom. Interviews are conducted with instructors, guardians, and ten abandoned children, ages 9 to 13. The results detail the children's individual experiences and sentiments, as well as their lives, psychological stress, socialization skills, and academic aptitude. There are suggestions made regarding practice and policy. It might be argued that the study's findings not only provide feasible aims for the group's socially inclusive education and universal preventive treatments, but they may also make life and education procedures for other marginalized groups outside of China more inclusive and helpful.

III.METHOD

3.1 Research Area

Three schools in in Northern Shaanxi, China Chosen for this study. This survey chose one local provincial Standard (henceforth referred to as School C), one provincial government middle school (henceforth referred

to as School B), and one municipal primary school (henceforth referred to as School A) as samples, respectively, in order to accurately reflect the current state of music education as well as the instruction of student relationships in Northern Shaanxi province. The goal of the study is to encourage the sound growth of the school music communities and make appropriate recommendations in that regard.

3.2 Tools

This survey consists of three questionnaires: "The questionnaire on Music Education of Music Associations in School C," "Questionnaire on Music Education of Music Associations in School B," and "Questionnaire on Music Education of Music Association in School A." Every questionnaire has two sections: a section for the school music association survey and a section for basic student information. The section on students' fundamental knowledge includes the students' gender and music preferences; the section on music education in the school association covers the reasons behind the students' decision to become part of music association in the drive behind it, the extent to which they have mastered the fundamentals of music theory, the extent to which they have mastered some music skills, the timely participation of the students in music association activities, the level of parental support, the impact of culture class, etc.

3.3 Questionnaires for Distribution and Sampling

The respondents who were chosen are members of musical associations from three different schools: School C has nine music associations, School B has four, and School A has twelve. The questionnaire for the survey was distributed to all members of music-related associations during the process, with the assistance and collaboration of the teachers and student associations. The members of the music organizations of the three schools received 300 questionnaires from School C, 100 from School B, and 100 from School A, respectively. A total of 487 out of 500 questionnaires have been effectively retrieved, yielding a successful rate of 97.4%.

IV. DATA ANALYSIS AND DISCUSSION

4.1 Examining School C's musical associations

In School C, there are 47 student associations. Of these, nine are related to music: the elegant material flute association in the square dance fitness group, the g-time guitar association, the National Orchestra, the Philharmonic Choir, the candlelight choir, the eight music groups, the Northern Shaanxi or wind art group, and the keep real dance lovers the Association. Together with other forms of dancing, instrumental music, vocal music, and other activities, it makes up 19.1% of the total population of the entire civilization (Fig. 1). According to the research, music associations' musical activities occur roughly once or twice a week.

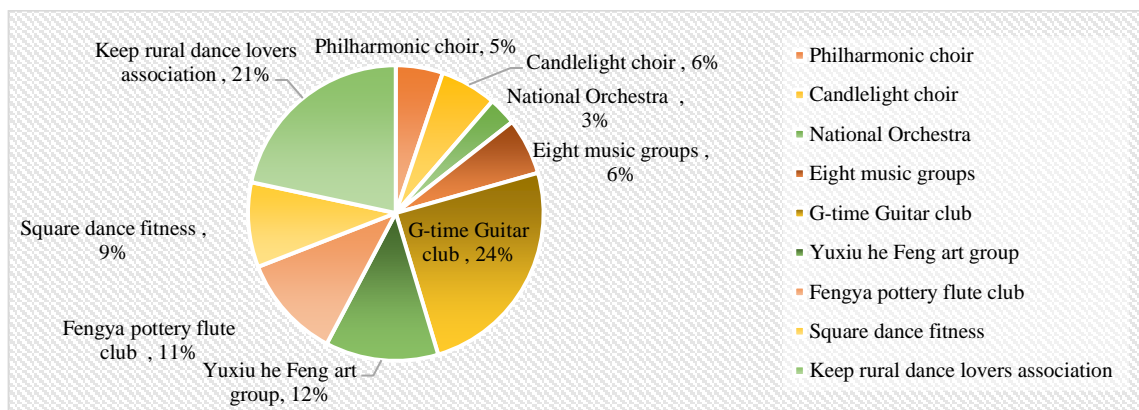


Fig. 1 The percentage of students who participate in School C's music associations.

4.2 Examining School B's Music Associations.

School B has 33 student associations, of which 4 are in the music category: the Qingping folk music orchestra, the Yong forever guitar association, the Qiwu Qingying dancing association, and the Philharmonic Choir. These 4 associations make up 12% of the total number of association members at this school. Chorus, instrumental music, and dancing are all featured. Three associations, the Qingping Yuemin Orchestra, the Qiwu Qingying dance association, and the Philharmonic Choir, meet once a month.

Among each of the four music associations, Yung Forever Guitar Association is unique in that it holds 20 guitar instruction sessions a month, more than any other association. Since middle school kids are the ones most exposed to this association's instruction, it is evident that mainstream and rock music is more popular among them (Fig. 2). With more members than all of the other three music association combined, it makes up 42% of all members who participate in music associations.

It is evident that pop music continues to hold a prominent place in the lives of middle school kids today. Middle school children are far more inclined to like pop music like rock, blues, and heavy metal than folk, electric, or other guitar genres. Secondly, the Philharmonic Choir comprises 28% of the total membership of music associations worldwide.

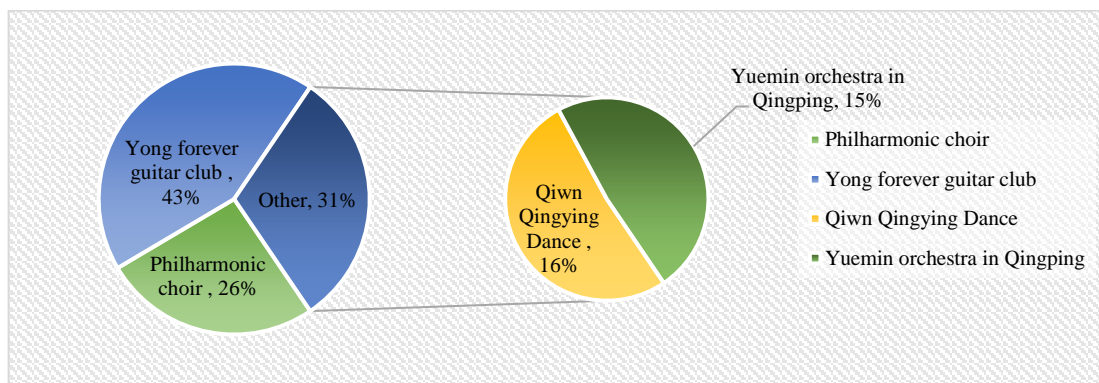


Fig. 2 Engagement in Musical Associations within School B.

4.3 School A Music Associations Survey.

In School A, there are 47 student associations, of which 12 are related to music. These associations make up approximately 25% of all school associations. The associations include the following: Bubble Cheerleading, Angel Dancing, Northern Shaanxi Association, Drum Music Association, which is Voice of May 1 chorus, Hulusi Association, Electronic The practice of organ Association, Piano Association, Childlike Heart Flying Dance the Association, Wind Music Association, Percussion Music Association, and Hip-hop Dance Association. There are many different genres of music, including as wind, folk, chorus, and dance.

The school has placed a high priority on each community and provided every one with a coach who has completed an undergraduate degree or more to oversee music-related activities. Figure 3. Additionally, all of School A's music associations have meetings with regular frequency, a sign that the institution has allotted sufficient time for the musical education of its students' music associations. Additionally, the percentage of students involved in different associations is fairly balanced, indicating that the school has made the necessary arrangements for pupils to become involved in music associations. This indicates the school's focus on promoting extracurricular activities.

4.4 Comparison of the Music Associations of the Three Schools

4.4.1 Activity Analysis of the Profile of Participants

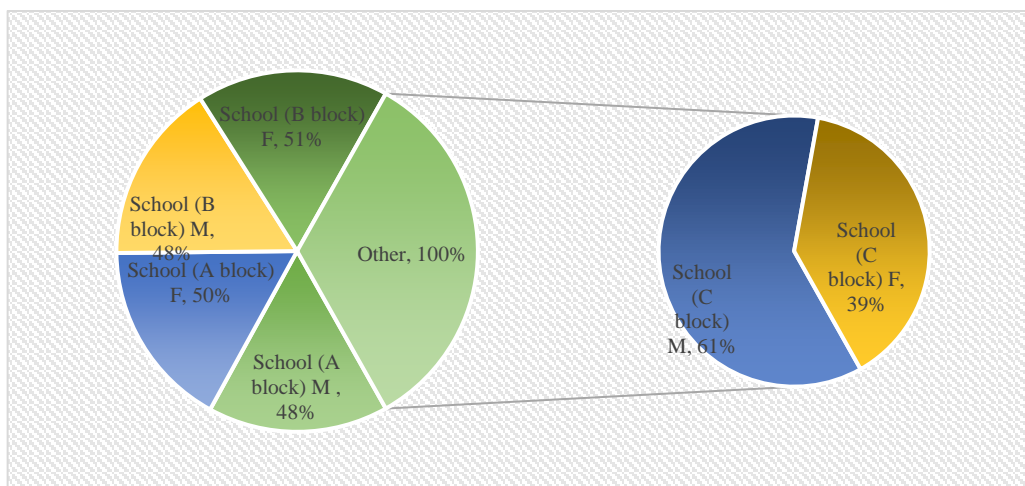


Fig.3 Members of three schools' music associations by sex.

4.4.2 The Experience of Students in Joining Music Associations

Table 1 Survey results of students' experience in participating in music associations.

Investigation Items	Schools A		School B		School C	
	Yes	No	Yes	No	Yes	No
Do you think participation in music associations has an impact on your studies?	36%	26%	38%	34%	61%	37%
Can I participate in music association activities on time	16%	18%	37%	26%	27%	35%
Are you satisfied with the music association activities currently carried out by the school.	21%	34%	42%	47%	34%	37%
Does your music association have a fixed venue	38%	64%	34%	62%	27%	36%
Have you ever had a public performance experience in this section?	41%	29%	26%	34%	61%	24%

4.4.3 Reasons for Participation in Music Associations

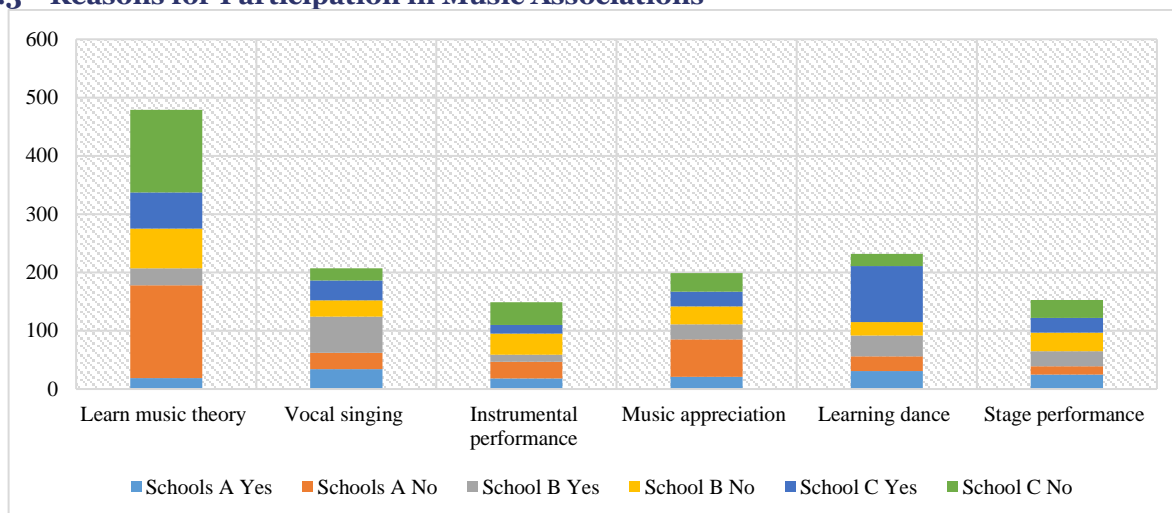


Fig. 4 The advancement that three schools' worth of pupils hope to achieve through music association.

As seen in the above figure, School A's music connection activities are primarily focused on instrumental music how they perform, vocal music singing, and stage performances. A small percentage of primary school students also express a desire to learn dance.

The majority of middle school students at School B are excited to study dancing, instrumental music performance, stage acting, and vocal music. Some middle school pupils wish to increase their understanding of music theory and their capacity for appreciating music. When it comes to learning about music theory, vocal singing, instrumental achievement, music admiration, dance instruction, and stage acting, [31, 32], School C students exhibit the most curiosity about the world of music. While some students indicate a desire to learn how to perform on stage and enhance their capacity to appreciate music, the majority of students wish to gain music theory knowledge, proficiency in vocal singing, musical instrument performance, and dancing through involvement in music organizations.

There is currently a significant disconnect between what tutors teach during the course and the tasks that student teachers must practice in elementary classrooms; in other words, there is a fundamental inability to connect student teachers' theoretical and practical knowledge. Once more, the key issue appears to be the distinction between how college students are expected to learn and the manner in which student teachers are expected to apply the skills and information they have learned in primary schools. To put it another way, [32], the biggest issue at music educator training programs seems to be the disconnect between the course material as well as primary school music curriculum. This could have led to teachers feeling uneasy about teaching dance and music because the curriculum for the training programs is not representative of the field.

V. CONCLUSION

The training teachers must adhere to the fundamental ideas of the new curriculum as well as apply reasonable and acceptable classroom teaching methods and processes in the framework of the recent reform of the curriculum. Often, the way a teacher teaches, rather than the content they cover, makes all the difference in the way students learn. This highlights the significance of this approach and the all-encompassing nature that modern music educators ought to possess. A competent music educator is not the same as a performance, or vocalist. In the modern day, developing broad and creative musical abilities is encouraged.

Student groups are flourishing in China as a result of the country's internal reforms to the curriculum, and their activities in music education tends to be more varied. Students' love and excitement for learning music have been considerably sparked by the explosion of school music associate activities. For the purpose of carrying out these learning activities, students in different learning periods are becoming more and more dependent on their institutions. It's anticipated that the student music association will contribute more favourably to students' overall growth and that music education in Northern Shaanxi, China, will advance more rapidly. In the future, I think that School Associations' creation of a second classroom will play a significant role in helping schools grow their students' whole-person growth of morality, intelligence, athletics, beauty, & labour.

VI. REFERENCES

- [1] Li, X. (2019). On College Music Education and the Inheritance of National Music. *Voice of the Yellow River*, (4), 84-85.
- [2] Ma, X. Q. (2018). New Thoughts on the Development of Primary and Middle School Music Teachers. *Journal of Shandong School of Agricultural Engineering*, 35(4), 57-58.

- [3] Qian, T. (2018). On the Road of Aesthetic Education, We Have been learning: A Preliminary Study on the Professional Quality Improvement Path of In-Service Primary and Secondary School Music teachers. *China Music Education*, (3), 10-14.
- [4] Wu, X. (2012). Practical Research on the Linkage Training of Primary and Secondary School Music Teachers. *Journal of Southwest Agricultural School (Social Science edition)*, 10(10), 243-246.
- [5] Zhang, A. (2018). Investigation and analysis of the current situation of music education for primary and secondary school students in Henan. *Northern Music*, 215-217.
- [6] Zhu, D. (2019). Thoughts and Suggestions on the Current Situation of Aesthetic Education in Primary and Secondary Schools. *Famous Sights*, (18), 44-46.
- [7] Hutchins, H. M., & Leberman, S. (2015). Transfer of learning. In R. F. Poell, T. S. Rocco & G. L. Roth (Eds), *The Routledge companion to human resource development* (pp. 329–340). New York, NY: Routledge.
- [8] Kvale, T., & Brinkmann, S. (2009). *Interviews: Learning the craft of qualitative research interviewing* (2nd ed.). Thousand Oaks, CA: SAGE.
- [9] Macaulay, C., & Cree, V. E. (2007). Transfer of learning: concept and process. *Social Work Education*, 18, 183–194.
- [10] McNeil, J. D. (2015). *Contemporary curriculum: In thought and action* (8th ed.). Hoboken, NJ: Wiley.
- [11] Marsh, C. J., & Willis, G. (2003). *Curriculum: Alternative approaches, ongoing issues* (3rd ed.). Upper Saddle River, NJ: Pearson Education.
- [12] Mills, J. (2007). Conceptions, functions and actions: Teaching music musically. *Revista da ABEM*, 18, 7–14
- [13] Ebeli, E. A. (2015). Communication process in totoememusic of the Avatime people of Ghana. *Int. J. Afr. Soc. Cultures Traditions Vol.3* (5), pp.1-11.
- [14] Ebeli, E.A. (2016). Girl Child education and enrolment drive: The role of traditional music and dance. *Journal of Music and Dance*, Vol.6 (3), pp. 20-26.
- [15] Hatano, G.; Oura, Y. Commentary: Re-conceptualizing school learning using insight from expertise research. *Educ. Res.* 2003, 32, 26–29.
- [16] Hodge, L.; Visnovska, J.; Zhao, Q.; Cobb, P. What does it mean for an instructional task to be effective? In *Proceedings of the 30th Annual Meeting of the MERGA*, Hobart, Australia, 2–6 July 2007; Volume 1, pp. 392–401.
- [17] Ericsson, K.A.; Charness, N.; Feltovich, P.J.; Hoffman, R.R. (Eds.) *The Cambridge Handbook of Expertise and Expert Performance*; Cambridge School Press: Cambridge, UK, 2006; p. 706.
- [18] Fu Li. Analysis of the current situation of music teaching in primary and secondary schools under the background of music teaching reform in normal universities and countermeasures [J]. *Northern music*, 2014 (07): 135-136.
- [19] Han Rui. Investigation and Research on the development status and Countermeasures of music association activities in Bayi Primary School of Taiyuan [D]. *Xinxiang: Henan Normal School*, 2018.
- [20] Quan, H., & Jia, L. (2021). Innovative music education in China: Theory and practice. *International Journal of Engineering Applied Sciences and Technology*, 6(1), 63-76.
- [21] ZiXuan, L., & Devarajoo, K. (2021). The Strategies of Teaching Basic Piano Courses For Preschool Education Major in China. *International Journal of Infrastructure Research and Management Vol. 9* (2), December 2021.
- [22] Yang, Y., & Welch, G. (2023). A systematic literature review of Chinese music education studies during 2007 to 2019. *International Journal of Music Education*, 41(2), 175-198.
- [23] Guo, J., & Chiu, D. K. (2024). Investigation into the Promotion and Instruction of Chinese Traditional Music in Liaocheng Peiwen School of Peking School. In *SHS Web of Conferences* (Vol. 183, p. 03011). EDP Sciences.
- [24] Caiqin, G., & Chuangprakhon, S. (2022). The model for conservation and development folksong in Shanxi Province, China (Doctoral dissertation, Mahasarakham School).
- [25] Guo, J. (2021, May). Analysis of Primary School Music Teaching Plan under the Multicultural Background. In *7th International Conference on Humanities and Social Science Research (ICHSSR 2021)* (pp. 1129-1132). Atlantis Press.
- [26] Zhang, E., & Choatchamrat, S. (2023). Dissemination of Folk Song Literacy in China's Northern Shaanxi Province. *International Journal of Education and Literacy Studies*, 11(4), 131-140.
- [27] Zhao, Y., & Sornyai, P. (2024). Education and Literacy in Yue Opera: Historical Development in Shaoxing, Zhejiang Province, China. *International Journal of Education and Literacy Studies*, 12(1), 96-105.
- [28] Wen, J. (2021). Research on the Protection and Inheritance Path of Higher Education Informatization in Folk Music. In *Application of Big Data, Blockchain, and Internet of Things for Education Informatization: First EAI International Conference, BigIoT-EDU 2021, Virtual Event, August 1–3, 2021, Proceedings, Part I 1* (pp. 345-353). Springer International Publishing.
- [29] Dong, H., Qu, H., Liu, P., & Apuke, O. D. (2024). The effectiveness of using interactive visual multimedia technology intervention in improving the literacy skills of children in rural China. *Learning and Motivation*, 86, 101964.

- [30] Ge, L., & Durst, D. (2019). A Hermeneutic Phenomenological Inquiry: Probing Challenges and Prospects of Left-behind Children Education in the Northern Shaanxi Province, China. *Journal of Studies in Social Sciences*, 18(2).
- [31] Sarros, J.C.; Cooper, B.K.; Santora, J.C. Building a climate for innovation through transformational leadership and organizational culture. *J. Leadersh. Organ. Stud.* 2008, 15, 145–158.
- [32] Hoque, K.E.; Raya, Z.T. Relationship between Principals' Leadership Styles and Teachers' Behavior. *Behav. Sci.* 2023, 13, 111.