

The Development of Music Teaching Strategies for Promoting Music Learning Competency for Elementary School Students Under the Core Literacy of Music Academic Subjects

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Abstract

This study examines the current problem and effect of music teaching, develops music teaching strategies for promoting music learning competency, and studies the efficiency of these strategies in elementary school students. It employs a mixed-method research approach, collecting data through questionnaires, in-depth interviews, and observation from 160 music teachers and department managers. Data were analyzed using descriptive statistics, inferential statistics, one-way ANOVA, and Multiple Regression. The findings reveal that current problems of music teaching are Aesthetic perceptions, Artistic expression, and cultural understanding affect the innovation of music-teaching strategies of elementary students, and they are currently in low level. Innovative music teaching strategies compose of Incorporating Chinese Cultural Elements, using Interactive and Engaging Methods, differentiating Instruction by Skill Levels, focusing on Basic Music Competencies, encouraging Creativity and Expression, Professional Development for Teachers, and Parental and Community Involvement. The overall efficiency and satisfaction of music teaching strategies for elementary students was at the highest level. The posttest correct answers increased by 34.0%, which shows that the innovative teaching strategy for music learning is effective.

Keywords: *Music Teaching Strategy, Elementary School, Aesthetic Perception, Aesthetic Perceptions, Cultural Understanding.*

Introduction

China's educational curriculum reform is now concentrated on nurturing students' core literacy, with each discipline, including music, shaping its curriculum standards and assessment indicators around core literacy (Wang & Wang, 2018). In music, the focus is on developing students' core musical literacy across three key areas: aesthetic perception, artistic expression, and cultural understanding. The elementary school years are pivotal for children's personal development and play a crucial role in fostering and enriching their music core literacy. Therefore, conducting comprehensive research into the developmental stage and prevalent challenges in music teaching at elementary schools and summarizing effective teaching strategies in music classrooms holds significant importance in enhancing the music core literacy of elementary students.

The inclusion of music education in elementary schools enables students to perceive, understand, and experience emotions through music. Music nurtures temperament, enriches emotions, develops intelligence, and inspires children to strive for progress. Music education in elementary schools plays a crucial role in cultivating students' moral character and artistic development during a significant development period. As an elementary school music teacher, the primary focus should be strengthening students' music learning abilities through innovative teaching strategies and rich teaching content.

However, in current elementary school music teaching in China, students' interest in learning music could be higher, and their aesthetic and innovative musical abilities must be identified and nurtured due to the marginalization of music and art under the current exam-oriented education system. Many music teachers need strong theoretical and teaching abilities, leading to limited teaching methods and content. However, with the Chinese Ministry of Education proposing core literacy theory, there is hope for innovation in elementary school music teaching.

In addressing the current state of primary education in China, introducing core literacy education has provided a framework for curriculum reform. The education curriculum now aims to nurture students'

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creativity, critical thinking, and problem-solving abilities to better prepare them for society's rapid changes and uncertainties. By placing core literacy at the forefront, the Chinese Ministry of Education seeks to engage domestic and international music education experts to develop viable solutions for revamping music education strategies in elementary schools. This study explores and innovates elementary school music teaching methods based on the core competencies outlined by the Chinese Ministry of Education, ultimately aiming to address current teaching challenges.

Research Objectives

To study a current problem and effect of music teaching in elementary school students.

Under the core literacy of music academic subjects, develop music teaching strategies for promoting music learning competency for elementary school students.

To study the efficiency of music teaching strategies for promoting music learning competency for elementary school students.

Theoretical Framework

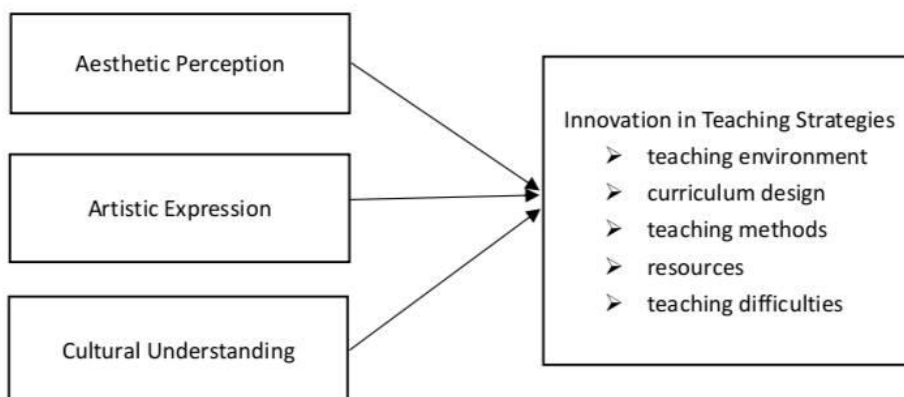


Figure 1: Theoretical Framework

Factors Affecting Music Teaching Strategies in China

The status of Chinese music teaching in elementary schools reflects a blend of traditional cultural heritage and modern educational reforms. Over the past few decades, China has significantly improved and modernized its music education system. The Ministry of Education in China has established a national curriculum that includes music education as a mandatory subject in elementary schools (China Education Center, 2019). The curriculum emphasizes the development of musical skills, knowledge, and appreciation. The curriculum covers various musical topics, including Chinese traditional music, Western classical music, and contemporary music. Students are introduced to singing, playing instruments, music theory, and music history. There is a strong emphasis on teaching traditional Chinese music and instruments, such as the guzheng, erhu, and pipa that helps students connect with their cultural heritage. Western classical and contemporary music are also taught alongside traditional music, providing students with a well-rounded musical education (Voleva, 2020).

China has modified its teaching methods and approaches to interactive learning using modern teaching methods that promote interactive and participatory learning, which are increasingly being adopted. This includes group performances, music games, and multimedia resources. Technology is becoming an integral part of music education. Schools use digital tools and online platforms to enhance music teaching and learning. Moreover, teacher training and professional development have significantly changed. Music teachers are required to have professional qualifications and training in music education. This ensures that

teachers have the skills and knowledge to deliver high-quality music lessons. There are ongoing professional development programs for music teachers to keep them updated with the latest teaching methodologies and technological advancements (Zhong, 2013). Many elementary schools offer extracurricular music activities such as choirs, orchestras, and bands. These activities provide students with additional opportunities to practice and perform. Schools often organize music performances, concerts, and competitions, encouraging students to showcase their talents and gain confidence. More resources and facilities are needed for urban and rural schools. Urban schools have better access to musical instruments, technology, and trained teachers than rural schools. While the national curriculum is well-defined, its implementation can vary significantly across regions and schools, depending on local resources and priorities (Shwayat, 2017). The Chinese government has introduced various policy initiatives to support and promote music education. These include funding for music programs, teacher training, and infrastructure development. There is a national effort to promote cultural education, including music, to preserve and promote Chinese cultural heritage. Parents generally support music education, recognizing its importance in the overall development of their children. Schools often collaborate with local cultural institutions and music academies to enhance the music education experience. In summary, music education in Chinese elementary schools is characterized by a blend of traditional and modern elements, supported by a structured national curriculum and government policies. Despite challenges, particularly in rural areas, ongoing efforts are being made to enhance the quality and accessibility of music education nationwide.

Teaching Strategy

The research on teaching strategies in foreign countries began in 1700. By the 1970s, Western countries had already applied various learning strategies to classroom teaching, which can be mainly divided into seven teaching methods.

- *Personalized Teaching Method*

The core of the personalized teaching method is to shift the learning center from teachers to students and design unique learning plans and paths based on each student's personality, abilities, interests, and other characteristics (Abril & Gault, 2008). For example, the popular personalized education strategy in the United States involves designing unique learning plans for each student through teachers, courses, textbooks, and other aspects to enhance students' initiative and interest in learning.

- *Project-Based Learning Method.*

The project-based learning method emphasizes collaborative, situational, and practical learning, integrating multiple elements such as knowledge, abilities, skills, emotions, and values. By organizing interdisciplinary projects, students are liberated from a single and encouraged field of knowledge, and the ability to learn collaboratively is cultivated (Brandon, Joani et al., 2016).

- *Gamification Teaching Method*

The gamification teaching method uses games as a medium and designs game gameplay through various aspects such as cognition, emotion, and action, making learning more exciting and relaxed. The method can stimulate students' interest in learning, improve their enthusiasm for learning, and promote transforming students from negative to positive learning attitudes (Littleton, 2018).

- *Maker Education.*

Maker education is an emerging method that encourages students to design, produce, and create independently. Maker education emphasizes hands-on operation, practical exploration, and collaborative learning, promoting students' ability to track their sexual thinking and solve problems (Aprile, 2012).

- *Flashback Teaching Method.*

The flashback teaching method emphasizes starting from practice and case studies, guiding and leading students to deeply understand and explore relevant knowledge and theories, and summarizing theories from problem-solving to cultivate students' ability to think independently and solve problems (Foster & Jenkins, 2017).

- *Transformational Education*

Transformational education guides students to self-awareness, self-summarization, self-reflection, and self-guidance to enhance their autonomy and self-control (Hanley, 2005).

- *Interactive Teaching Method*

The interactive teaching method refers to establishing an organic teacher-student interaction teaching method. Through an interactive mechanism, the interactive teaching method allows students to increase their interest and effectiveness in learning through participation, discussion, sharing, questioning, and other methods, promoting the integration of subjective and objective knowledge among students (Moritz et al., 2013).

Some international organizations and countries have already mentioned and studied core competencies. The embryonic concept of core competencies first appeared in the 1966 report "Education: Wealth in It," and after years of continuous improvement, it evolved into the Five Pillars of Learning: learn to seek knowledge, learn to do things, learn to coexist, learn to develop, and learn to change (Tingting et al., 2024). Since the 1960s, countries, and organizations in developed regions, including the United States, France, the United Kingdom, and the European Union, have gradually changed their educational concepts and teaching methods, placing more emphasis on the cultivation of comprehensive abilities such as the core competencies and core subject competencies of learners.

Current Situation of Music Classrooms in Elementary School

China's Music Curriculum Standard emphasizes that music teaching aims to cultivate students' ability to appreciate art and aesthetics. Music is an auditory art. Students can express the beauty of art by singing, dancing, and performing. Music teaching can improve students' active polarity in learning music, guide them to be more imaginative, stimulate their creative thinking (Guohui et al., 2021), and lay the foundation for their creativity. Music is a symbol of life, thought, imagination, and other forms of art, is a common way of communication in people's daily lives, and is an integral part of people's spiritual civilization; music is the cultural heritage of our country's disciplines of education and teaching retained to date, but with the development of the industrial age, the increase in demand for scientific and technological professionals and technical personnel has led to the gradual neglect of music, especially elementary school, music teaching is more and more not by the school and the teachers (Chen, 2016). The teaching of music in elementary schools, in particular, has become less and less critical to schools and teachers. However, at this stage, China has proposed a comprehensive reform, the new goal of the rise of culture, so that the art of music reappeared in people's field of vision, elementary school music education and teaching of innovative goals cannot be separated from the "China's New Voice," "Idol Practitioner," "Creative Camp" and other popular music talent show broadcasting, in the actual teaching process, found that most of the elementary school students are chasing the star of the idea of the music for the TFBOYS familiarity than some music teachers know through the music (Shao et al., 2021) than some music teachers know thoroughly. Therefore, for the current elementary school student's interest in music learning degree of fullness, the current stage of elementary school music teaching innovation has been the trend, the requirements of the times (Xue et al., 2022). To carry out innovation in music education, we must understand traditional music teaching and problem-solving, based on which we continue to carry out science and innovation. It is the only way to realize educational innovation (Jiangmei, 2012).

Do not recognize the artistry of elementary music teaching; only elementary music education and traditional single teaching method combined not only diluted the artistry of music but also did not correctly understand the elementary music curriculum to establish the purpose of the prevalence of education under

the view of the test education used in the education strategy resulting in elementary school students will only be mechanically answering the test and ignored the initiative to think, resulting in the development of the student's thinking has been seriously affected (Chen, 2016). The development of students' thinking is seriously affected. Students are passively trained in the classroom, which leads to the suppression of their independent spirit and failure to cultivate their creative ability (Xiaoxue, 2018). Music teaching classroom lack of music atmosphere: the lack of advanced music teaching equipment: Music teachers turn music class into a "recreation" class, ignoring the cultivation of students' musical quality, resulting in elementary music education being ineffective (Lei, 2018).

Music teaching is the teaching of aesthetic activities, and the cultivation and training of creative thinking is the core of creative music teaching. From the point of view of the way and ingredients of thinking, creative thinking is the comprehensive use of logical, image, and intuitive thinking, which is the discursive development of centralized and divergent thinking (Li, 2021). Diffuse thinking is a way of thinking in multiple directions and perspectives to produce multiple answers to known information, and it emanates outward. Diffuse thinking has multi-directional, fluid, adaptable features, leading to the original results of thinking; therefore, creative thinking is more diffuse (Mingchan, 2021). At the same time, teaching emphasizing convergent thinking should pay more attention to the training of divergent thinking. Gilford published 1986, "Creative Talent, nature, use, and Cultivation," a book that pointed out that training people's ability to think in a divergent way is to cultivate creativity of a kind.

Nowadays, the teaching task of music teachers in elementary schools is relatively small, and teachers have enough time to develop students' music literacy. However, music teachers teaching elementary school in the music evaluation system are set up unreasonably, constraining the development of elementary school students in the discipline (Chen, 2016). Teachers in the process of teaching work pay more attention to the course of the explanation and do not pay attention to the cultivation of students' disciplinary literacy, resulting in a lack of students in the learning process of disciplinary literacy cultivation also in the evaluation of the feedback, focusing on the students will not be able to music theory knowledge of the level, did not let the students in the process of music learning obtain the aesthetic experience, which will lead to a lack of students' interest in the music classroom (Cheng, 2016). Music teachers should design more music practice content according to the textbook's content and integrate fundamental knowledge of boring music into the learning practice process. In the evaluation of music teaching, the students' knowledge and completion of the basic knowledge of music in the music practice is regarded as important evaluation content so that the students can strengthen their understanding and application of the basic knowledge of music in practical learning. (Istance et al., 2019)

In the teaching process, Elementary school music teachers emphasized teaching students musical imitation, a severe lack of cultivation of students' creative thinking. Many people take music as a hobby but do not profoundly improve their music literacy, mainly due to the lack of in-depth thinking about music and innovation, staying on the surface of imitation (Wang et al., 2023). The same mistake exists in the evaluation of music teaching in elementary schools. Teachers usually take the students' imitation of the tone of the musical work as the basis of music classroom teaching. The innovative content has yet to be further enhanced, basically based on the original work of the school, without expanding the richness of the student's musical expression of emotion and the change of pitch in the musical performance process. Often, students' whims can bring music to life, but teachers need to pay attention to such innovations, focusing more on the students' reduction of the work (Xiaoxue, 2018). Different positions need to take the so-called standard singing method seriously and constrain the students in developing innovative thinking in music for the students' enthusiasm to produce a more significant blow (Mingchan, 2021).

Teachers' basic literacy plays a decisive role in evaluating musical works, determining whether they can identify the existence of students' music core faculty problems and the students' recognition of teachers' degree of professionalism (Dengchen, 2021). Today's elementary school music teachers lack basic literacy, mainly because of the influence of traditional concepts, and do not integrate the subject of literacy in music teaching, so there is no more content for students to carry out evaluations. Nowadays, elementary music education has not formed a transparent evaluation system and more or less relies on the teaching experience of teachers and students' learning attitude, resulting in the evaluation of blindness and arbitrariness, unable

to carry out a systematic and scientific music classroom innovative teaching work (Wenqian, 2020).

In today's elementary music teaching classroom evaluation, teachers focus more on students' music learning results, completely ignoring the students' efforts in the learning process (Boxberger, 2023). Teachers pay more attention to the student's task completion, ignoring whether the students have improved in the learning process. Regardless of the teaching method, this "one-size-fits-all" phenomenon in education will seriously limit the improvement of students' subject matter because of the lack of attention to the differences between students.

Music education itself has the characteristics of expansive and practical. However, in some elementary music teaching classrooms, music teaching only pays attention to the student's musical knowledge, music skills, and the related theory of the contracted grip but ignores the purpose of music teaching (Cheng, 2016). Elementary music teaching classrooms should not only pay attention to the mastery of students' professional knowledge but also need to let the students practice to continuously improve their creativity and application ability, to help students expand their individuality of thinking so that the music inspires the students and get the correct cognition, and effectively improve their own comprehensive ability and comprehensive quality (Li, 2021).

Elementary Music Classroom Teaching Innovation and Practice

Elementary music education plays a vital role in students' comprehensive quality cultivation, and teaching innovation is a critical way to improve the quality of education. Reading a large amount of literature exploring the positive role of elementary school music classroom teaching innovation practice can provide a reference for educational reform (Istance & Paniagua, 2019). From the perspective of music classroom teaching in elementary school, the previous research mainly focuses on exploring "what to teach, what to learn, how to learn, how to teach, and how to innovate" (Chen, 2019).

When it comes to music teaching, one of the core issues is how to implement appropriate teaching methods according to specific teaching objects. Taking the Chinese folk song "Yao Dance" as an example, we discuss how teachers can develop appropriate teaching strategies when elementary school students learn to sing this song. In a music class, when students are first exposed to a new song, the sense of hearing is crucial in forming the students' first impression of the song. In the teaching process, the concept of "listening, speaking, reading, and singing" can be adopted (Rongxue, 2021).

First, in the "listening" stage, the teacher can play high-quality audio or play with feeling to arouse students' interest in the song. The teacher's modeling of the song becomes the focus of the student's attention, allowing them to concentrate at the beginning of the lesson. This stage also helps to familiarize students with the melody and rhythm of the song. Secondly, in the "talking" stage, the teacher can stimulate students' learning initiative by telling background stories related to the song. The language expression should be vivid and visual so that students can better understand the emotion and connotation of the song. Storytelling can help students more deeply into the song and enhance the degree of participation in learning. Third, the "reading" stage emphasizes the importance of lyrics in song learning. Teachers can guide students to read the lyrics skillfully and recite them with emotion, which is very important for learning a new song. At the same time, the teacher can play the song's melody and guide the students to express the melody by reciting the lyrics, which can help deepen the students' feelings and experience of the song. Finally, in the "singing" stage, the teacher's initiative is brought into play. Based on those above "listening, speaking, and reading," the teacher can teach the song phrase by phrase. Students can sing the chorus repeatedly to master the tune and lyrics gradually, which helps cultivate their musical skills and expressive abilities to confidently display their singing talents (He & Qi, 2022).

From the perspective of innovative classroom performance teaching, teachers can utilize the "Colvin" gesture method in studying "Yao Dance." Through learning seven different hand gestures, the teacher can help students form a correct concept of the pitch by distinguishing the high and low positions of the pitches, which represent the seven different names of the scale (Foster & Schleicher, 2022). This method lets students visualize the relationship between pitches and improves their musical perception. At the same

time, it implements Jacher's "human-centered" teaching philosophy to ensure that every student participates and experiences the joy of music. After learning the theme, the teacher leads the students to play the melodic fragments of the Yao Dance by using the "Colvin" gesture. For example, by learning movements such as "La Mi Mi La Re Do Si Re Do Si la Sol Mi la Si Do Re Mi Mi Mi Re Do Re Mi Re Do La," students can experience and understand the melody of the music more deeply.

Regarding innovation in classroom performance teaching, some music educators have tried to introduce the excellent results of famous foreign music teaching systems and introduced "body rhythm" into classroom music performance teaching. This method can promote the children's perception and expression of music. In the teaching and performance process, students regard their bodies as musical instruments, express their feelings about the music through simple movements, and explore how to appropriately link with the tempo and rhythm of the music (Chenao & Qiao, 2023). First, in the classroom, the teacher can serve as a strategy and engage some students in the designed physical rhythms to ensure the movements are coordinated and integrated with the music. The teacher can explain the relationship between the movement and the music position while doing the movement so that the students can understand and feel it. Secondly, the teacher will let the students discuss in groups, divided into four large groups; each group will be subdivided into two groups, and the number of people in each group is 6 to 8. According to the music of the "beginning-expansion-climax-end" to design the music to express the movement, the teacher in the process of appropriate guidance.

From the perspective of innovation in appreciation teaching, the book "Music Teaching Theory" points out that: "Feeling and appreciation is an important part of music teaching, music feeling ability is the basis of music learning in all fields, singing, instrument playing and creating, are inseparable from the development of music listening ability." Therefore, when guiding students into appreciation activities, teachers can give students time for free improvisation, introduce games related to the classroom content, and encourage students to talk about their first feelings about the work they are appreciating and express their thoughts in words or sounds. Research by Liu et al. (2022) revealed that incorporating free improvisation and interactive games during music appreciation activities enhances students' emotional engagement with the music and fosters their ability to articulate and communicate their thoughts and emotions effectively. This introduction helps focus students' attention and deepens their impression of the appreciated works.

Research Design

This study uses a mixed methodology, combining quantitative and qualitative research methodologies to meet research objectives. This study's population comprises music teachers and school managers in 28 elementary schools in Luoyang City, Henan Province. The schools have 184 music teachers and 84 music direction managers, totaling 268 people. The sample size for quantitative research was calculated by Taro Yamane (1973), and the result was 160 samples. (2)The sample size for qualitative research is calculated using Hennink and Kaiser (2021), who found empirical data to reach saturation within a narrow range of interviews (9–17), particularly those with relatively homogenous study populations and narrowly defined objectives. The researcher selects 20 critical informants for in-depth interviews: 10 music teachers and ten music direction managers. The key informants are selected using the Delphi sampling method. The researcher has set 2 criteria to select the critical informants: 1) The key informants must be elementary music teachers or elementary music directing managers with at least three years of experience, and 2) The key informants must be willing to provide the information.

The research instruments are questionnaires, in-depth interviews, and observations. IOC validates them with a value of 0.88. The author collects the data by himself with the consent of the respondents. The data were analyzed by descriptive statistics such as frequency, percent, mean, and standard deviation. Inferential statistics such as correlation and t-tests analyze the relationship between independent and dependent variables. Lastly, the hypotheses were tested by one-way ANOVA and Multiple Regression with a statistically significant level of 0.05 to exhibit research findings and answer the research questions and hypotheses. Moreover, the qualitative data is analyzed by using content analysis.

Findings

Objective 1: The current problem and effect of music teaching in elementary school students

Aesthetic perception in music teaching for elementary students involves fostering an appreciation and understanding of music's beauty and emotional expressiveness. 1) Exposure to a variety of music at a low level, diverse genres, and cultures by introducing students to a wide range of musical styles, including classical, jazz, folk, and contemporary music from different cultures; live performances by taking students to live concerts or invite musicians to perform at the school. 2) Active listening activities are at a low level, guided listening by using guided listening exercises to help students identify different elements of music such as melody, harmony, rhythm, and dynamics; emotional response by encouraging students to describe how music makes them feel and why. Discuss how different pieces can evoke different emotions. 3) Creative expression is low; musical interpretation allows students to express their interpretation of music through drawing, painting, or storytelling; Composition and improvisation encourage students to create music or improvise on simple instruments that help them understand the creative process and develop a personal connection to music. 4) Discussion and Reflection are low; class discussions include regular discussions about the music they hear and perform, reflection journals by writing their musical experiences, and reflections on what they have learned. 5) Integration with other Arts is moderate, collaborating with other teachers to integrate music with visual arts, dance, or literature. 6) Performance Opportunities are low; student performances provide regular opportunities for students to perform, develop confidence and a deeper connection to the music they are learning, and encourage constructive feedback and self-critique to help students improve and appreciate different aspects of musical performance. 7) Historical and Cultural Context is at a moderate level; music history by teaching students about the historical and cultural background of the music, introducing students to the lives and works of various composers, and discussing how their personal experiences and the times they lived in influenced their music. 8) Technology and Media are at a high level; use of media by utilizing recordings, videos, and interactive apps to make music listening and learning more engaging and introducing age-appropriate music composition software to allow students to experiment with creating their music. The current elementary school music education process is moderate.

Artistic expression is vital in developing music teaching strategies for elementary school students. It encourages creativity, emotional engagement, and a deeper understanding of musical concepts. 1) Incorporate Visual Arts at a high level, drawing and painting by drawing or painting students' imagination, translating auditory experiences into visual ones, and fostering a more profound connection; using colors to represent different musical elements, choosing colors that they feel represent a piece of music and explain their choices. 2) Movement and dance are at the highest level; expressive movement encourages students to move or dance to music, allowing them to physically express what they hear so kinesthetic learners can enhance emotional expression; choreography projects by creating simple choreographies for specific pieces of music. 3) Participation and Interaction are at a high level; it can be understood that the main reason for the lack of diversity for current status is that most teachers believe that students have lower participation and less interaction in class. Students cannot arouse interest during the learning process. 4) Composition and improvisation are at a high level, creating music by composing music using simple instruments or digital tools, improvisation games by using improvisation games to encourage spontaneous musical expression. 5) Teaching Resources are high; most teachers believe the most lacking are music theory materials and expert guidance. Schools have sufficient hardware teaching resources (such as multimedia equipment, instruments, and teaching space), but teachers often need help to use these resources well. Teachers believe that teaching methods cannot arouse students' interest in learning. 6) Game-based teaching Methods are at a high level, and more than 90% of teachers use lecture-based teaching methods and resources, while only 10% use demonstration or game-based teaching methods. 7) Technology integration is at a high level, with digital art and music creating music and visual art simultaneously and interactive learning by incorporating interactive whiteboards or tablets where students can draw, compose, and manipulate music visually. 8) Cultural Exploration: Explore music and artistic expressions from different cultures, create art projects or performances inspired by these traditions, and invite musicians and artists from diverse backgrounds to demonstrate how they integrate artistic expression into their work. 9) Curriculum design is at a high level, and the vast majority of teachers believe that the curriculum design is not good.

Cultural understanding is at a high level. Teaching the historical, social, and cultural contexts of different musical genres has the highest level, followed by Encouraging students to reflect on their cultural assumptions and biases concerning the music they study at a high level; technology students appropriate terminology and language used in different musical traditions with high level, Encouraging collaboration between students from different cultural backgrounds with high level, Adopting teaching methods that respect and reflect the cultural backgrounds of all students with high level, Integrating ethnomusicological perspectives into the curriculum with high level, Inviting musicians, scholars, and practitioners from various cultural backgrounds to give lectures, workshops, and performances with high level, Incorporate music from multiple cultures and traditions with high level, and Developing students' skills in cross-cultural communication and Understanding with high level.

Serious Deficiencies in Teaching Strategies

The strategies and forms used in the teaching process need more diversity. Schools often provide students with various teaching resources and equipment, but teachers often need help integrating and utilizing these resources well during the teaching process. Teachers only use simple demonstration methods; they do not use group and game learning methods.

Lack of Freshness in the Classroom

Students have a high degree of love for this music class. However, the interaction with the teacher in the classroom could be better, and the attractiveness of the curriculum design to students could be higher, resulting in a need for more freshness in the classroom. Many situations can cause this, such as unreasonable classroom design by teachers and insufficient teaching facilities, leading to low classroom freshness and an inability to attract students to concentrate. Teachers rarely interact with students during the teaching process, and students must actively ask questions.

Differentiation

Significant differentiation among students is another major issue encountered in teaching. Some students have a high-speed mastery ability when learning certain music, but some progress relatively slowly. The main reason is that some students have already studied instruments or vocal music outside of school, so when they master other music courses, their progress is fast. The differentiation of students leads to two outcomes: the first is that students who have already learned believe that they have mastered the classroom content and need more motivation for further learning, so they are no longer focused on the class content. Another issue is that relatively backward students need help to keep up with the teacher's teaching progress, leading to a psychological aversion to learning.

The Utilization Rate of Teaching Resources Is Meager

Teachers also found it difficult to control the performance level of students. If the level of students needed to improve, there was no need to perform on stage, and students needed more confidence in performing. In interviews with teachers, they believe schools should regularly organize related music activities. If schools do not organize activities, teachers naturally do not attach much importance to this aspect of education.

In the teaching process, 28 elementary schools in Luoyang City, Henan Province, are equipped with music classrooms, but the utilization rate of music classrooms could be higher. Most teachers choose to teach in the class without a piano or other instruments. Teachers only use oral teaching or multimedia equipment for teaching work. This phenomenon is particularly evident in schools with sufficient teaching resources.

Teachers Lack Guidance

Teachers cannot effectively help students appreciate music. They impart knowledge without helping students understand the stories behind the music or engage in creative thinking. This goes against the core literacy of music discipline proposed by the Chinese Ministry of Education. Teachers must interpret and

understand national policies in the teaching process and pay attention to students' cultural understanding, artistic expression ability, and aesthetic perception ability in music learning.

Objective 2: To develop music teaching strategies for promoting music learning competency for elementary school students

Incorporate Chinese Cultural Elements, including Traditional Music: Integrate traditional Chinese music and instruments (like guzheng, erhu, and pipa) into the curriculum to connect students with their cultural heritage. **Folk Songs:** Teach Chinese folk songs and discuss their historical and cultural backgrounds. **Music and Festivals:** Align lessons with Chinese festivals using related songs and dances, such as Chinese New Year or Mid-Autumn Festival.

Use Interactive and Engaging Methods. These include **Active Participation,** Which Encourages students to participate actively through singing, dancing, and playing instruments; **Technology Integration,** Which Utilizes music apps and software that make learning interactive and fun; and **storytelling,** Which Incorporates stories about composers, musicians, and the origins of different musical pieces to make lessons more engaging.

Differentiate Instruction includes **Skill Levels:** Tailor lessons to accommodate different skill levels, offering more challenging tasks for advanced students and additional support for beginners. **Learning Styles:** Incorporate various teaching methods (visual, auditory, kinesthetic) to address different learning styles. **Small Group Activities:** Use small group activities to allow personalized Instruction and peer learning.

Focus on Basic Music Competencies, including Rhythm and Beat. Use clapping, percussion instruments, and movement to teach rhythm and beat. **Pitch and Melody:** Introduce solfège (do-re-mi) and simple songs to teach pitch and melody recognition. **Notation and Theory:** Gradually introduce music notation and basic theory through fun games and activities.

Develop Listening Skills, including Active Listening: Encourage students to listen actively to different genres and styles of music. **Music Analysis:** Teach students to identify instruments, rhythms, and melodies in various pieces of music. **Listening Exercises:** Use guided listening exercises to develop students' ability to understand and appreciate music.

Encourage Creativity and Expression, including Composition: Allow students to create and share simple compositions with the class. **Improvisation:** Use improvisational activities to foster creativity and spontaneity in music making' **Performance Opportunities:** Organize regular performance opportunities, such as class recitals or school concerts, to build confidence and stage presence.

Integrate Cross-Disciplinary Learning, including Literature and Music: Combine music lessons with literature by exploring songs related to stories or poems. **Math and Music:** Use the mathematical aspects of music (such as rhythm and patterns) to enhance learning in both subjects. **Art and Music:** Incorporate visual arts by having students draw or paint in response to music.

Utilize Assessment and Feedback, including Formative Assessment: Use regular, informal assessments (like quizzes and observation) to gauge student progress and adjust teaching strategies accordingly. **Peer and Self-Assessment:** Encourage students to assess their and each other's performances to develop critical listening and constructive feedback skills. **Positive Reinforcement:** Use positive reinforcement to motivate students and celebrate their achievements.

Professional Development for Teachers includes **Training Workshops:** Provide regular professional development workshops for music teachers to learn new techniques and strategies; **Collaboration:** Encourage collaboration and sharing of best practices among music teachers within and across schools; **Cultural Competency:** Ensure teachers are culturally competent and understand the importance of integrating local traditions into music education.

Parental and Community Involvement includes Parental Support: Involve parents by sharing music activities that can be done at home and encouraging their participation in school music events. Community Resources: Utilize local musicians, music organizations, and cultural institutions to enrich the music education program.

By incorporating these strategies, music educators can create a comprehensive and engaging music curriculum that promotes music learning competency among elementary students in China.

Objective 3: Study The Efficiency of These Strategies

Pre-Test Post-Test Analysis

The pre-test and post-test scores were collected from 40 students in one semester, and the pre-test and post-test data were collected in 15-week intervals. The pre-test average correct answer is 18.8 from 40 persons or 47.0%, and the post-test average correct answer is 32.4 from 40 persons or 81.0%. The post-test correct answers increased by 34.0%, which shows that the innovative teaching strategy for music learning is effective.

Satisfaction Analysis of Innovative Music Teaching Strategies

The overall efficiency of music teaching strategies for elementary students was at the highest level. Samples prefer the teaching method of innovative teaching courses because teachers always organize individual learning, group learning, and collective learning, students express ideas and opinions, students can use other tools to help in learning, there is more time for discussion with classmates, teachers provide careful guidance, students are more proficient in learning knowledge and mastering skills, students receive timely feedback from teachers when classroom adjourned,

Hypotheses Analysis

Aesthetic Perceptions Affect Innovation in Music Teaching Strategies of Elementary Students.

The analysis of ANOVA of Aesthetic Perception and Innovation in Music Teaching Strategies of Elementary Students found that Aesthesis Perception affects Innovation in Music Teaching Strategies of Elementary Students by 39.1%. Performance opportunities, Historical and cultural context, and Usage of technology and media affect innovation in Music Teaching Strategies of Elementary Students at a significant level of .01. On the other hand, Exposure to a variety of music, Active listening activities, Creative expression, Discussion and reflection and Integration with other arts have no effect to Innovation in Music Teaching Strategies of Elementary Students. In conclusion, this hypothesis is accepted.

Artistic Expression Affects Innovation in Music Teaching Strategies of Elementary Students.

The analysis of ANOVA of Artistic Expression affecting Innovation in Music Teaching Strategies of Elementary Students at 56.8% (p-value = .000). Moreover, Integrating technology, Project-based learning, Hands-on Instrument learning, Performance Opportunities and Emphasizing creativity and improvisation affect Innovation in Music Teaching Strategies of Elementary Students. On the other hand, the cross-disciplinary approach, which incorporates modern electronic instruments and personalized learning, does not affect innovation in music teaching strategies for elementary students. This hypothesis is accepted.

Cultural Understanding Affects Innovation in Music Teaching Strategies of Elementary Students

The ANOVA of Cultural Understanding analysis affects Innovation in Music Teaching Strategies of Elementary Students at 54.2% (p-value = .000). Moreover, Cultural relevance and curriculum design, culturally relevant repertoire, improvement with cultural elements, and community involvement affect Innovation in Music Teaching Strategies of Elementary Students. However, relating music to historical and

social contexts, cultural stories and themes, and Exposure to diverse cultures do not affect elementary students' innovation in music teaching strategies. This hypothesis is accepted.

Discussion

The Current Problem and Effect of Music Teaching on Elementary School Students

The findings reveal that current problems of music teaching in elementary school students are (1) Serious deficiencies in teaching strategies, (2) Lack of freshness in the classroom, (3) Differentiation, (4) The utilization rate of teaching resources is meager, and (5) Teachers lack guidance, which is consistent to the study of Zhong (2013) that China has faced the problems of teaching methods and approaches that lack highlights various forms of listening, watching, smelling, and touching through various channels to stimulate students' thirst for knowledge in music learning, attract students' attention, mobilize their enthusiasm, and evoke emotional resonance. It is also consistent with the study of Juemin (2017) that a music classroom had few teaching activities that focused on students' performance, so they missed the opportunity to learn music through performance.

Develop Music Teaching Strategies for Promoting Music Learning Competency for Elementary School Students

The finding reveals that developing music teaching strategies to promote music learning competency for elementary students in China involves (1) Incorporate Chinese Cultural Elements into the curriculum to connect students with their cultural heritage; (2) Use Interactive and Engaging Methods include Active Participation: (3) Differentiate Instruction includes Skill Levels: (4) Focus on Basic Music Competencies include Rhythm and Beat: (5) Develop Listening Skills include Active Listening: (6) Encourage Creativity and Expression includes Composition: (7) Integrate Cross-Disciplinary Learning includes Literature and Music: (8) Utilize Assessment and Feedback include Formative Assessment: (9) Professional Development for Teachers includes Training Workshops: (10). Parental and Community Involvement. This is consistent with the study of Li and Gong (2018), which guides or stimulates students' exploratory and creative abilities in the teaching process, cultivating students' ability to create, discover, and solve problems in the research institute. This strategy includes the teacher's ability to guide students in discovering, analyzing, and solving problems. It is also consistent with the study of Li (2015) that teaching mode should aim to cultivate the cooperation and interaction between teachers and students in learning music and improve students' initiative in learning. This type of strategy includes the collaborative and progressive strategy.

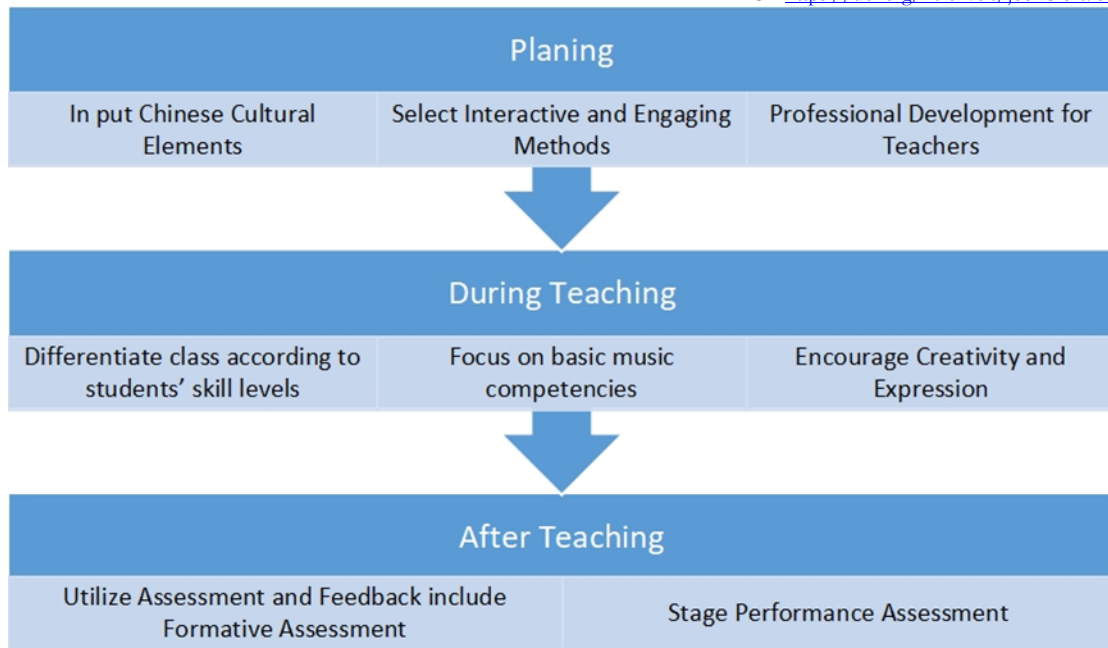
The Efficiency of Music Teaching Strategies

The overall efficiency of music teaching strategies for elementary students was at the highest level. Aesthetic perceptions affect the innovation of elementary students' music teaching strategies. Artistic expression affects innovation in the music-teaching strategies of elementary students, and cultural understanding affects the innovation of music-teaching strategies of elementary students. This is consistent with the study of Guihua (2023), which states that core literacy, as a guiding educational concept in current international education reform and basic education research, has become a consensus in the international education community.

Recommendation

Music teaching strategies for elementary students should design the curriculum to attract and motivate students to exhibit their talents and exchange their knowledge and abilities with their classmates and teachers. Innovative music teaching strategies to promote music learning competency for elementary students in China should consist of (1) Chinese Cultural Elements, (2) the use of Interactive and Engaging Methods including Active Participation, (3) Differentiate class according to students' skill levels: (4) Focus on essential music competencies: (5) Encourage Creativity and Expression includes Composition: (8) Utilize Assessment and Feedback include Formative Assessment: (9) Professional Development for Teachers includes Training Workshops.

Figure 5.1: Innovative Music Teaching Strategies for Elementary Students



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