

The Suggestion of Principles of Music Pedagogy for the Music Students at Henan Art Vocational College

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Abstract

The music education system at Henan Arts Vocational College in China faces several obstacles related to its pedagogical ideas. An issue of great importance is the lack of attention given to overall quality development by students, since the main focus has been on improving professional abilities to fulfil market needs. Consequently, we examined the paper to study the principles of music pedagogy for the music education programme at Henan Arts Vocational School.

The pedagogy of music refers to the methods and approaches used in music education. The purpose of this article is to study the principles of music pedagogy for the music education programme of the Henan Arts Vocational School. The research method is qualitative; to review music pedagogy principles in Henan Arts Vocational School's music education programme between 2000 and 2022 and interview five music teachers, the audit committee-approved structured interview is used. to conduct interviews with five music teaching experts. They are using a structured interview that the audit committee passed. Field data were collected between June and September 2023.

The study found issues and suggestions, including: 1) disengaged, harsh, or self-conscious music instructors. Fix music pedagogy books. Teaching goals, content, techniques, and media are difficult to arrange in educational research. 2) The sustained involvement and success of music pedagogy, research, teaching techniques, and attitudes must change. Specialists agree on discipline fragmentation, uncertainty, application IT worth it, and conservatism rules philosophy schools. 3) A new perspective: students and teachers consider it trivial or dull; reading and learning independently are crucial. Prepare before specialising. Rationality, growth, and comprehensiveness influence student career success. 4) Collaborative learning: music education promotes self-regeneration, self-organisation, harmony, emotive experience, creativity, group collaboration, interest, and self-directed learning. 5) Music pedagogy contents. Music promotes literacy because the brain absorbs words and music concurrently. Musical skill development is a cognitive principle. 4E. Music learning is theoretically and pedagogically studied. Music instruction adapts to self-learning, music education research and suggestions, environment, body movement, active music learning emphasised, and hospitality suggests marginalised listen to music. 6) Music instruction starts with modelling, sequencing, and deconstructing. Inventiveness, harmony, emotional pupils aesthetics, achievement-based interest, and cross-cultural. To use Gordon, Suzuki, Reggio Emilia, Orff, Dalcroze, and Kodály for teaching.

Keywords: Music Pedagogy; Suggestions; Henan art vocational college

Introduction

Henan Arts Vocational College in China is a higher vocational college that focuses on music education. It aims to cultivate practical talents with professional techniques and skills in the field of music. The college recognises the need to adapt its talent training mode to meet the demands of a changing society. (Lian, 2010 : 202-205). It seeks to explore new training modes that align with the requirements of music education in vocational colleges. The college faces challenges such as funding, teacher availability, and equipment factors, which impact the stability of its training mode. This includes developing emotional intelligence, knowledge, and abilities that are essential for prospective teachers in the era of "double reduction" policies. (Xiu, 1997; Xia, 2015:5-15; Ren, & Thotham, 2023 : 15-28)

The music education system at Henan Arts Vocational College in China encounters various challenges pertaining to its pedagogical principles. A significant problem is the disregard for comprehensive quality improvement among students, as the emphasis has primarily been on enhancing professional skills to meet the demands of the market. The conflict between the conventional approach to talent development and the real-world demand for talent in society creates a hindrance to the efficacy of music education. (Han, 2023). Furthermore, the music education system in China is primarily grounded in the traditional epistemology of subject-object dichotomy. This approach has resulted in several issues, including a deficiency in cultural understanding, an excessive focus on rational logic technology, and a disconnect between music and everyday life. (Lian, 2010 : 5-7 ; Fan, 2001). These issues underscore the necessity for a novel cognitive framework that encompasses diversity, openness, and inclusivity in music education, alongside pragmatic models to tackle the difficulties.

Music teaching methods and music pedagogy encounter various challenges. The conventional music pedagogy is progressively being phased out and fails to adequately address the demands of contemporary education. Colleges and universities currently lack the necessary subjective and objective conditions to effectively reform music education. As a result, there are numerous areas that require improvement. (Liu, & Zou, 2018 : 10-14) The music education system in China adheres to a Western aesthetic pedagogy and traditional music education system, which may not be conducive to the diverse and inclusive advancement of music education in the future. (Wang, 2013) Chinese experts who are researching the development of a professional competence system in higher education have highlighted the need to raise the level of professional competence among future music teachers in China. These concerns underscore the necessity of enhancing music instruction techniques and pedagogy at Henan Arts Vocational College in China. The objective is to develop a set of music pedagogy principles for the music education programme at Henan Arts Vocational School, with the aim of producing textbook materials and improving the quality of music instruction. (Yuan, 2017 : 72-73) Music teaching methods and music pedagogy encounter numerous challenges. The conventional approach to music education is progressively being phased out and is no longer able to fulfil the demands of contemporary pedagogy. (Xiang, Feng, & Liu, 2019) Colleges and universities lack the necessary subjective and objective conditions to reform music education, resulting in numerous areas that require improvement. China's music education system adheres to a Western aesthetic pedagogy and traditional music education system, (Jiang, 2017) which may not be conducive to the diverse and inclusive advancement of music education in the future. There is a need to enhance the level of professional competence among future music

teachers in China. Chinese specialists' findings are crucial in shaping this professional competence. These concerns underscore the necessity of enhancing music instruction techniques and pedagogy at Henan Arts Vocational College in China.

Research Objective

To study the principles of music pedagogy for the music education programme at Henan Arts Vocational School.

Literature Review

The total number of articles searched for "principles of music pedagogy" is 40. There are some duplications between them, this research focuses on music education, music pedagogy, and pedagogical theory in China. It can be roughly divided into three categories: (1) Different professional studies in the field of music education. (2) Research on different levels and segments of music education. (3) Research on the development of music pedagogy and related concepts.

Yongchun, & Kyung-Hoon (2023 : 191~208) Their view: Exploring Chinese Music Education Trends According to the 2022 Arts Curriculum and Music Education Changes Study. For This thesis examines China's music education history and the 2022 Arts Curriculum to determine its current direction. First, this research examined the developing process and contemporary state of Chinese music education by examining historical sources. Second, it describes the 2022 Curriculum for Art Education, the trend of school music education, and China's future school music education growth. This study should aid international music education research on China.

Dan (2023 : 39-44). Presents a report: A Study on the Evaluation Criteria of Academic Examination of University Music General Course Based on the SOLO Taxonomy. It was found that College and university aesthetic education curriculums focus on music general courses. Building a high-level aesthetic music teaching mode and increasing music general studies course quality and efficacy are major concerns in college and university aesthetic education curriculum research. Academic examination is used to evaluate students and enhance course teaching and learning. It also allows professors to reflect on their teaching, monitor The paper will use The SOLO Taxonomy and music subject teaching characteristics to explore the connotation and criteria of teaching evaluation of university music general courses and provide an effective implementation path for improving academic examination.

Yumeng, & Weiyang (2019 : 107-110). Reported on Aesthetic Systematics Course Content Design for Music Performance. Aiming at the imperfections of music performance aesthetic course, this paper discusses the systematic characteristics of the course, analyses its systematic relations from perspectives of relational beauty, hierarchical beauty, and dynamic beauty, and proposes the basic framework for establishing the music performance major's aesthetic systematics course. Music systematic aesthetics expands philosophical music aesthetics to systematic thinking and symbolises the new nature of music aesthetics, according to study. This study may help shape aesthetic education content and delivery.

Halcrow (2018 : 48) Imitation and innovation: Learning from music pedagogy in writing classes. Neuroscientific research in the last two decades has shown a unique link between music and literacy. Since the brain analyses music and language in parallel and overlapping ways, what works for one may work for the other. Because studying music builds strong brain networks, music school teaching may be particularly beneficial. This study

examines the possibility of using music pedagogy to teach writing as the music classroom does composition. LIRIC (Listening, Interpreting, Reciting, Improvising, and Composing) is a music pedagogy-based paradigm for considering applications.

Research Methodology

The research methodology used is qualitative, including a comprehensive evaluation and analysis of pertinent materials spanning the years 2000 to 2022. The researcher discovered a total of 40 main and secondary documents. All of these creations are the result of the efforts of instructors and graduate students at Henan Arts Vocational School. The audit committee has approved the use of a structured interview. The researcher gathered data from June to September 2023 and conducted an analysis of the data to serve as a basis for developing a pedagogical handbook for students at Henan Arts Vocational School.

Research Scope

The researchers collected field data from June to September 2023. The researcher discovered a total of 53 main and secondary documents. Five music teachers were interviewed to assess music education pedagogy at Henan Arts Vocational School's music education course. Especially the issues of music teaching relevant to the music pedagogy, 21st century, music teaching methods, achievements in solving the problems of teaching music appreciation.

Research Results

Through document analysis and interviewing experts, the researcher carefully reviewed the data and then provided a comprehensive overview.

The problems with teaching and learning the principles of music pedagogy include lasting attitudes resulting from miseducation with music, abusive or self-confidence-shaking episodes with significant teachers, and a tendency to disengage from music. Another problem is the mindless teaching approach that regards "methods" as a book for instant success, which hinders thoughtful and diagnostic teaching. Additionally, the organisation of teaching objectives, content, methods, and media is crucial for effective teaching, but it remains a basic problem in educational research. These issues highlight the need for changes in attitudes, teaching approaches, and research to promote lasting engagement and effective music pedagogy. In addition, experts have said the same thing; the processes of fragmentation and disciplinary uncertainty are examples. The leader of fast-advancing IT. The philosophy teaching is mostly traditional and conservative. Teachers and students dismiss it as unimportant or unengaging. Independent reading and learning are crucial. Education must be organized before incorporating discipline-specific knowledge. Rationality, development, and comprehensiveness are crucial to students' future professional progress. This is essential to learning music; the students must understand instructors, students, learning, schools, and other elements.

Music pedagogy encompasses the techniques and strategies employed in the instruction and learning of music. The pedagogy of music encompasses a multitude of components and methodologies. Music pedagogy encompasses the techniques and activities employed by educators to instruct students in music, including the objectives, subject matter, and instructional approaches utilised in music education. (Millican, & Forrester, 2018) Music

pedagogy involves the promotion of self-regeneration and self-organisation in musical learning, the development of harmonious personalities through innovative teaching methods, the incorporation of affective experience, creation sense, group cooperation, and fostering interest in teaching practices, and the adaptation of traditional pedagogy to a self-directed learning environment in music pedagogy. (Halcrow, 2018 : 58-60) Music pedagogy encompasses various principles that have been explored in the literature. One principle is the kinship between music and literacy, as research has shown that the brain processes music and language in parallel and overlapping ways. Schiavio & van der Schyff (2018 : 1-15) Another principle is the application of the Embodied, Embedded, Extended, and Enactive (or 4E) approach to understanding the cognitive processes involved in the acquisition of musical skills. In order to address this deficiency, the current study seeks to examine key elements of music education from the perspective of 4E cognitive science. Through an examination of cross-disciplinary research in music, namely in the areas of pedagogy, psychology, and philosophy of mind, we want to offer fresh perspectives that can contribute to a deeper comprehension of the nature of musical learning. Ateş Aslan and Elif Taninmiş (2022 : 51-60) to investigate Music Pedagogy, which is one of the education approaches of the 21st century. The 21st-century schools, collaborated to pinpoint certain areas of educational emphasis considered essential for future learning, includes: Critical Thinking and Problem Solving, Collaboration Across Networks and Leading by Influence, Agility and Adaptability, Initiative and Entrepreneurialism, Effective Oral and Written Communication, Accessing and Analyzing Information, Curiosity and Imagination, Child-Centered Learning, Outcome-Based Research and Learning, Creativity, Collaboration, Communication, Cooperation, Experience, Knowledge and Skills. (Sarrazin, 2016 : 3-4). The study demonstrates that music pedagogy is really a methodology in which conventional pedagogy is modified to suit a self-directed learning setting. Consequently, an analysis of the research on Music Pedagogy was conducted, and suggestions were then provided. This approach emphasizes the role of the body, environment, and active engagement in musical learning. Music Pedagogy is another principle that adapts traditional pedagogy to a self-directed learning environment. Additionally, pedagogy in music education has been characterized by different relationships, such as attentionality, status fluidity, vulnerability, and risk. Lastly, the principle of hospitality, inspired by Jacques Derrida, (Farsam, 2022 : 17-22.) suggests reexamining music pedagogy to support marginalized individuals in the music classroom.

The best practices for teaching and learning principles of music pedagogy include integrating subject matter knowledge. Core teaching methods refer to the instructional techniques that beginners may start identifying as modelling, sequencing instruction, and deconstructing musical concepts as fundamental teaching strategies that may be applied in many teaching and learning situations. (Millican, & Forrester, 2018 : 51-63) Authentic learning approaches, such as inquiry-based and student-centered learning tasks, collaborative learning in authentic contexts, and the use of professional resources and expertise, have been found to be effective in high-achieving music programmes for senior secondary students. The development of practise can be enhanced by implementing teaching strategies that encourage open-sensuous observation and the generation of new possibilities for teaching situations. Music educators must also consider the diverse characteristics of their students, including their cultural backgrounds, musical abilities and interests, and physical, behavioural, social, and emotional needs. (Zhengtao & Yi, 2019 : 1-12) The author suggested pedagogical principles: incorporating emotional engagement with aesthetics, fostering a feeling of creativity via

invention, music course, promoting group collaboration with harmony, and cultivating interest through achievement. (Culp, & Salvador, 2021 : 51-60). Additionally, cross-cultural practises in music teaching and learning can be explored, such as those observed in a country with linguistic and cultural diversity.

The music teaching methods: The author presents a succinct summary of several approaches to music training, with the aim of providing more detailed explanations in the following paragraphs: Orff and Dalcroze, Kodály, Dalcroze, Edwin Gordon, Suzuki, and Reggio Emilia.

Orff and Dalcroze: Acting, movement, sound, and music are vital to their identities, especially Orff and Dalcroze. The sole non-method approach is Orff Schulwerk, which promotes creativity via improvisation. Schulwerk uses instruments, singing, dance, and speaking to enhance children's natural musical ability. The four phases of education are imitation, exploration, improvisation, and composition. Arts and topic integration underpin Orff Schulwerk. (Sarrazin, 2016) Carl Orff and gymnastics and dance teacher Dorothee Gunther founded an innovative children's school in the early 20th century on the notion that all humans are musical. Their method included gymnastics, music, and dance. Orff based elemental music on the Greek Muses' combination of tone, dance, poetry, image, design, and dramatic gesture. Gunther and Orff created a peaceful and stress-free atmosphere that mimicked the child's natural world of play to develop a variety of musical abilities. (Shamrock, 1997: 41-44)

1) Exploration: Students acquire comprehension and are able to effectively use the information acquired via imitation. They perceive the auditory changes in musical tones, the substance of patterns in time, the rhythmic structure, and investigate the quality of sound produced by any instrument or vocal range that is available to them. The Orff Instrumentarium offers a wide range of opportunities for extensive investigation.

2) Improvisation is the process of exploring and imitating many combinations of rhythms, pitches, form, dynamics, and other musical elements. Through this process, students get a deep understanding and the ability to use these combinations within a musical context. Schulwerk's fundamental music allows youngsters to experiment and improvise with music's tones, rhythms, and timbres. Orff designed frameworks that let kids explore without stress. You may explore with Orff instruments most easily using the pentatonic scale, which has five notes. Pentatonic scales may be major or minor. Remove the F and B bars from children's instruments and teach them C, D, E, G, and A for a major pentatonic scale. This lets them make lovely music starting and ending on C without worrying about sounding bad or making errors. Keep the same five pitches but start and conclude on A for the minor pentatonic scale.

3) Composition is the highest form of music creation, since the composer must also analyse the musical material they are working with in order to produce a new piece.

4) Applying the Orff approach developmentally: Schulwerk recognises that in order to become a proficient musician, one must have a deep familiarity and internalisation of the art form to the extent that it becomes instinctive. By engaging in activities such as imitation, exploration, improvisation, and composition, students acquire knowledge about music via their performance. Step 1: Preparation for instrument playing; Step 2: Body percussion; Step 3: to say (or sing) a rhyme along with an ostinato. (Gray, 1995)

Kodály: The Kodály is widely acknowledged that singing is the most effective way to begin music instruction. Additionally, it is recommended that youngsters learn to read music before being introduced to any musical instrument. No matter how skilled an artist may be, they will never be able to overcome the drawbacks of an education that lacks training in singing. The reference for this information may be found in Kodály's work from 1974. (Choksy, 1981 : 201-204) The Kodály concept of music education advocates for the incorporation of music in the cognitive, affective, kinesthetic, interpersonal, and transcendent growth of each individual child. One fundamental principle of the Kodály method is the belief that music is a universal right, and that every individual should have access to a music education, rather than leaving it to random circumstances. Kodály was dismayed by the songs and repertoire that children were being taught in school. As a result, he shifted his attention towards incorporating genuine folk music and high-quality created music into his teaching methods. (Kodály song web. (n.d.). The Kodály Method is a pedagogical approach to music education that was developed by Hungarian composer Zoltán Kodály. Kodály hand signals are a set of gestures used in music education to represent different pitches. Arranging the hand gestures, The use of solfege in Kodály methodology encompasses several aspects such as the teaching sequence, repertoire selection, rhythm syllables, and movement activities.

Dalcroze: Emile-Jacques Dalcroze, a Swiss educator, gained recognition for his pioneering work in eurhythmics, a discipline that combines rhythm, structure, and musical expression via physical movement. The primary objective is to cultivate comprehensive cognitive and kinesthetic awareness by means of sound. Music serves as a stimulus that elicits a response from the body, followed by the transmission of sensations to the brain, resulting in the formation of emotions that enhance the overall importance of the experience. (Anderson, 2012 : 27–33) The Dalcroze philosophy emphasises that the integration of the mind, body, and resultant emotions is essential for any significant learning. In his Laws, Plato said that education consists of two components: gymnastics, which focuses on the physical body, and music, which aims to enhance the spirit (Pennington, 1925 : 9). Emile-Jacques Dalcroze advocated for musicians to cultivate sensitivity and expressiveness, channelling music via intentional movement, sound, cognition, emotion, and invention.

Mead (1994) presents four fundamental principles that summarise the Dalcroze philosophy:

Eurhythmics stimulates the sensory perception of music, including the physical, auditory, and visual dimensions inside the mind.

Solfege, improvisation, and eurhythmics synergistically promote expressive musicality and augment intellectual comprehension.

Music may be perceived via verbal communication, physical expression, and bodily motion.

These phenomena may also be encountered in the dimensions of time, space, and energy. Humans exhibit optimal learning when engaging several sensory modalities. Music instruction should include the use of the tactile, kinesthetic, auditory, and visual faculties. (David Frego, 2022.).

The Dalcroze approach is founded upon eurhythmics, a method that imparts knowledge of rhythm, structure, and musical expression via the medium of music. Eurhythmics starts with auditory training, namely solfege, to cultivate the internal musical perception. Unlike Kodály's use of solfege, this approach consistently incorporates physical motion. Another aspect of the technique focuses on improvisation, which enables students to enhance their spontaneous

emotional and bodily responses to music. Types of Eurhythmics: There are four types of basic eurhythmic exercises: Follow, Quick reaction, Interrupted canon, Canon.

Edwin Gordon: The Edwin Gordon developed his Music Learning Theory after extensive investigation and scholarly inquiry in the field of music. Music Learning Theory studies how we learn while we're learning music. Gordon, like previous academics, recognised the insufficiency of our vocabulary in elucidating the intricate mechanisms involved in music acquisition and perception. Gordon's primary notion is referred to as audiation, which he describes as the mental process of perceiving and understanding the sound of music that is not physically present or may not have ever been there (Gordon, 2007; 105, 399) The Skill Learning Sequence developed by Gordon is based on two primary forms of learning: Discrimination and Inference. Discrimination learning is a process that involves memorization and happens when a teacher instructs students on the fundamental elements of music, such as terminology and auditory and rhythmic patterns. Inference learning is a cognitive process in which the learner is capable of recognising, generating, and adapting musical elements that have previously been acquired. The student is now exploring music independently.

Rhythmic learning focuses on comprehending three fundamental concepts: the macrobeat, the microbeat, and melodic rhythm. Macrobeats refer to the primary or extended beats that we perceive, particularly while we are dancing. In time signatures like as 4/4 or 2/4, the macrobeat is denoted by quarter notes. However, in 3/4 time, it is denoted by a dotted half note. The technique he adopts encompasses a holistic perspective, where the student first engages with the whole song or piece, then proceeds to analyse it, and then revisits the full composition with a newfound understanding of its intricate components. (Gordon, 2007; 240-258)

Gordon's technique, like to other sequential learning methods like Vygotsky's Zone of Proximal Development or scaffolding, is based on gradually increasing the degree of difficulty of skills as the learner advances. Imitating fundamental patterns is necessary in order to execute improvisational music, since it is much more intricate. The "Whole-Part-Whole" technique suggests starting with broad activities to get a comprehensive understanding, then moving on to analyse the individual components, and ultimately revisiting the whole piece of music (Valerio, n.d.).

Suzuki: The Suzuki Association of the Americas, has summarized "About the Suzuki Method" on its website as follows: (Traducción al español, n.d.)

Every Child Can Learn: Japanese violinist Shinichi Suzuki saw the significance of children worldwide learning their native language easily. He developed the mother-tongue approach to music learning by using language acquisition concepts. Parental responsibility, loving support, frequent repetition, etc., are hallmarks of the Suzuki approach. When children acquire language, they undergo considerable enculturation. Start by listening and repeating to learn language. They must memorise, create vocabulary, and are driven by environmental, cultural, and social stimuli, including love.

Parent Involvement: Parents help their children learn music, just as they learn to communicate. They attend classes with the kid and are "home teachers" throughout the week. One parent frequently plays before the youngster to grasp expectations. Parent-teacher collaboration creates a fun learning environment. Expanded definition of 'parent' to include any carer, guardian, grandmother, etc. who helps the kid develop. The early years are critical

for brain and muscular development. Starting to listen to music from birth is best, although formal instruction may start around three or four.

Listening: Children learn words by hearing them hundreds of times. Listening to music daily, particularly Suzuki pieces, helps children learn them quickly. The Suzuki method to music requires children to listen to great recordings as they do to acquire language so that beautiful music becomes natural.

Repetition: Instrument learning requires constant repetition. Children don't forget words or music. They learn it and use it more sophisticatedly. As with language, praise and encouragement should accompany a child's instrument learning. Each youngster learns at their own pace, taking little steps to master each. Children are also encouraged to help one other, promoting charity and teamwork.

Learning with Others: In addition to individual lessons, students attend group sessions and performances where they learn and are inspired by each other.

Graded Repertoire: Children use language for conversation and self-expression, not to learn to speak. Suzuki music presents technical challenges to be learnt in context rather than via dry technical drills.

Delaying Reading: Children learn to read after they can speak. Children should learn fundamental instrument skills before reading music.

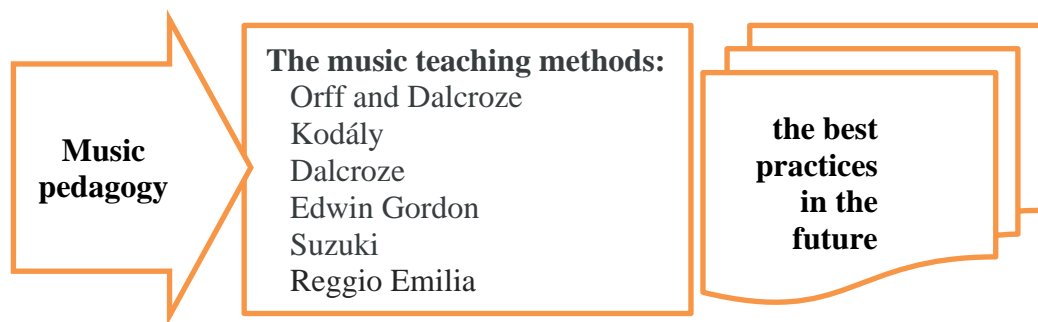
Reggio Emilia: While not inherently a music teaching technique, it is worthwhile to examine this well recognised educational system in its connection to music education. Contemplated extensively the portrayal of children in artistic mediums. He aimed to provide genuine methods for children to express themselves and created scaffolding to more effectively use and comprehend children's musical growth. (Crisp, & Caldwell, 2007 : 26–30) The fundamental methodology employs exploration in the context of music education and is also aligned with other contemporary learning methodologies described in the 21st century.

1. The child as the creator of his or her own learning.
2. The child and adult as researchers
3. The environment as the third teacher
4. Documentation as communication
5. The 100 expressive languages of children
6. The dialogue between child and adult
7. Collaborative work (Smith, 2011)

Music education has issues with abusive or self-conscious teachers and disengagement from music. Teaching methods as a quick-fix text book hinders creativity and diagnosis. Educational research struggles to organise objectives, content, methods, and media for effective teaching. For sustained engagement and effective music pedagogy, attitudes, teaching methods, and research must change. Specialists agree on fragmentation and disciplinary uncertainty. The IT chief speeds up. Conservatism rules philosophy education. Teacher and student dismiss it as unimportant or boring. Reading and learning independently is key. Before specialisation, prepare. Rationality, development, and comprehensiveness determine student career success. Know your teachers, students, schools, and more to learn music. Music pedagogy fosters self-regeneration, self-organization, harmony, affective experience, creation sense, group cooperation, interest, and self-directed learning. Lit teaches many music pedagogy concepts. Music aids literacy because the brain processes language and music simultaneously.

4E: Embodied, Embedded, Extended, and Enactive is another musical skill acquisition cognitive principle. Pedagogical and philosophical studies examine music learning. This study claims music pedagogy adapts traditional to self-directed learning. Research and advice on music pedagogy. Environment, body, and active music learning are stressed. Music pedagogy changes self-learning. Attention, status fluidity, vulnerability, and risk are in music education. Finally, Hospitality advises marginalised students to study music. Knowing the subject helps learn best practices. Modelling, sequencing, and deconstructing help beginners teach music. Music classes, emotional engagement with aesthetics, invention, group harmony, and achievement-based interest were taught. Discover international music education across cultures. The music education methods, the following Orff, Dalcroze, Kodály, Edwin Gordon, Suzuki, and Reggio Emilia music training

From the above, the relationship between music can be summarized. Music pedagogy to use or create the best practices in the future as shown in the following picture.



Picture 1: The music pedagogy to the best practices.

Discussion

Based on the findings of the study, the results can be analysed and interpreted in the following manner:

The problems with teaching music pedagogy include lasting attitudes from miseducation, abusive or confident episodes with significant teachers, and a lack of clarity at the tertiary level and beyond. According to Cameron & Bartel (1998) and Ruth (2018 : 267-276), educational staff attitude affects interest. Teaching music with confidence and clarity. Music appreciation instructors lack classroom teaching experience and knowledge of music courses. According to Wiens (2017 : 133–151) and other experts, the issue lies in the connection between cultural literacy and academic performance. However, the specific cause of this connection is still uncertain. Common issues, such as insufficient instructional time, equipment shortages, inadequate facilities, administrative indifference, a lack of funding, and poor scheduling, can ultimately result in the failure of the entire music programme. These fundamental issues are accumulative and cannot be resolved solely through music instruction, necessitating financial resources and collaborative efforts to address them.

Music pedagogy has the potential to foster self-regeneration and self-organisation in learners. The concept of self-organisation, derived from complexity theory, can be applied to music pedagogy to promote vital urban regeneration processes. This concept in Chinese culture gives importance to developing oneself first. The culture of self-education of music teachers is

also important in fostering self-regeneration and self-organisation in the field of music education. (Elena & Ziliya: 2015 : 95-103 : 95-103). However, implementing self-organising processes in music education may require adaptation and change in existing structures and roles within the field. Overall, music pedagogy has the opportunity to utilise self-regeneration and self-organisation principles to enhance learning and development in the musical domain.

Hospitality education recommends that marginalised students pursue music studies, as it serves as an educational catalyst to attract disengaged students from the mainstream. Harmony Music, an alternative school, seeks to involve marginalised students and create a supportive learning environment by integrating music into the curriculum or music course. This approach acknowledges the beneficial impact of music on students' academic achievements and facilitates the cultivation of novel abilities and interests. According to Heejung & Marketa (2013: 295-320) they are placing a high importance on promoting inclusivity and developing music curricula that are fair and accessible to all students. Through the implementation of diverse music education and the recognition of students' musical aptitude across various cultures, music programmes can enhance inclusivity and appeal to a broader spectrum of participants.

The progress of technology and the utilisation of computer-assisted music instruction programmes have led to the development of more advanced music teaching methods. The utilisation of computer network technology and artificial intelligence techniques, such as neural networks, has facilitated the creation of music teaching software, thereby introducing novel approaches to music education. Tabuena (2021 : 9-16) Various pedagogical methods, such as the Orff approach, the Kodály approach, and the Suzuki approach, are also necessary and employed in music classrooms, each possessing distinct advantages and disadvantages, in addition to computer-assisted instruction and music support programmes. Specifically, seek academic documents that address the issue of language barriers and propose solutions to overcome them. Artificial intelligence facilitates language comprehension and promotes a more positive cognitive state. (Seng, 2022 : 2-4) Consequently, a comprehensive approach to learning that emphasises the understanding and exploration of music has emerged as a groundbreaking educational model. This approach enables students to fully engage with the captivating aspects of music and enhance their proficiency and aptitude in the subject.

Recommendations

1. Theoretical Recommendation: The researcher will extract concepts from both internal and external sources to formulate explicit principles. These principles will then be applied to generate textbook materials aimed at resolving comprehension difficulties. Establishing effective incentives for the proper instruction of music to young people in educational institutions.

2. Policy Recommendations: Despite existing government policies aimed at fostering education, there remains a significant budgetary shortfall that necessitates a substantial amount of funding. Hence, it is imperative for policy to incentivize researchers to elevate music teaching to a prestigious occupation and enable them to generate tangible prosperity.

3. Practical Recommendations: It is still necessary to engage in research and development, conduct experimental research, and foster collaborative and integrated research. Particularly the role of music educators across all educational levels and their contribution to showcasing academic advancement through seminars.

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