



INNOVATIVE MUSIC EDUCATION IN CHINA: THEORY AND PRACTICE

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Abstract: Educational innovation is the method and method of implementing innovative education, and it is a dynamic process. This study uses questionnaires, interviews, and observation methods to investigate the current situation of primary school music teachers' classroom teaching. The author selected 14 primary schools with a total of 56 music teachers; each school selected different classes in the 2nd and 5th grades, with 50 students in each grade as the survey subjects, in order to obtain the validity and comprehensiveness of the data. As an educational concept, innovative education is essentially to improve the innovative quality of students and teachers. The implementation of innovation education and music education innovation has become a new growth point for quality education. Innovative teachers are the driving force of music education innovation. Innovative teaching methods and methods are not only the external manifestation of music education innovation, but also the focus. To adapt to the requirements of the new era, music education innovation is a strategic choice facing the 21st century.

Key words: music education, music teaching, innovative teaching

I. INTRODUCTION

Teaching theory and practice has always been an important research topic in the field of music education. Among the many musicians in the Middle Ages, Guido is undoubtedly the most perfect combination of the two. He was the first to systematically study the teaching methods of Western historical music.

In terms of theoretical research, his theoretical innovation based on practice created the precedent of western applied music theory and changed the field of music research

in the medieval philosophy of mathematics and logic. In terms of education, he proposed more suitable music teaching methods than his predecessors, and established a music theory system for practical purposes. More importantly, with the widespread dissemination of Guido theory in Western Europe, the traditional prejudice of the singer's "artisan" identity in the Middle Ages has been changed to a certain extent, and the identity of "musician" and "music artisan" has been merged. It became a turning point for Western music theory to return to practice^[1]. Therefore, it should be fully realized that Guido was not only an early medieval church theorist, but also the first music educator in the history of Western music who focused on practice and put theory into practice. However, through sorting out the early literature, the author found that there is very little research on music education in China, and it has received little attention in the field of music teaching. This is a pity to a large extent.

At present, China's research on the field of medieval music education is still at a very basic stage, especially in the field of medieval music teaching activities. If there is a comprehensive and sober understanding of music theory, then it will not only supplement the current existing viewpoints, but the research content in the field of medieval music education can also have a more comprehensive understanding of the entire medieval Christian culture. Based on the above understanding, this paper takes teaching as a research perspective, collects existing domestic documents and combines translations of a large number of foreign documents to conduct a comprehensive and holistic study of music theory, thereby further discussing the impact of music teaching theory on Chinese contemporary music education and teaching.

II. OVERVIEW OF MUSIC EDUCATION INNOVATION



Education bears the historical mission of human civilization. Education is the foundation of the knowledge economy, and knowledge is the driving force of economic development. Education is the main basis for the creation, dissemination and application of knowledge. Equally important is the cultivation of the cradle of creativity and innovation, whether it is the cultivation of high-quality laborers and professionals, or the improvement of innovation ability and knowledge and technological innovation, education has unique significance. Therefore, education is the pioneer and foundation of innovation in the entire society. In order for education to truly undertake the great mission of making due contributions to the innovation of the whole society, it must innovate itself, that is, carry out in-depth educational innovation. Because traditional education can no longer meet the requirements of the new era, it even hinders the cultivation of innovative talents. As the German educator Spranger said: "Education is by no means a pure cultural transfer. The reason why education is education is that education is the reshaping of a person's personality and the awakening of the soul. This is the core of education^[6]." Cultivate students' innovative spirit, update students' innovative ideas, shape their creativity and awaken students' "sleeping" thoughts through the role of education. Therefore, educational innovation means to achieve the greatest limit, to maximize the creative potential of mankind, so that all educated people can realize their full potential. Educational innovation is a historical necessity and a choice for the new era. Under the traditional education concept, there are many shortcomings in the concept of talents and education evaluation, which seriously hinder the cultivation of innovative talents in the new era. The cultivation of innovative talents requires innovative education, and innovation requires innovative teacher education, innovative education and educational innovation. Educational innovation is an inevitable trend of global education development, and educational innovation is an inevitable choice for China's educational development.

Educational innovation is the method and method of implementing innovative education, and it is a dynamic process. All disciplines in China attach great importance to promoting education innovation and making it more

perfect. Through the comparison and evaluation with traditional education, examination-oriented education, quality education and foreign modern education, a new concept is proposed, which is an education for students' innovative consciousness, innovative spirit, innovative thinking and innovative ability. Innovative education is education suitable for human nature and education that improves the quality of human life. Innovative education is to promote the prosperity and development of human culture and make people more humane. Innovative education is to make people continue to be brilliant and continuous education, moving towards a better tomorrow. Innovation education is an important part of quality education, the core and soul of quality education, the breakthrough of quality education, the theme of quality education, and the deepening and specificity of quality education. It can be seen that innovative education is a process of creating a whole. The education process has the characteristics of human innovation activities, and it is used as the educational basis for the cultivation of innovative talents and the overall development of people. Innovative education is also the trend of education reform in the world today. Many developed countries abroad have established innovative educational goals around this "new" word. Their goal is to cultivate modern newcomers with modern knowledge, noble character, physical health, physical and mental development, and strong innovation capabilities, that is, those who are good at adapting to changes and innovating. Newcomer. For example, the President of the United States reminds people: "We are entering a new era, a new era of spiritual creation needs." Americans also emphasized that the main purpose of education is to cultivate "people whose bones are full of future ideas and future consciousness" and "the world." First-class innovative talents". France, South Korea, Singapore and other countries/regions regard educational innovation as an important part of their national survival strategy. The Japanese also proposed: "Creativity is the key to the rise and fall of a country" and the development of national creativity is "the road to the 21st century." Education must be the key to "open the door to all people's creativity." Education must adapt to the new technological era to increase the price and taste of students, develop students' imagination, planning ability



and creativity, and indomitable willpower. "The British put forward educational requirements in their "School Curriculum Framework", such as developing innovative thinking, understanding groups and individuals around the world, and developing correct moral concepts ^[7].

The content of music education is quite extensive. The main themes discussed in this article include the innovation of music education concepts, the innovation of music education goals, the innovation of music curriculum resources, the innovation of music teaching content, the innovation of music teaching process and methods, the innovation of music teaching evaluation and the innovation of music teaching environment. Music is emotional art, sound art and the most creative art. Compared with art, drama, dance, color, line and modeling movements, music is abstract, not semantic^[8]. Music is expressive, not analogous. Music is creative rather than uniform. Music is sentimental rather than concrete; it is temporal and spatial rather than static. Every link from music creation to music performance and music appreciation is creative. The uncertainty, ambiguity and other characteristics of music art provide viewers (educators) with more freedom and a wide range of imagination and creativity. Music is the expression of human thought, and music can satisfy people's spiritual needs. Music is an indispensable part of every modern person's life. As Kodaly Zoltan said: "Music is a spiritual food and cannot be replaced by other things. People without music can only live in mental poverty. Without music, there is no sound spiritual life^[9]. " Therefore, music is closely related to human life. Music is an integral part of people's daily life. Music belongs to everyone. It is impossible for humans to live without music, there is no life without music, and education without music is incomplete education ^[10].

"Music education is a form of education with music as the medium and aesthetics as the core." Music education enables educated people to learn to listen to and create music with "music ears". For educators and educated people, this is the most creative form of education. Therefore, music education has unique conditions to cultivate students' innovative spirit and practical ability than other subjects. Music education can not only improve students' aesthetic ability, but also promote the development of other disciplines, promote children's intellectual and emotional

balance, and enable them to grow up healthily. In addition, the innovation of music education will promote the professional growth and innovation of music teachers. Music education is human education. In music education, music is only a means, the purpose is to educate and cultivate talents. However, for a long time, music teachers have emphasized "knowledge and basic skills". After unremittingly explaining music theory and boring music skills training for a long time, you teach me to sing and I say you listen to "cracking duck". Teaching method is the most commonly used method in modern music education classrooms. Like other subjects, music lessons that should be based on soul and emotion are taught in the same way of knowledge transfer, which makes students lose interest in learning music ^[11]. This "teacher-centered, knowledge-based, and student-object" teaching model has seriously hindered the development of students. Therefore, music education must be reformed and innovated, student-centered, creating an atmosphere of teaching democracy, imagination, freedom and harmony, and creating a pleasant and comfortable environment for students. Music education should also respect the individuality of students and encourage them to actively create and develop with a free and joyful attitude. If education is an art, then music education is an art. Education must be innovative, and music education must be more innovative. Only education and innovation can cultivate innovative talents that meet the needs of the new era ^[12].

The new era requires innovative education and innovative teaching concepts. Without the guidance of innovative ideas, there would be no innovative teaching methods and teaching concepts, and it would be difficult for innovation in music education to achieve practical results. Therefore, to cultivate innovative talents in music education, we must first have innovative teaching ideas, which is the source of music education innovation. Vice Minister Lu Fuyuan of the Ministry of Education once said that "the society's evaluation criteria for talents have changed, and the most important characteristic of innovative talents is not to have more existing knowledge, but to have the ability to learn new knowledge and use knowledge in innovation ^[13]. " Therefore, education innovation in the true sense is actually a "learning revolution". Its purpose is to find a learning model that can more effectively cultivate people's innovative



spirit and ability, and advocates putting "knowledge" in the problem. Under certain circumstances, let students cultivate new knowledge and use knowledge to innovate, explore, discover, experience and solve problems by collecting information, analyzing information, processing information, and using information. Innovative music is a kind of education that is guided by the innovation of educational concepts, centered on the cultivation of innovative spirit and innovative ability, and requires comprehensive promotion of quality education and student development education practices. Moreover, without good teaching ideas as a guide, any successful teaching reform will not succeed. Therefore, teachers must train creative students. They must first have innovative educational concepts, innovative talent concepts, innovative teacher concepts, innovative classroom concepts, innovative evaluation concepts, and innovative sustainable development concepts. Only in this way can they have the innovative ability of teaching methods and means^[14].

III. IMPORTANCE OF THE STUDY

A. Music teaching design innovation can promote the implementation of music curriculum reform

It has been nearly six years since the reform of Chinese music curriculum started. From the formulation and introduction of "Curriculum Standards" to the development and trial of new courses, from experimental bases in several provinces to promotion and implementation throughout China. In the past five years, the reform of music curriculum has followed the wave of education curriculum reform. Today, the largest basic education reform in China has entered a stage of concrete implementation and adjustment. After making a rational review and thinking on how to adjust the progress and continue to carry out a rational review, how to implement the curriculum reform is a question that every participant should seriously think about.

Throughout the history of global curriculum reform, it is found that most of the curriculum reform plans are not as optimistic as the relevant designers expected. A research report pointed out that "With the changes in the plan, only 16% of teachers behaved in a behavior pattern consistent with the requirements of the procedure, and the rest of

the curriculum plans were not implemented in practice." This has to think about why the ideal of curriculum reform has not become a reality in the process of implementation? Why can't theory guide practice well? The crux of the problem lies in the operation of teachers, which is first reflected in the teaching design that teachers are engaged in. Instructional design is the link that maintains the theory and practice of music teaching. It is the practical design of advanced teaching concepts and the presupposition of teaching operations. It is the concentrated expression of teachers' wisdom and creativity. Whether teaching design can truly embody advanced educational concepts and whether it can truly guide teaching effectively is an important guarantee for achieving the goals of quality education and innovative education, and it is also an important guarantee for effective training of innovative talents. Implementing the innovation of music teaching design, mastering the technology of design innovation and the ability of teaching innovation are the main problems facing teachers.

B. Music teaching design innovation can accelerate innovation education

The classroom is regarded as an important place to promote the continuous development of human life, and is regarded as the "development field" of human life. Here, people are mainly students, of course, including teachers' quality of life and the continuous transcendence and sublimation of the field of life. This "development field" is composed of the "thinking field" that is conducive to the formation and development of students' high IQ and the "emotional field" that is conducive to the continuous development and beautification of the emotional world of students. "Life field" is an organic whole, composed of three parts: student experience in activities and continuous growth of experience in life. This "life classroom" view of innovative education provides life's desire for innovation in teaching design. Life classroom requires constant thinking conflicts between organisms, and requires inexhaustible motivation. The teacher's creative design activities are the key to the life classroom. Only under the guidance of this concept, the "speculative classroom", "emotional classroom" and "life-oriented classroom" can be gradually constructed. Only in this class, students and teachers can



experience the dignity of life, the joy of creation and the happiness of transcendence, and to a certain extent can they truly feel the vitality of life and the passion for innovation.

C. Music teaching design innovation can promote the professional development of teachers

Design and innovation ability is an important symbol of teachers' professional development. The new curriculum reform has had a huge impact on traditional education thought. Music teachers must explore in practice and complete the process of independent development through continuous reflection. In the current curriculum reform, the problem of teacher professional development is precisely based on the continuous improvement of teacher quality requirements in the curriculum reform, especially the convenient teaching methods and models familiar to music teachers for many years cannot fully adapt to the new curriculum requirements and teaching methods. This requires teachers to digest and absorb in the shortest time, and put it into practice.

Today's music teaching design is indeed working towards innovation, and there have been many good cases, but the problems still exist. For example, by analyzing the cases of participating in the national high-quality video course evaluation, the investigation found that there is a situation of management confusion, and the phenomenon of formalism formed for activities and courseware often occurs. The reason is that in practice, teachers fall into another so-called "innovative" template because they cannot start to innovate or blindly imitate others' novel teaching designs. Therefore, there is the phenomenon of continuing to use the old model of teaching, and the teacher himself still cannot form innovative thinking, but appears to become the "imitator" of the creativity of others. Innovation is the wheel of history and the basic condition for the progress of social civilization. Innovation has distinct characteristics of the times. Innovation is the eternal activity of mankind and the highest embodiment of human nature and basic strength. Mankind cannot do without innovation. All that modern civilization has achieved is innovation. Innovation includes not only the process of the development of things, but also the development of things, the results of physical development, including all new things, such as

new discoveries and inventions, new ideas and concepts, new doctrines and technologies, and new methods. Therefore, innovation is a comprehensive concept and a common factor for various social progress and development, including education. Innovation is layered and embodied in various fields. Creations and inventions that can greatly change the destiny of mankind are innovations. Another way to improve happiness in life and work is also innovation. Innovation can refer to the innovation of scientists and artists, or the innovation of every ordinary person. For most people, innovation means the generation and acquisition of new experiences or new ideas. For students, in learning activities, they independently raise new questions, new ideas, new methods, new insights, new conclusions, and other unique expressions and operating procedures. These are their "innovations." From this point of view, innovation is not just a term that belongs to those social elites. Innovation ability is the potential of everyone, not a mystery. In the era of knowledge economy, innovation is not only reflected in economic production at any time, but also in everyone's actual work and life. It can be seen that innovation is not only the need of social development, but also the highest form of personal self-realization.

Education in the 21st century is innovative education, and innovative education is the era requirement of education in the future society and the era of knowledge economy. Innovative education is a new educational concept and a new trend of reform and educational reform. Facing the current dilemma that China's education reform lags behind economic development, only by taking the path of innovative education can Chinese education fully promote quality education. The implementation of innovative education has become an inexhaustible driving force for the prosperity and development of education and the cornerstone of the prosperity of the country and the nation. Only in this way can we cultivate a group of innovative talents with innovative spirit and practical ability to meet the requirements of the new era.

IV. INNOVATIVE METHODS OF MUSIC TEACHING

Trial teaching method

When using this kind of teaching method, teachers can adopt the mode of teaching first and practicing first. In order to respond to the



curiosity of students, the previous teaching methods, strategies and methods have been changed, and students' classroom responses in teaching have taken on a new look ^[15].

Problem-based teaching

In class, students are asked to summarize and discover problems, and ask them to ask questions based on the teacher's experience. Using this method can change the initiative of the classroom, changing students from passive to active. After proposing this classroom teaching method, students can not only correct themselves and understand the questions in the teacher's answer, but more importantly, they can draw scientific concepts and conclusions in this way, and establish a ideological structure system ^[16].

Situational Teaching Method

The innovation of music classroom teaching can be used individually and actively in the situational teaching method. Because situational teaching is relatively infectious in music teaching, the use of situational teaching in music teaching can make students truly feel that they are in a specific situation, and can improve students' perception ability in this emotional subject.

Experiential Teaching Method

If problem-based teaching is to allow students to learn actively, then experiential teaching can allow students to truly find the joy of learning while learning. Orff once said: "All the early experiences of a child, awakening and nurturing him, are decisive to his life^[17]." Therefore, in experiential teaching, music can provide a good thinking environment. In teaching, students can feel music in this environment and feel the chain reaction brought by music. Therefore, in the innovation of music classroom teaching, experiential teaching can make students enjoy participation and experience, and enhance students' classroom learning effects ^[18].

V. LITERATURE REVIEW

As mentioned above, the theoretical research of music innovation education is inseparable from the past achievements of music creation education. With reference to foreign "stones from other mountains" and China's in-depth exploration experience, the following is a brief overview of domestic and foreign music innovation education research.

After 1950, with the deepening of creativity research, the study of music creation education has received widespread attention

from all over the world. In 1963, the Yale Music Education Symposium emphasized that in the process of music education, students should acquire musical creativity and independence ^[2]. In 1965, the Manhattanville Music Curriculum Program encouraged students to create music and participate in music activities through daily activities^[3]. In 1967, Harvard University's "Zero" suggested that teachers use Osborne's "brainstorming" principle to stimulate students' music creation thinking. The "Target Plan" in 1969 was dedicated to incorporating music creation into music classes, marking the beginning of educational research for creative music. In the 1970s, the United Kingdom began to introduce creative music education into primary and secondary school music classrooms. Payent's "Sound and Silence" put forward the concept of "free music education", advocating that students should feel and express music in music. The first British professor of contemporary music, Keith Sewannik proposed the CLASP music curriculum model, which focuses on the role of creation, performance and listening to music teaching. At the same time, it has an impact on music education in theory and philosophy. Empirical research and research on creative thinking continue to develop under the background. The music creation thinking model began to study its motivation and environmental issues in 1988 ^[4]. In 1989, he proposed to use a measuring table to measure students' creative thinking activities in music. Gardner in the United Kingdom has conducted in-depth research on music composition education from the perspective of educational psychology. Since the 1990s, researches on philosophical issues, thinking, teaching strategies, evaluation, and the relationship with multimedia in music education creativity have continued to emerge. American music educator David Elliott put forward the proposition of "musical creativity in context" in "Focus on Music Practice" [5], criticizing the mystery of insisting on utopian "musical talent". He believes that every child has the right to develop their own musical literacy. They can produce, select, improve and edit their own performances, improvisations, and complete releases or arrangements in a continuous period of time. The intersection of creative music education and philosophy, psychology, sociology, and history makes the scope of research more diversified, the discipline construction system is more perfect, and the actual effect of real music education



and teaching is more significant.

Since the 21st century, the study of Chinese music composition education has begun. A group of aspiring scholars have deeply realized that only by having more personal contact with foreign outstanding music education concepts and methods, and introducing and translating outstanding works, can they better integrate with the world and promote the further development of Chinese music education.

Books on the reform and current situation of contemporary Chinese music education include the following: "Practice and Theoretical Research of Music Education" (Liu Pei, 2004), "From Practice to Decision-The Reform and Development of School Music Education in my country" (Wang Anguo, 2005), "Music Education and Teaching Method" (Xie Jiaying, Yu Wenwu, 2006), "Cao Li Music Education Collection" (Cao Li, 2009), "Sixty Years of School Art Education" (Ministry of Education, 2009), "Music Education Outlook" (Dai Dingcheng, 2001), "Interpretation of Music Curriculum Standards" (Ministry of Education, 2002), "Music Education" (Cao Li, 2002), "New Vision of Basic Music Education" (Zheng Li, Jin Yawen, 2004), "Music Psychology" (Luo Xiaoping, Huang Hong, 2010). These works analyze the current situation of China's contemporary music education reform, and discuss the nature of contemporary Chinese music education, music curriculum, music teaching methods and other content.

In the field of music pedagogy research, "music teaching design" is proposed and promoted with the start and development of the new music curriculum reform. Theoretical

research on music teaching design issues is scattered in many books on music teaching theory. For example, Zheng Li's book "Modern Music Teaching Theory and Method Research" systematically elaborates the 21st century new curriculum music teaching design art issues. Related works include "Music Curriculum Teaching Ideas and Strategies" edited by Cai Juemin, "New Middle School Music Teaching Methodology" edited by Jin Yawen, "Music Learning and Teaching Psychology" written by Cao Li and He Gong. Related monographs include Jin Yawen "Innovative Teaching Design Music under the New Curriculum Concept", "Music Teaching Design for Primary and Middle Schools" by Mai Xi, "Music Teaching Design" by Cao Li and Cui Xuerong, and a doctoral dissertation "Music Teaching System Design Theory" "Research" (Wu Ying, Fujian Normal University, 2004) two master's degree thesis "Music Innovation Teaching and Student Creativity Cultivation: Investigation and Countermeasures on the Status Quo of Music Education in Elementary and Primary Schools in Jiangxi Province" (Li Suping, School of Music, Jiangxi Normal University, 2004). In recent years, there has been an increasing number of researches on music teaching design. Nearly 200 research papers on this issue have been published in various music education journals. These studies are mostly based on systematic methods, see "Innovative essence of music teaching design" in Chapter 1, Part 2. At present, most researches focus on the programming of music teaching or the description of specific music teaching design cases. There are still few theoretical studies on the innovation of music teachers' teaching design.

Table 1-1 Works related to domestic music education innovation

Author	Writings
Professor Zheng Li	"Modern Music Teaching Theory and Method Research"
Cai Juemin	"Music Course Teaching Ideas and Strategies"
Jin Yawen	"Middle School Music New Curriculum Teaching Method"
Cao Li, He Gong	"Music Learning and Teaching Psychology"
Jin Yawen	"Innovative Teaching Design Music under the New Curriculum Concept"
Mai Xi	"Music Teaching Design for Primary and Secondary Schools"
Cao Li, Cui Xuerong	"Music Teaching Design"
Wu Ying	"Research on Design Theory of Music Teaching System"
Li Suping	"Music Innovative Teaching and Cultivation of Students' Creativity: Investigation and Countermeasures on the Status Quo of Music Education in Primary and Middle Schools in Jiangxi"

In order to understand whether the



classroom teaching of primary school music teachers is innovative, the author investigates the sounds of Lishui District. Music classroom teaching The problems existing in the teaching of primary and middle school music teachers, and their influencing factors, provide data support for giving operable and targeted countermeasures. This study uses questionnaires, interviews, and observation methods to investigate the current situation of primary school music teachers' classroom teaching in A area^[26].

VI. SURVEY LOCALE

The author selected 14 primary schools with a total of 56 music teachers; each school selected different classes in the 2nd and 5th grades, with 50 students in each grade as the survey subjects, in order to obtain the validity and comprehensiveness of the data.

VII. RESEARCH METHOD

Take a questionnaire survey method. A total of 56 questionnaires were issued to teachers and 54 were returned, of which 54 were valid questionnaires, with a recovery rate of 96.4% and an effective rate of 100%; 200 questionnaires were issued to students, with 200 questionnaires recovered, and 192 valid questionnaires with a recovery rate of 100%. The effective rate is 96%.

Interview the teacher and listen to the class.

VIII. RESEARCH TOOL

Questionnaire content: the basic situation of music teachers, the aspects reflected in the classroom teaching ability of music teachers, the influencing factors of elementary school music teachers' innovative teaching, the situation of school education equipment, and the situation of teacher training. How much students love music, students' feedback on the content of the teacher's class, etc.

Interview outline: teachers' attitudes towards innovation in teaching, teachers' difficulties in teaching innovation, students' classroom participation, etc.

Classroom observation: The development of specific practical activities of music teachers in classroom teaching, the handling of important and difficult teaching problems, the ability to adapt to changes, and the reflection of students' participation in classroom teaching.

IX. FINDINGS AND DISCUSSION

Students are the subject of the classroom, and music teachers are the guides of the entire classroom teaching activities. Through the analysis of the interviews with primary school music teachers, we can understand whether the teachers have the innovative consciousness and teaching ability of music creation teaching, whether they are applied to daily teaching activities, and what is the effect of applying to teaching.

1. How do you understand the innovation in teaching?

Teacher 1: Innovation in music teaching can be understood as a process of music creation. The creation and compilation of singing and appreciation content is the embodiment of new creation.

Teacher 2: The innovation in teaching is music creation, which must be able to create music works. It is too difficult for elementary school students.

It can be seen that the second viewpoint is biased in the understanding of innovation in teaching. To equate the innovation in teaching with the teaching of music composition. Too specialization and mystification is a requirement for the composition profession and violates the basic principles of primary school music teaching. □

2. Will you continue to adopt new teaching methods in music teaching at the elementary level?

Teacher 1: For the students in the lower grades, it mainly adopts the form of integrating game teaching. But the senior students involved relatively little and more content.

Teacher 2: In the usual teaching, most of them focus on singing and appreciation, and occasionally make some innovations. It can be seen that in teaching, the two teachers did not have a clear sense of innovation. They believed that there were more courses in the upper grades but less innovation; they believed that some innovative activities would be permeated in singing and appreciation only occasionally. □

3. In teaching, if creative practical activities are carried out, what is the effect of student participation?

Teacher 1: As long as the new Ying content is designed in the teaching, the students in the lower grades will perform very well; interact with the teacher very well, but the students in the upper grades, especially the



children in the fifth and sixth grades, do not like it show yourself.

Teacher 2: The students heard the next music lesson, and they were all alive and well. Students are very cooperative with the development of the teaching, and lead them to experience music from life scenes.

It can be seen that teachers develop a wealth of practical activities that can stimulate students' interest; students also actively participate in activities. Primary school students are very curious, are in a period of divergence of thinking, and are more interested in everything. Teachers have more innovation in teaching activities. □

4. In classroom teaching, what creative music activities will you involve?

Teacher 1: The lower-grade curriculum will involve creating music stories, incorporating rhythm and dance performances based on the music content, but will constantly emphasize the discipline of the upper-grade students in the classroom, and the content of a lesson will teach music knowledge, or complete a The learning of a song is more important.

Teacher 2: According to the progress of teaching, sometimes it will not be innovatively designed in the teaching content. It can be seen that the teachers' innovative consciousness is different, and the innovation in classroom teaching is not satisfactory.

5. What difficulties will you encounter in the innovative teaching process?

Teacher 1: When I first started working, I had no teaching experience. I only proceeded with the steps in the teaching plan during the teaching process. The teaching links were not expanded at all, and the teaching content was single.

Teacher 2: In the teaching of creative rhythm and melody, senior students only imitate and practice, and cannot create independently. I have to guide them and cooperate with them to complete; in the teaching process of improvisation, there are The classmates think that their creative results are not as good as those of his classmates, so they are unhappy. At this time, I have to affirm and encourage him to make him feel that his creation is also unique.

It can be seen that both new teachers and experienced teachers will encounter various difficulties in teaching. Firstly, psychological quality is the key to avoid embarrassing situations in the classroom; secondly, teachers must think and reflect, which is impossible for

students. The content, whether to do it in another way.

X. CONCLUSION

As an educational concept, innovative education is essentially to improve the innovative quality of students and teachers. The implementation of innovation education and music education innovation has become a new growth point for quality education. Innovative teachers are the driving force of music education innovation. Innovative teaching methods and methods are not only the external manifestation of music education innovation, but also the focus. To adapt to the requirements of the new era, music education innovation is a strategic choice facing the 21st century.

Teachers are a profession full of unlimited creativity and imagination. Although sometimes it can only reflect the quantitative teaching quality, the wisdom of teachers' creative work is everywhere in the whole teaching process. Under the background of the new era, education's demand for innovative talents has prompted us to pay more attention to the cultivation and development of teachers' own innovative qualities. Music teaching design is a concentrated expression of the creative wisdom of music teachers, and the crystallization of their understanding of music, education, students and life. For teachers, the instructional design process is the process by which teachers realize their teaching ideals and demonstrate their self-worth. If you want to restore the vitality of classroom life, you must first stimulate the vitality of teachers. Because if there is no teacher's enthusiasm, any advanced teaching method will become pale and weak and lose its due value and function. Therefore, activity teaching requires teachers to assume the responsibilities of students' learning guidance and assistants, guide the teaching goals to the development of each student, make their emotions closely linked with students, and experience their own value in the learning process. Becoming an excellent guide should be the professional pursuit of every music teacher^[27].

This article expounds the exploration of music teaching theory and practice from two aspects, expounds the innovation of music teaching design, and how this innovation is reflected in the teaching design activities of teachers-the operation of the activity construction teaching model. Research on design innovation can provide effective ways



for music teachers to innovate. Research on this issue is very valuable ^[28]. It must be realized that the problem of teachers' music teaching innovation not only exists in the teaching design, this problem will be an important problem that teachers should strive to solve during the entire teaching implementation stage. The purpose of this article is to clarify the problem and provide some inspiration for the creative teaching of music teachers. It should also be noted that the innovation of music teaching design not only requires a practical innovation method and method, but also needs to fundamentally activate the creative vitality of each teacher, because only activating one's own life is the source of unlimited creativity. The creative ability of music teachers is a complex subject. It is necessary to conduct solid research on the establishment of multiple knowledge structures, the cultivation of innovative thinking ability, and the innovative teaching psychology of teachers. This article is a preliminary exploration of the innovation of music teacher's teaching design, and the research has not yet explored the factors that affect the innovation of music teacher's teaching design. The research of these issues has an important impact on the teacher's design innovation. In future teaching work and research, future researchers can conduct more in-depth research and discussion on these issues. Music teaching design is an important part of music classroom teaching. It is not only the behavior before class, but also should be adjusted flexibly according to the continuous development and changes of the classroom teaching process, that is, it should be dynamic and creative.

With the development of chaos and hermeneutics, instructional design theory is developing in a more diversified and open direction. Music teachers should pay attention to guiding students to catch some important points of innovative education in the learning process, and carry out multi-angle thinking and exploration attempts. Let innovation practice accompany the whole process of learning, and let innovation truly become the tireless pursuit of music teachers ^[29].

XI. SUGGESTIONS

The purpose of innovative education is to cultivate innovative talents. Of course, as a teacher who implements this kind of education, he should be creative. The so-called creative

music teacher refers to a teacher who has various creative qualities and can carry out creative educational tasks. This creativity is the product of the combination of the music teacher's own strength and methods. Becoming a creative teacher should be the professional pursuit of every music teacher ^[19].

XII. STRENGTH

Strength not only refers to a person's external ability, but also includes its inherent personality traits. Innovative teachers are also innovative talents with various psychological qualities of innovative talents. According to the profession of a music teacher, the psychological qualities that a creative music teacher should possess are as follows: First of all, it must have deep love, patience and sincerity. Love is the powerful force and lubricant of the soul [20]. If the responsibility of parents is the healthy growth of children, then the whole task of the teacher is to establish a healthy and rational attitude. Every music teacher should establish unlimited love and loyalty to music education, and have deep love, patience and sincerity towards students. The second is a sense of responsibility, trust and truth. Responsibility is the primary quality of a music teacher. Only those who are responsible for others can continue to pursue and explore the position of teachers. The third is to be good at understanding, respecting and helping others. Music is the art of spiritual communication. Music teachers are open-minded and have a strong tolerance for students and art, so that they can truly build a bridge with students and share the beauty of art with students. The fourth is a high degree of democracy and fair treatment. Which activities constitute the teaching design model requires an open learning environment. This openness refers to the generation of teaching goals, the diversification of teaching evaluation and the harmonious and equal relationship between teachers and students in the teaching process; Creative and willing to accept new things. Creativity is the common feature of all creative talents. A broad vision and a positive attitude towards things are the driving force for innovative thinking.

Method

The law of success is half the effort. Creative music teachers should be not only professional knowledge scholars, but also methodological experts, who can provide students with purposeful method guidance at



any time. Design does not always rely on short-lived creativity, and there are no rules to follow. A lot of content in this article also tries to prove this point. Scientific methodology is an effective way for music teachers to innovate in teaching design. The target music teaching model, constructivist music teaching model and activity construction music teaching design model proposed in this paper are all effective ways for teachers to innovate in music teaching design [21]. Rooted in his rich experience in the content of music teaching, fully understand the students' music learning psychology, and supplemented by scientific and systematic methods, he believes that teaching innovation will become the foundation of music teachers' practice, rather than immutable. Taking the national excellent music teacher Yang Xiting's primary school appreciation class "Typewriter" in the lecture hall of the famous normal college as an example, the author can't imagine facing a group of fourth grade students in a 40-minute music lesson in a short time, the teacher can explain the complicated orchestral sketches so profoundly [22]. The teacher starts with a few interesting pieces of music to inspire students to explore the relationship between music and artistic images. Then go directly to the main body of this lesson, that is, to describe the gloomy music of the typewriter, and use the combination of Orff's music teaching method and Dalcroze's body rhythm teaching method in the whole process. With the music activities running through the whole process, countless listenings and changing different listening methods each time, students understand the meaning of music in games under the guidance of the teacher, memorize the melody of music, and explore the structure of music [23]. At the end of the course, the outstanding performance of the students won the collective applause of hundreds of teachers present and brought them a great sense of accomplishment. People think this is inseparable from the teachers' flexible mastery of music teaching design methods.

XIII. CONTENT INNOVATION

The new textbooks are written under the guidance of new educational concepts. Every teacher must have a process of learning and adapting to the new curriculum. The new textbook is the product of the times, and it must keep pace with the times. Only by analyzing and researching it from a historical perspective can this be a scientific attitude.

Since teaching is not about the transplantation of textbooks and mechanical methods, it is particularly necessary for teachers to be creatively dealt with [24]. The compilation of new textbooks changed the previous textbooks from "disciplinary development as the center" to "student development as the center." Innovative teaching content is to successfully locate and establish the best combination between student psychological development and subject knowledge structure. The teaching content contributes to the construction of students' mental health development, and promotes students to realize the "nearest development zone". The new textbooks strive to build open teaching content, provide rich materials related to the living environment of students, and attach importance to the openness between the use of textbook content and extensive information resources, throughout the curriculum. In addition, the teaching materials combined with the realities of society and life put forward real and valuable problems, so that students can realize the value of music in the process of solving specific problems around them. For example, the compilation of experimental textbooks approved by the Guangdong Primary and Secondary School Textbook Review Committee, and the compilation of the nine-year compulsory six-year primary school "Music" (rural version) textbook published by People's Music Publishing House. In addition to teaching content that is close to rural life, many wonderful activities and methods are designed according to the actual situation in the countryside to make them closer to life. This will enable children in rural areas to make great progress and progress in hobbies, aesthetic tastes, artistic sense, and physical and mental health just like those in cities. Therefore, the innovation of music education is embodied in the gradual mastery of the basic knowledge and basic skills that must be mastered in music, from the perceptual experience of music to the rational knowledge in students' personal practice and enjoyable learning.

Innovation in Music Teaching Evaluation

The evaluation suggestion of the new "Standard" says, "Music curriculum evaluation should focus on the education, motivation and improvement functions of evaluation. Through scientific evaluation, it can effectively promote student development, encourage teachers to make progress, improve teaching management, and promote the construction of music courses.



And development^[25]." The key to innovation in teaching evaluation lies in the innovation of "teaching evaluation strategies", which mainly use "developmental evaluation" and "process evaluation" to promote the development of students and the growth of teachers. Specifically, there are the following considerations:

1. The guiding ideology of developmental evaluation is to "create music education suitable for children" rather than "select children suitable for music education". That is, the main function of evaluation is to improve or form music accomplishment and promote the harmonious development of personality, rather than to identify and select music talents. Its direct goal is to provide a comprehensive and specific basis for teachers to improve teaching and students' follow-up learning. Moreover, the evaluation pays more attention to the re-evaluation of the evaluation itself, making the evaluation an open and continuous behavior to ensure its continuous improvement.

2. Process evaluation breaks through the past phenomenon of single evaluation of teaching results and learning results. Innovation evaluation should focus on students' usual learning experience (including

practical experience), innovative thinking and innovative ability, and whether they have independent opinions. "Teaching based on learning" has changed the traditional evaluation of teachers as the core and "teaching based on teaching", emphasizing the state of students in classroom learning as a reference. The level of development in terms of thinking state, communication state, and cognitive goal achievement state evaluates the level of teacher's teaching quality^[26].

3. Evaluation methods and methods should be a combination of qualitative review and quantitative evaluation, self-evaluation, mutual evaluation and other evaluation. That is to say, the ultimate goal of evaluation is not to manage and select, but to let the assess learn to self-evaluate, and the focus of evaluation is on the longitudinal comparison of self-development. Various presentation methods can be used, such as "class concert", "student growth record bag", "student folder", "teacher professional growth, work performance bag" and other forms to promote the healthy growth of students and teachers. In addition, the evaluation criteria can be told to teachers and students in advance, or they can be jointly formulated to truly play the role of motivation and guidance of evaluation^[27].

Table 1 Methods of Music Teachers' Innovative Ability

Innovative approach	Innovation purpose
Music teacher's own strength innovation	Cultivate students' creative thinking ability
Music teaching model construction	Stimulate students' interest in learning music
Music teaching content innovation	Establish students' psychological development and subject knowledge structure
Innovation of Music Teaching Evaluation	Give full play to the incentive and guiding role of evaluation

Teaching innovation is an eternal subject of humanized development, which is also what we need in contemporary education, especially today in the era of knowledge explosion and Internet. In the era of knowledge authority, how to seek the further development of music education in this era is a strict requirement to test every educational scholar. Teaching is an art. In many cases, the key to the difference in teaching results is not what the teacher teaches, but how to teach. It shows the importance of this method and the comprehensive quality that contemporary music teachers should have. The performer (singer) is different from a good music educator. Contemporary is an era that advocates the cultivation of comprehensive and innovative music talents.

In addition to the above, in fact,

contemporary education has many innovative achievements, and these achievements are inseparable from a vital element, that is, the spirit of innovation. At present, educational innovation is the fundamental guarantee and inexhaustible driving force for promoting quality education and comprehensively improving teaching quality. Therefore, educational innovation is equally important as system innovation and technological innovation. Perhaps this is also the secret weapon to get Chinese music teaching practice out of its predicament and reach new heights, giving it the power to advance.

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