



A Review of 20 Research for Music Teaching in Contemporary Junior High Schools in China

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Author's contribution

The sole author designed, analyzed, interpreted and prepared the manuscript.

Article Information

DOI: 10.9734/AJESS/2023/v49i41216

Open Peer Review History:

This journal follows the Advanced Open Peer Review policy. Identity of the Reviewers, Editor(s) and additional Reviewers, peer review comments, different versions of the manuscript, comments of the editors, etc are available here: <https://www.sdiarticle5.com/review-history/111230>

Review Article

Received: 23/10/2023

Accepted: 28/12/2023

Published: 29/12/2023

ABSTRACT

This article provides a comprehensive review of the current status and future trends of music education in junior middle schools in China. The primary objective is to provide an insightful overview of the landscape by examining various aspects of music education. The research methodology involves a thorough examination of current practices, with an emphasis on synthesizing information from recent studies and research papers. The central theme emphasizes life-long learning as a core strategy in contemporary music education. Another important aspect explored is the emphasis on a music education strategy based on core skills. The article delves into the cultivation of students' aesthetic perception and overall quality, with the goal of providing a deeper musical experience and comprehensive development in music learning. In addition, the article discusses the application of interdisciplinary integration and interactive teaching strategies in music education. These strategies are presented with the goal of enhancing teaching effectiveness and promoting greater student engagement in the learning process, and the article emphasizes the importance of fostering students' sense of music and ability to appreciate music as integral components of improving core musical literacy. By citing relevant research, this review provides both theoretical guidance and practical references for junior middle school music education in

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China. In conclusion, the trajectory of junior middle school music education in China is depicted as evolving toward a more life-oriented, comprehensive, and interactive approach, with an emphasis on cultivating students' musical literacy and aesthetic ability.

Keywords: Music teaching; junior high school teaching; Chinese education; review.

1. INTRODUCTION

With the implementation of the new education plan, music teaching has taken on a vibrant, rich and diverse character, achieving phased results and substantial progress. The continuous updating of educational strategies, the continuous broadening of designs, and the innovation of tools have made the atmosphere in the music classroom relaxed and interesting, and students' learning interest has generally improved. All this is reflected in the music appreciation section of the "Compulsory Education Music Curriculum Standards (2011 Edition)". It emphasizes starting from the essence of music, paying attention to sound effects, focusing on listening, and gradually improving the aesthetic ability of junior high school students. The experience and appreciation link is an important part of music teaching, which requires students not only to understand music, but also to be able to appreciate music. Through continuous exploration of teaching design, making the atmosphere of the music classroom more harmonious has become an issue that every music teacher thinks about and pays attention to. Both the "National Basic Education Curriculum Reform Project (1999)" and the "National Basic Education Reform Outline (Trial)" emphasize the comprehensiveness of the curriculum and its connection with students' real life, while the "Compulsory Education Music Curriculum Standards (2011 Edition)" It puts forward the concept of "highlighting the characteristics of music and paying attention to subject integration", emphasizing the need for music education to explore subject integration. In the 21st century, the country and society have paid increasing attention to the music education activities of primary and secondary school students, which is reflected in the "Second School Music Teaching Equipment Configuration Standard" promulgated by the Ministry of Education in 2016. The standard not only stipulates the musical instruments to be equipped for the classroom, but also clarifies the configuration of information equipment and professional equipment, including electronic whiteboards, video players, etc. This kind of specialized education and teaching

equipment contributes to the more professional and complete development of music teaching in primary and secondary schools. Therefore, music education is showing a positive development trend in terms of teaching methods, comprehensive curriculum integration, and professional equipment configuration.

Inspired by this, combined with the latest 20 research results, this article is dedicated to writing a review of music teaching in contemporary junior middle schools in China. These 20 recent research papers represent the forefront of advances in music education methodology. Each paper meticulously examines different aspects of pedagogy and presents innovative approaches to improving music education. From novel teaching techniques to cutting-edge technology integration, these studies collectively paint a comprehensive picture of the evolving landscape of music education. The selected papers are scrutinized in this review to distill key findings, providing educators and researchers with a nuanced understanding of contemporary practices. Through review and summary from multiple perspectives, it aims to contribute to the development of music education. The article will focus on various aspects, including the evolution of teaching strategies, innovation in curriculum design, application of teaching tools, etc., to gain an in-depth understanding of the changes and development of contemporary junior high school music teaching. This article serves as a comprehensive exploration of the latest research in music education, with the goal of providing educators with valuable insights to enhance the relevance and inspiration of music instruction for students. By meticulously sorting through these recent studies, we aim to provide a roadmap for educators to facilitate the development of more focused and innovative teaching methods. The synthesis of research not only contributes to the current discourse, but also lays the groundwork for future advances in music education. Through this review, we aim to bridge the gap between theory and practice, providing theoretical support and practical references for the dynamic landscape of music education in contemporary junior middle schools in China. As education

continues to evolve, it is imperative for music education to adapt to the changing needs of society and students. This article attempts to be a catalyst for such adaptation and to promote continuous improvement in the quality of teaching. By fostering a symbiotic relationship between research and classroom application, we hope to contribute to the broader goal of advancing music education and ensuring its lasting impact on the holistic development of students in the Chinese educational context.

2. OVERVIEW OF MUSIC TEACHING IN CONTEMPORARY CHINESE JUNIOR HIGH SCHOOLS

Ji Biwei discusses the penetration of aesthetic education in junior middle school music teaching in [1]. In middle school music education, guiding students to recognize beauty, experience beauty, and comprehend beauty is regarded as the due responsibility of the music discipline. Therefore, teachers need to attach great importance to the aesthetic education of students. In order to realize the effective penetration of aesthetic education concepts, teachers should use gentle and moisturizing methods to avoid causing students' disgust. In this article, the author deeply discusses how to implement aesthetic education in junior high school music teaching in four important areas (see Fig. 1), namely, based on emotional integration, strengthening language guidance, focusing on technology application,

and organizing music appreciation. In the past junior high school music teaching, students lacked enthusiasm for music learning, mainly due to improper teaching methods adopted by teachers. To change this situation, teachers need to make students have a strong interest in learning music. Only through warm and spring-like teaching methods, teachers can establish good relationships with students and emotionally invest in them, can they truly realize the profound transmission of aesthetic education concepts. In terms of language guidance, teachers should pay attention to wording, avoid excessive criticism, and use more motivating language. In this way, the concept of aesthetic education is integrated to stimulate students' strong interest in music and enable them to better understand the beauty of music. The use of technical means, such as information technology, has become an effective way to penetrate the concept of aesthetic education. In classroom teaching, teachers can display music content through new media, so that students can better understand and appreciate music, and promote the effective transmission of aesthetic education concepts. Organizing music appreciation classes is the key to cultivating students' deep understanding of the connotation of music. Through music appreciation classes skillfully designed by teachers, students can gain a deeper understanding of the beauty of national music and develop independent aesthetic abilities in music.

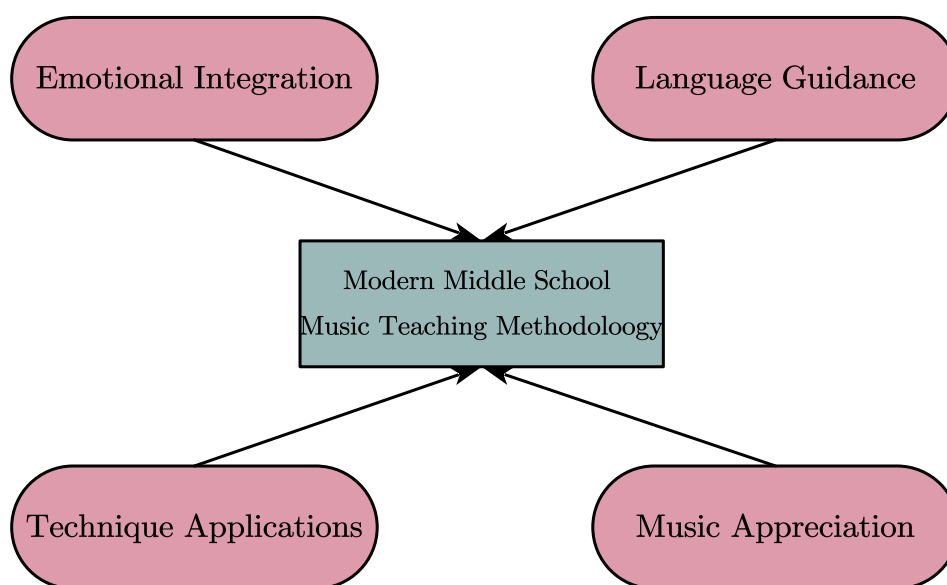


Fig. 1. [1] Core research framework of the literature

Luo Huimin discussed the application of large-unit teaching in junior high school music classes in [2]. With the deepening of educational reform, junior high school music teaching is facing new development trends. In this process, the main challenge teachers face is how to flexibly combine course content with students' actual situations and fully demonstrate subject characteristics in teaching content. Large unit teaching is widely used as an innovative teaching model. In daily teaching activities, teachers are close to the characteristics of music, transcend the limitations of textbook content, and skillfully connect knowledge points within units and textbooks with each other, transforming students from passive knowledge receivers to active participants in the classroom. In the new era of junior high school music teaching, traditional teaching concepts are changing, and large unit teaching is also emerging as a novel teaching model. Different from past teaching methods, junior high school music teaching based on large-unit teaching can not only expand the capacity of teaching content, but also expand the influence of teaching content. This article uses specific teaching cases to provide an in-depth analysis of the strategies and paths for applying large-unit teaching in junior high school music classes. First of all, the teaching direction should be clear according to the characteristics of the subject. In terms of teaching material content, teachers deeply explore the musical elements, themes, styles, themes, emotions, etc. of the works in the unit. By gathering similar musical works, students can not only learn specific knowledge points, but also find connections between the works. At the same time, teachers combine musical works with similar humanistic themes. By appreciating the expressive power and cultural context of music, students not only improve their musical aesthetic abilities, but also build a complete knowledge structure. Secondly, optimize the teaching design according to the unit content. In terms of experiential content, teachers divide the teaching content into three parts: experiential, expressive, and creative. Experiential activities are based on feeling and appreciation. Teachers improve students' basic elements of music by training their understanding of the genre and style of the work. In terms of expressive content, teachers focus on musical performance, stimulating students' enthusiasm for participation through collective singing and playing, and at the same time formulating staged evaluation standards for students. Finally, reconstruct the evaluation system and improve

the teaching process. The diversification of the evaluation system includes the diversification of evaluation subjects, evaluation dimensions and evaluation methods. Teachers use the concepts of formative evaluation and "evaluation to improve learning" to enable students to feel the charm of music in music situations and realize the understanding of large-unit teaching content. Multi-dimensional evaluation subjects, evaluation content and evaluation methods not only strengthen the interaction between teachers and students, but also inject new vitality and vitality into junior high school music classes.

Tong Weilian discusses the application research issues of teaching model in junior high school music teaching in [3]. With the rapid development of network technology, education and teaching methods have ushered in new opportunities. The network + teaching paradigm is widely used in the field of junior high school music education. It makes full use of network technology, information technology and other supports to integrate multimedia, network resources and remote education into music education, improving educators' information acquisition, resource integration, technology application and informatization. The ability in lesson preparation and teaching evaluation creates a diverse and personalized learning experience for students. In this paradigm, students can learn and appreciate music anytime and anywhere through online teaching platforms and music teaching software, stimulating their interest and passion for learning. However, there are also some challenges in practical application. First, how to choose appropriate educational resources and platforms to ensure their effectiveness and safety. Secondly, the role and function of educators under the network + teaching paradigm need to be rethought and positioned. They need to adapt to new teaching methods, improve their information technology capabilities, and interact more closely with students and provide guidance. The network + teaching paradigm breaks through the limitations of time and space and provides a more convenient, flexible and personalized education method. Its core is to use network platforms and technologies to digitize and online educational resources to achieve remote communication and interaction between learners and educators. This paradigm not only provides flexible learning time and space, but also provides personalized learning paths and content according to students' learning characteristics and needs through intelligent learning systems

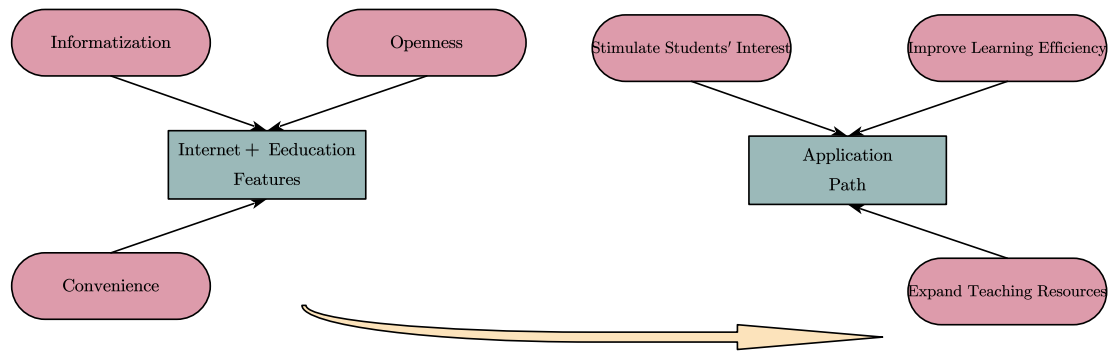


Fig. 2. [3] Core research framework of the literature

and personalized recommendation algorithms, improving learning effects and stimulating students' interest in learning.

Zhang Huizhi [4] discusses the cultivation of artistic aesthetic sense in junior high school music education under the background of "double reduction." In the current context of "double reduction," junior high school music education is facing more urgent educational tasks and social responsibilities. One indispensable component in music education is aesthetic experience, which not only helps students improve their aesthetic levels and musical appreciation skills but also positively influences their psychological health and overall development. Under the influence of the "double reduction" policy, junior high school music education urgently needs to emphasize the integration of disciplinary knowledge and practical skills, cultivate students' artistic creativity and innovative thinking, and promote the sustainable development of music education. The cultivation of artistic aesthetic sense holds significant value in junior high school music education. By employing effective cultivation methods, such as introducing various styles, types, and forms of musical works, students' interest and enthusiasm for learning can be stimulated. This enhances their musical taste and appreciation while fostering emotions and creativity, promoting comprehensive individual development. However, there are some problems in actual teaching. Some schools and teachers fail to fully recognize the importance of music, treating it solely as a course to complete teaching tasks and neglecting the cultivation of artistic aesthetic sense. Additionally, the teaching methods are monotonous, lacking in interest and novelty, and unable to meet diverse learning needs. Furthermore, the lack of emphasis on the integration of musical spirit makes it difficult for

students to truly understand and feel the intrinsic value of music. The key to addressing these issues lies in a shift in teaching philosophy and methods. Teachers should focus on cultivating students' musical emotions and aesthetic interests, guide a deep understanding of the emotional content and aesthetic forms of musical works, and enhance students' overall quality. Simultaneously, diverse teaching methods and resources should be employed to establish a comprehensive music education platform, allowing students to have a more comprehensive exposure to various types of music, stimulating a strong interest in the arts.

Dingkewen [5] discusses the application issues of interactive teaching models in junior high school music education. Secondary school music education is gradually adopting interactive teaching methods aimed at enhancing students' academic experiences. This study focuses on educators and students involved in junior high school music teaching, exploring key issues such as creating a positive class atmosphere, applying scientifically effective educational methods, using information skills, implementing teaching activities, and designing appropriate evaluation systems in interactive teaching. Through in-depth research and analysis, the conclusion is drawn that, to improve the interactive effects of secondary school music education, educators need to actively create a harmonious class environment, skillfully use contemporary teaching techniques and methods, establish a complete teaching evaluation system, and comprehensively improve the quality of music teaching. In today's rapid development of educational technology, traditional music teaching methods have difficulty meeting student needs, and interactive teaching, as an emerging educational model, brings new opportunities to secondary school music education. However, in

practical implementation, how to effectively apply interactive teaching to ensure student learning outcomes is a question that every music educator needs to face and ponder. The interactive teaching model emphasizes the two-way interaction between educators and students, stimulating students' academic interests, raising cognitive levels, and cultivating critical thinking and creative thinking skills. In music teaching, this model provides students with more practical opportunities to deepen their understanding of music knowledge and skills through hands-on practice. In the process of interactive teaching, educators often use various teaching strategies and methods, such as group discussions, case analyses, and simulated practices, combined with the application of information technology, expanding teaching methods and providing educators and students with more learning resources and communication platforms. However, to truly make the interactive teaching model effective, educators need to possess certain knowledge and skills in teaching strategies and have a deep understanding of students' learning characteristics and needs. The author also proposes relevant suggestions (see Fig. 3).

symbolizes an educational reform that is radically different from traditional teaching. Its aim is to change educational philosophies, discard traditional teaching paradigms, and actively explore new teaching methods. This teaching method is designed to cultivate students' innovative spirit and practical abilities, striving for higher educational quality and efficiency. In practice, innovative music teaching is a continuous process of reflection and criticism of educational reality. Implementing innovative music teaching requires innovative teachers, who are the primary foundation for effective implementation. However, there are various problems in music education, including uneven development of students' subject abilities, insufficient professional teaching competence among some music teachers, and a lack of emphasis on music teaching in schools. These issues hinder the effective implementation of innovative teaching. To achieve the goals of innovative music teaching, emphasis should be placed on the educational value of the music curriculum, fostering students' musical cognition and interest through diverse teaching content and formats. Additionally, highlighting the students' role in learning, encouraging their active participation, and enriching classroom teaching content and forms with modern teaching methods are essential to stimulate interest and creativity.

In [6], Sun Jianping discusses the goals and action strategies of innovative teaching in junior high school music. Innovative music teaching

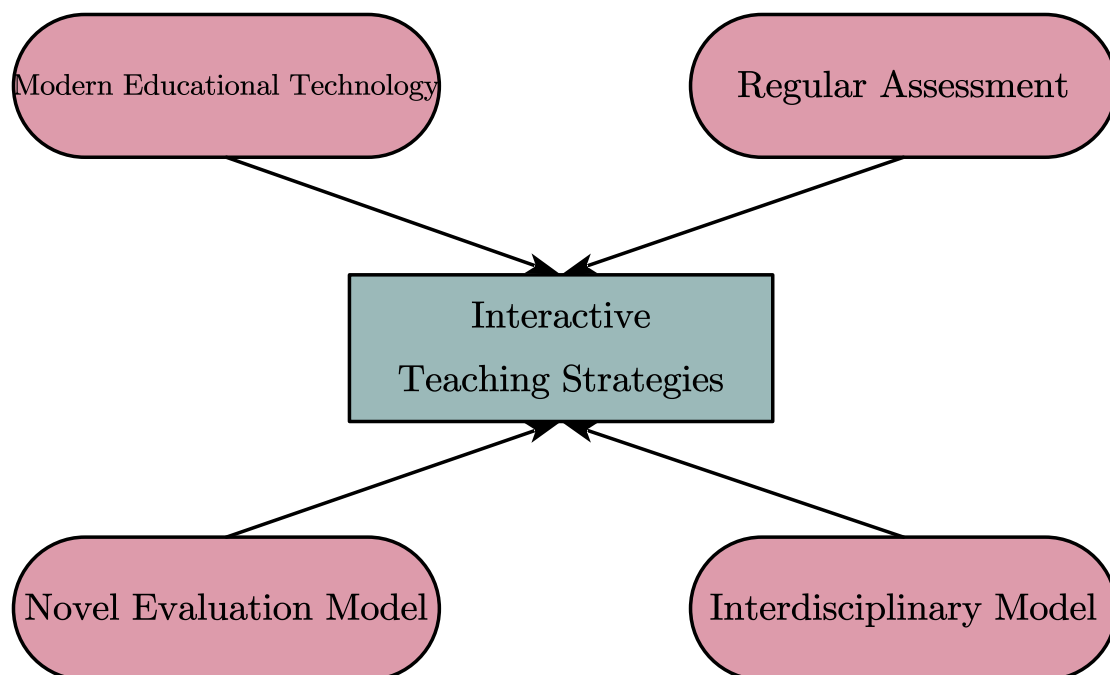


Fig. 3. [5] Core research framework of the literature

In [7], Zhang Pingqu discusses the effective teaching issues of junior high school music using micro-lessons. Junior high school music education is a crucial period for shaping students' musical intelligence and aesthetic skills. Micro-lessons, a product of the digital age, can significantly improve the quality of music teaching by adapting to the thinking patterns of junior high school students and presenting educational content in a fragmented manner. The application of micro-lessons in music teaching enhances teaching quality by optimizing instructional resources, diversifying teaching methods, and fully leveraging the advantages of micro-lessons to cultivate students' musical literacy. The author suggests that micro-lessons can be used to promote effective previewing, spark interest in learning, create a positive learning atmosphere, integrate real-world applications, organize collaborative learning, and enhance students' comprehensive development. Micro-lessons have significant educational value in music teaching, fostering a deeper understanding of music and making the teaching process more dynamic and interesting.

In [8], Yu Qing discusses the strategies for cultivating students' musical sensitivity and appreciation in junior high school music education. The core goal of junior high school music education, according to the "Compulsory Education Arts Curriculum Standards (2022 edition)," is to cultivate students' joyous perception and evaluative talent for music. The article analyzes the importance of cultivating these talents and proposes detailed strategies for achieving them in teaching. The author emphasizes the use of technology to present images related to musical elements, engaging students in music imagery, and fostering a foundation for joyous perception. Additionally, creating situations through practical and performance scenarios helps immerse students in the musical environment, enhancing the cultivation of joyous perception and evaluative talents. The article also provides specific teaching practices, such as using the song "Song of the Bud" to teach different aspects of musical cognition and design listening tasks to develop students' primary understanding of music.

In [9], Lu Xiaolong discusses the exploration of paths to improve the effectiveness of staff notation teaching in junior high school music. Music, as an art form using sound as a medium of expression, includes singing, composition, performance, and appreciation. Staff notation is

fundamental to music education, and developing students' ability to read staff notation is crucial in junior high school music education. The article analyzes the current state of staff notation reading in junior high school music education, identifies challenges, and proposes strategies to improve the teaching of staff notation reading. The article highlights the lack of student interest in staff notation learning due to monotonous classroom content, the difficulty of staff notation learning, and the tendency to prioritize academic subjects under high academic pressure. Teacher-related challenges include insufficient understanding of staff notation teaching and an emphasis on singing at the expense of staff notation reading. The article suggests transforming teaching philosophies, integrating music skills with musical aesthetics, using popular music to engage students, incorporating creative physical movements to enhance music perception, and introducing various musical instruments to elevate staff notation reading skills.

In [10], Su Juan discusses the application of interactive teaching models in junior high school music education. The article mentions a March 2021 notice from the Ministry of Education regarding the establishment of a national professional committee for guidance on arts education in primary and secondary schools. The committee aims to research, consult, evaluate, guide, and serve in the field of basic arts education, resembling a specialized academic institution. The author emphasizes the increasing attention to arts education in primary and secondary schools and the importance of music literacy in shaping students' comprehensive qualities. Within this context, teachers are adopting interactive teaching models to stimulate students' learning interests and enhance the quality of music education. Interactive teaching involves active communication and collaboration between teachers and students, viewing the teaching process as a dynamic development between "teaching" and "learning," achieving their organic unity. In junior high school music education, the application of interactive teaching models helps achieve the goals of holistic education by respecting students, emphasizing their active role, and cultivating their music literacy. The article suggests that interactive teaching assists in shaping students' personalized approaches to music learning and improves their understanding of music through various perspectives, contributing to the goals of holistic education.

In [11], Zhu Hui discusses the application of indigenous music elements in junior high school music education. The author emphasizes the importance of incorporating local music elements in music education to strengthen students' understanding of music theory and artistic skills, as well as to better inherit and promote local music culture. The article suggests that educators pay sufficient attention to this process, enrich music education resources, and guide students to develop correct cognitive concepts. The focus on local music elements in music education is essential for students' comprehensive development, broadening their academic perspectives, improving cultural cultivation, and preserving ancient cultural emotions. The emphasis on local music culture helps prevent the formation of negative musical attitudes, cultivating positive worldviews. By seamlessly integrating local music elements into teaching through various forms of performances, ample teaching resources, a warm educational atmosphere, the introduction of dance elements, and learning local music composition, educators can enhance students' appreciation of art and motivate them to become inheritors and advocates of local music culture. This teaching method not only develops students' perceptual abilities in music but also instills a patriotic enthusiasm, making them contributors to the inheritance and promotion of local music culture.

In [12], Li Xiaolong discusses the issue of incorporating life into middle school music education. The "Compulsory Education Arts Curriculum Standards (2022 Edition)" deepen the core literacy of music courses, particularly highlighting creative practices. It explicitly states that music learning should be closely related to real life to enhance students' artistic innovation and practical application abilities. Guided by the new curriculum standards, teachers are encouraged to focus on the connection between middle school music content and life. Using teaching methods close to life, students are guided to continuously develop themselves in music learning, enhancing their personal artistic cultivation. Life-oriented teaching, originating from the ideas of Tao Xingzhi, emphasizes "life as the center of education" and advocates achieving true education through the transmission of strength in life. In middle school music classrooms, life-oriented teaching has practical value, effectively promoting students' comprehensive growth. By integrating teaching activities into real-life scenarios, providing students with immersive life examples related to

the teaching content, teachers can stimulate students' enthusiasm for active learning, helping them acquire more vibrant knowledge in real-life situations. On the practical side, teachers can set life-oriented teaching goals, placing these goals in the context of life elements, guiding students to understand the life elements in music, and inspiring their enthusiasm for creation. By focusing on cultural characteristics and social issues, teachers can create life-oriented teaching resources to enrich students' understanding of musical culture. Additionally, by incorporating new media, teachers can use familiar content to integrate teaching through modern media, helping students better grasp musical knowledge while enjoying entertainment. Teachers can also organize life-oriented teaching activities, creating a learning atmosphere through life phenomena or relevant films, arousing students' passion for learning. Meanwhile, implementing life-oriented classroom management by encouraging students with language close to life helps them build positive learning confidence. Comprehensive implementation of life-oriented teaching strategies can effectively overcome obstacles to students' low learning motivation, making the classroom more profound and warm, and encouraging students to fully engage in learning.

In [13], Xue Yingfang discusses the exploration of cultivating aesthetic perception literacy in middle school music education. Students' artistic learning originates from perception, and music education relies on students' auditory perception pathways. Music learning can only be initiated when students have corresponding aesthetic perception. The core literacy of music emphasizes cultivating students' aesthetic perception literacy, indicating that middle school music education needs to guide students to perceive deeply from an aesthetic perspective. Based on the latest understanding of aesthetic perception in education standards, educators should actively practice. Taking the seventh-grade textbook of Su Shao as an example, educators expand information about the creators behind the music, guiding students to understand the artistic vocabulary and imagery behind music works. Simultaneously, through cultivating students' musical perception and combining it with the understanding of song lyrics, educators promote students beyond skill learning to perceive the beauty of music. In practical terms, educators should respect students' subjective position, relying on students' interests to gradually inspire the domain of aesthetic

perception, ensuring the organic cultivation of aesthetic perception literacy in music.

In [14], Chu Xiaohui discusses the exploration of deep learning in the context of music appreciation teaching in middle school. Students' artistic cultivation includes the cultivation of artistic perception, expression, practice, and cultural understanding. In middle school music teaching, educators need to guide students through aesthetic appreciation, cultivate and expand their artistic literacy. However, current challenges in middle school music teaching include students often viewing music classes as an opportunity to alleviate academic pressure, lack of motivation for learning music, and high requirements for music appreciation. When music education is not included in the middle school examination scope, students may treat it as a chance to reduce academic stress, lacking strong motivation and high demands for music appreciation learning. Once included in the exam scope, music education may become utilitarian, focusing on exam content, leading to mechanical memorization rather than in-depth music appreciation. Faced with these challenges, middle school music teachers should strive to improve teaching by optimizing teaching philosophy, adjusting teaching strategies, and encouraging students to better appreciate music. Firstly, the cornerstone of music appreciation lies in appreciating the musical form. Understanding the elements of musical form, such as rhythm, melody, and mode, is crucial for music appreciation. For example, introducing the element of "staccato" in teaching deepens students' cognition, understanding, feelings, and experiences related to "staccato." Such deep teaching not only focuses on current music appreciation but also emphasizes the sustainable development of students' future music appreciation. Secondly, the content of music is the focus of music appreciation. Students need to feel the connotation of music works through deep listening. In music appreciation, teachers should guide students to enter the music works, resonating with their hearts. For example, in teaching the song "Nian Gu Xiang," introducing the story behind the music work evokes students' thoughts on the homeland, hometown, family, and the past, deepening their emotional understanding of the music work. Lastly, music creation is the starting point of music appreciation. Students' music learning requires the cultivation of thinking, imagination, and creativity. Teachers should guide students to engage in composition through music works,

stimulating their music creativity. Creative expression allows students to fully display their musical literacy, and teachers should promote students' better understanding of the main ideas of musical expression through music creation.

In [15], Zhang Qiuyue discusses the cultivation of sight-singing and ear training abilities in middle school music education. Music mentors in middle schools should focus on cultivating students' abilities to listen to songs and read music scores, recognizing the crucial role these abilities play in musical studies. Through teaching students to listen to songs and read music scores, educators can enhance students' outstanding musical memory, sharpen their musical auditory perception, and foster accurate pitch and rhythm sense. Firstly, mentors should stimulate students' musical thinking, highlighting proficiency in basic rhythms and enhancing students' understanding of basic rhythms through professional training, enabling students to skillfully interpret musical scores' melody and deepen their understanding of basic rhythms. Secondly, mentors should actively guide students to integrate into and convey the attractiveness of music, consolidate musical knowledge through task design, enhance students' performance in pitch training, and motivate students by increasing the difficulty of music assignments to maintain their interest. Finally, mentors should delve into the content of teaching materials, highlight musical skills, and use sight-singing and ear training exercises in appreciation and singing practices. Teachers should choose suitable music scores as templates, starting from the rhythm, assisting students in accurately grasping the changes in musical scores, guiding students to listen to elements such as speed, volume, and beats, comprehensively improving students' musical literacy. This comprehensive approach to sight-singing and ear training will help propel the efficient development of middle school music education, enhancing students' perception and artistic levels.

In [16], Yang Jieyu discusses strategies for cultivating students' musical sense in middle school music education. Cultivating students' perception of music is of great significance, but past practices in middle school music education have faced various challenges hindering the development of students' musical sense. Educators should make timely adjustments and fulfill their teaching responsibilities for cultivating students' musical sense. Firstly, cultivating students' musical sense is crucial for enhancing

overall music literacy, especially with the implementation of the middle school curriculum reform. Musical sense, as the cornerstone of music literacy, can be improved by focusing on its cultivation in daily teaching subtly. Secondly, cultivating students' musical sense can enhance aesthetic consciousness. As an aesthetic art, music involves melody, artistic conception, and emotions. It provides students with aesthetic pleasure. In the music classroom, teachers should focus on aesthetic education, guiding students to appreciate.

Wang Meng discusses the exploration of teaching strategies in junior high school music education based on core literacy in [17]. Cultivating music core literacy during junior high school is crucial for the holistic development of students, impacting their physical and mental well-being, as well as enhancing their music aesthetic appreciation. This lays a solid foundation for future learning and life. Effectively cultivating students' musical literacy in junior high school helps adjust their psychological states by nurturing their emotions through the enjoyment of music. Furthermore, music education can elevate students' overall quality, enriching their spiritual world. Teachers should adopt scientific, reasonable, and comprehensive methods, improving traditional teaching approaches to integrate music theory and practice. At the beginning of the class, students should be guided to develop creative thinking. By enhancing teaching steps, students' musical emotions can be cultivated, and practical teaching can improve their comprehensive abilities in singing and appreciation, facilitating better development.

He Qiumei, in [18], discusses the issue of interdisciplinary integration strategies in junior high school music education. Currently, China's education system increasingly emphasizes cultivating students' comprehensive qualities, advocating interdisciplinary and diverse educational activities in teaching practice. In this overall context, actively researching interdisciplinary integration methods in junior high school music education not only improves the quality and efficiency of music teaching but also effectively explores and applies music curriculum resources, providing strong support for students' comprehensive development. Firstly, interdisciplinary integration in junior high school music education has positive significance. By incorporating multidisciplinary resources into music teaching, students can understand music

emotions, content, and knowledge more deeply and efficiently, thereby enhancing teaching effectiveness. Additionally, as part of the cultural and artistic system, music is complex and inclusive, and interdisciplinary integration helps tap into knowledge and cultural resources in music, achieving "five-development-in-one" (comprehensive development). Secondly, implementing interdisciplinary integration strategies requires following the principles of student-centeredness, suitability, and diversity. In teaching, teachers should guide students based on their growth needs and learning characteristics, maintaining students' initiative and enthusiasm in learning interdisciplinary knowledge. At the same time, ensure timely and appropriate teaching, scientifically control the amount of knowledge, so that students can adapt to interdisciplinary learning without excessive burden. Finally, teachers can flexibly use scenario construction, cleverly apply background information, utilize teaching objectives, and practical activities to implement interdisciplinary integration. By constructing classroom scenarios reasonably, incorporating multidisciplinary elements, students can be effectively guided in learning. Making good use of background information enriches music knowledge, strengthening the connection between disciplines. Clever use of teaching objectives fosters students' interdisciplinary literacy, and practical activities through music as a medium enhance students' practical and interdisciplinary application abilities.

Liang Decheng, in [19], discusses the research issues of interactive teaching strategies in junior high school music appreciation classes. The subject of music appreciation is one of the fundamental subjects that junior high school students must study, and it has a crucial impact on cultivating students' musical literacy through systematic theoretical study and professional guidance. The use of interactive teaching methods promotes the relationship between teachers and students, awakening students' interest and initiative in the subject, laying the foundation for the improvement of music education. This article elaborates on the principles of interactive teaching in junior high school music appreciation classes, outlining the core strategies of interactive teaching, providing useful guidance for future music education activities. In interactive teaching, the principle of subjectivity requires educators to respect students' subject initiative and encourage their creativity. The principle of activity focuses on

stimulating students' senses in music appreciation, enhancing their interest in independent learning. The principle of democracy emphasizes establishing a harmonious relationship between teachers and students, cultivating students' beliefs and wills, and creating a democratic learning atmosphere. The strategies of interactive teaching include problem-exploration, guiding students to think deeply through questioning; classroom interaction, emphasizing interaction between teachers and students; and group cooperative learning, encouraging students to learn together in groups. The application of these strategies in music appreciation classes helps stimulate students' learning potential and cultivate their comprehensive literacy.

Gao Ping, in [20], discusses the research issues of cultivation strategies for students' musical perception and appreciation abilities in junior high school music education. Students' musical perception and appreciation abilities play a positive role in enhancing their enthusiasm for learning music, promoting independent learning, and developing core literacy. However, current issues in junior high school music education include teachers' lack of attention, monotonous teaching methods, teacher dominance in the classroom, and a lack of teaching feedback mechanisms. Therefore, educators need to start from students' interests, establish a democratic and harmonious teaching environment, stimulate students' innovative consciousness and abilities, improve teaching evaluation, and promote the cultivation of students' musical perception and appreciation abilities. Firstly, cultivating students' musical perception contributes to better understanding the rules of music, improving the level of music learning, and enhancing overall perceptual abilities. Secondly, cultivating students' appreciation abilities enriches emotional experiences, raises aesthetic awareness, promotes psychological health development, and stimulates students' initiative in independent learning. This will help stimulate students' active thinking, broaden their horizons, increase knowledge reserves, and enhance their comprehensive literacy. Therefore, cultivating students' musical perception and appreciation abilities is crucial for improving music core literacy and plays an indispensable role in music education. To achieve this goal, educators can adopt various strategies. Firstly, by creating situational teaching, students' interests can be stimulated to better understand music knowledge. Secondly, a good teaching environment can

stimulate students' learning motivation, cultivate their learning habits, alleviate learning pressure, and promote good psychological qualities. Moreover, emphasizing the student's subjective position allows students to fully exert their intelligence and improve cognitive levels and understanding abilities during the learning process. Finally, improving teaching evaluation, optimizing teaching plans, and using scientific evaluation methods can stimulate students' interest in learning and improve teaching quality. To access references to the latest research from other countries, readers are encouraged to explore the citations [21-30]. These sources encompass a wide range of perspectives and methodologies, providing valuable insights into global trends and innovations in music education. By referring to these international studies, educators and researchers can enrich their understanding of different teaching approaches and contribute to a more comprehensive and globally informed perspective on music education.

3. CONCLUSION

This paper provides a comprehensive overview of the current state of contemporary junior high school music education in China. With the implementation of new educational initiatives, music teaching has exhibited vibrant and diverse characteristics, achieving significant progress and substantial advancements. The review critically examines the latest 20 research findings, delving into the transformations and developments in contemporary junior high school music education, focusing on teaching strategies, curriculum design, and educational tools. The research identifies challenges such as insufficient student interest in music learning and the monotonous and challenging nature of classroom content. In response, educators are urged to shift their educational paradigms, seamlessly integrating musical skills with aesthetic appreciation to stimulate students' learning interests. Additionally, educators should concentrate on cultivating students' musical perception, introducing familiar and intriguing musical pieces within the rich musical curriculum. Strengthening music theory instruction, solfège training, and other pedagogical approaches can enhance students' musical literacy. Simultaneously, interdisciplinary integration strategies should be employed, organically incorporating resources from various disciplines into music teaching. This involves tapping into and applying diverse music curriculum resources to provide robust support for students' holistic

development. Finally, to foster interactive relationships between teachers and students and ignite students' interest and initiative in the subject, educators should embrace interactive teaching methods.

COMPETING INTERESTS

Author has declared that no competing interests exist.

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