

Basic Percussion Training for Preschool Teachers in China: A Review

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Abstract

Music education affects child development in early years, as exposure to music and percussion enhances cognitive, social, and emotional skills. In China, early childhood education has developed toward more integral models, laying more emphasis on the integration of arts and music into curricula. This literature review aims to describe the current situation of basic percussion training for preschool teachers in China. The study consolidated the salient findings of existing studies in relation to the teachers' perception of on the role of music and rhythm in their profession, and pinpointed the existing research gaps. The findings of this study are essential to researchers who wish to further deepen their understanding of the basic percussion training for preschool teachers in China.

Keywords: percussion music; preschool education; teacher training; qualitative approach

1. Introduction

The influence of music education on early childhood development is well-recognized. In the tender years of life, the child can develop various cognitive, social, and emotional skills through music and musical activities. Hence, percussion instruments—with their accessibility and versatility—are of great significance in early childhood music education. They not only provide a hands-on and aural learning process but also encourage creativity, coordination, and cultural appreciation. Gault (2005) noted that “percussion has inherent value in teaching rhythm and coordination, two of the most important elements in early music education.”

Early childhood education in China is changing fast, going along with the country's increasing emphasis on comprehensive child development. In the past years, it has experienced significant changes toward more holistic and child-centered approaches. According to Zhu and Zhang (2018), recently, there has been growing interest in including diverse methodologies, such as arts and music, into the curriculum to promote cognitive, emotional, and social development in early childhood. It reflects a global tendency of the integration of the arts into education, documented by researchers like Bamford (2006), who emphasized the critical significance of arts education.

The role of music in early childhood development is well-documented in educational research. Hallam (2010) and Flohr and Miller (2009) have shown that music, and rhythm, and percussion in particular, play important roles in the development of cognitive and motor skills, language, and social-emotional development in children. Music activities such as playing percussion instruments develop fine motor skills, coordination, timing, and sequencing abilities, which are basic abilities in early childhood development (Kirschner & Tomasello, 2009).

It is in this context that training in percussion for preschool educators in China falls within the broader

framework of national educational goals towards the development of creative and well-rounded individuals. The National Outline for Medium and Long-term Educational Reform and Development (2010-2020) states that arts education, to which music belongs, is of prime importance for the all-rounded development of children.

In China, the changing face of the educational landscape is diversifying pedagogical approaches, with music being one of them. Such studies, specific to the Chinese context—like those of Zhu and Zhang (2018)—are indicating a trend toward more holistic and interactive teaching methodologies in early childhood education. This represents a wider acknowledgment of the value of integrating arts into the curriculum for a properly rounded developmental experience.

Though music education at the preschool level has gained a lot of attention from scholars in recent times (Li, 2017; Yuan, 2017; Zhu & Zhang, 2018), the training of preschool teachers in music pedagogy is still at a lower level, mainly in the area of percussion instruments. Existing research has shown that most preschool teachers in China lack knowledge and skills on how to use music and percussion when teaching. This gap calls for further investigation into the training and support systems for preschool teachers in the realm of music education.

Additionally, many researchers have focused more in quantitative study on percussion instruments in and outside the country. These studies typically focus on measurable outcomes such as improvements in children's cognitive and motor skills, teacher competency levels, and overall classroom engagement. Studies have shown that children who participate in percussion activities demonstrate significant improvements in cognitive functions such as attention, memory, and pattern recognition (Zhang et al., 2020), enhanced fine and gross motor skills (Li & Chen, 2018), increase competency and confidence (Wu & Liu, 2019), and higher levels of student engagement and improved social interactions (Wang et al., 2021).

In this context, the study aims to further investigate the existing studies that have explored impacts of percussion training on China's preschool teachers. It aims to understand how such training might affect teaching methodologies and, hence, preschool children's learning experiences. This literature review includes the critical review of the existing place of music education within the preschool teacher training curriculum in China, exploration of the perceived challenges and benefits associated with such training, and a detailed analysis of how percussion skills can be effectively integrated into the preschool curriculum.

2. Study Objectives

The study aims to conduct a literature review related to the Lean production implementation and challenges among small and medium-sized enterprises (SMEs).

3. Methods

The study will use a literature review research design in analyzing the current situation of basic percussion training for preschool educators in China. Literature review is effective in undertaking complex phenomena in their contexts. Literature review is interpretive, naturalistic, and focused on the understanding of the subjects based on the findings of the past studies. Data collection in the literature review usually involve publicly available databases, which in this study include Google Scholar and Chinese National Knowledge Infrastructure (CNKI).

4. Review of Related Literature

4.1 Historical and Current Perspectives on Music Education in Early Childhood

The history of incorporating music in early childhood education is long and marked by evolving philosophies and pedagogical approaches, which mirror the wider trends of society and education. A quick scan of history makes clear that various educational theorists and practitioners influenced the role of music in early childhood education. Among the pioneers, Johann Pestalozzi (1746-1827) emphasized education through sensory experience, including music, to bring holistic development for the child. Another outstanding figure was Friedrich Froebel, the founder of the kindergarten movement in the 19th century, who considered music as an integral part of early schooling, especially in provoking emotional expression and social interaction (Bresler, 1993).

Early 20th century works of Carl Orff and Émile Jaques-Dalcroze set new trends for music education. Orff introduced the child's natural rhythm and creativity as the major factor, with dominated use of percussion instruments in his approach. Dalcroze's emphasis was on eurhythmics, whereby through physical movement, the musical concept was taught about rhythm, structure, and musical expression (Abril & Gault, 2008).

The role of music in early childhood education today is highly praised. Increasing research has emerged, which points out the positive effects that music has on young children for the growth of cognitive skills, language, and social-emotional learning. For example, Hallam (2010) and Bolduc (2009), found out that engaging children with music improves their memory, language, and emotional intelligence.

Current trends in music education center on accessibility, inclusivity, and the integration of technology. Music is now looked at not as a subject taught but as a medium in which many developmental aims can be reached. According to Young (2009), in the perspective of early childhood education, music activities are child-centered and focus on exploration and play.

History and the evolution of music education in the early years within the Chinese context offer a very different perspective, reflecting the country's rich cultural heritage and more recent rapid modernization and educational reform. The historical background of music education in early childhood in China proves that it was founded on a long-standing cultural interest in music as a means of moral and emotional development. Contemporary practices illustrate a harmonious blend between traditional Chinese and Western influences, reflecting China's position in a globalized educational landscape. The current incorporation of music in early childhood education meets the general education goals to bring up well-rounded, innovative individuals.

Historical and current perspectives have influenced music education in early childhood in China. The Confucian emphasis on the significance of cultural education long ago incorporated music as an important constituent. As part of the National Outline for Medium and Long-term Educational Reform and Development (2010-2020), the latest educational reform in China further emphasized the role of arts, including music, in fostering creativity and holistic development in early childhood (Ministry of Education, 2010).

Historically, music education for early childhood has been an essential element of early childhood education; it has changed in its methods and approaches but continues to be viewed as essential in child development. This shows the evolution of understanding the role of music in cognitive and emotional development and its commitment to making music education accessible and relevant in different educational contexts, including China.

Traditional Chinese education has always attached great importance to music. Confucian philosophy, whi-

ch is the cornerstone of Chinese culture and education, advocates for music as an integral part of moral and emotional development. The Confucian concept of "Yue Ji" defines music as a way to harmonize and uplift the human spirit (Yuan, 2017). In ancient China, music education was deemed indispensable in the cultivation of virtues and was integrally connected with other educational aspects such as rites, archery, charioteering, calligraphy, and arithmetic.

In other periods, such as during the Tang and Song dynasties, education in music was prominent and represented mainly by court music and traditional Chinese musical instruments. However, with the political changes and Western influences in the 20th century, the approach to music education in China started to change toward more diversified and international perspectives. This happened with the beginning of the 20th century until the 1980s in China, during which time political and social influences in China were accompanied by relevant changes in musical education. The influences included Western classical music and an increasing secular society. In the 20th century, musical education was included in the curriculum, particularly at primary levels of education, and especially after the turn of the century (Law et. al, 2011).

In recent decades, China has rapidly modernized, with huge educational reforms. The National Outline for Medium and Long-term Educational Reform and Development promotes arts and music, as a part of a holistic education, are critical for creativity and general development in children (Ministry of Education, 2010). Currently, the early childhood modern music education in China is increasingly influenced by international pedagogies, such as Orff and Kodaly methods, while still retaining elements of traditional Chinese music. Contemporary music education in Chinese preschools often includes a blend of instruments and repertoires from both Western and Chinese sources, a more globalized approach.

In recent years, research in music education has been an uppermost concern in China. For example, studies carried out to find out the influence of music on the cognitive and emotional development of children conducted by Zhu and Zhang (2018) investigated musical activities in preschools that promote children's language development, social skills development, and cultural understanding.

4.2 The Role of Music in Cognitive and Emotional Development

Researchers have found that music has the capability to impact the cognitive development of children significantly. It has been proved that early exposure to music is advantageous to increase memory, attention, and spatial-temporal skills. Rauscher et al (1993) identified that classical music is related to the improvement of spatial reasoning skills among young children. Schellenberg (2004) found empirical support for the positive correlation between music training and intelligence, thus inferring that music training in early childhood has its long-term benefits on a child's cognitive skills.

Another area of research dealt with the neurological aspect of music training and inferred that it could result in neuroplastic changes in the brain and affect areas of sound, language, and speech processing (Patel, 2011). This shows a huge overlap of music processing and language development in children.

As far as the development of the child is concerned, music is related to the emotional and regulation and identification of expression. The study conducted by Saarikallio and Erkkila (2007) showed that music is useful in the expression and processing of complex emotions for children. It is a way through which they can express and control their emotions.

Trehub et al (1993) showed the emotive effect of music on the child. They found out that infants responded to certain types of music, which caused them to be calm or alert. The study indicates that even when babies are very young, they can react to the emotional value of music.

Music also leads to social and behavioral development. Kirschner and Tomasello (2009) found that joint

music-making activities can increase pro-social behavior in children. Most of the activities require cooperation and taking turns, attending to others, and are important components of social interaction and development.

The cultural context also has an influence on the role played by music in cognitive and emotional development. Musical experiences and the values attached to them vary from culture to culture, and therefore, experiences uniquely shape children's developmental trajectories regarding their cognitive and emotional growth (Custodero, 2006).

In the Chinese context, the role of music in cognitive and emotional development in early childhood reflects a blend of traditional cultural values and modern educational practices. Literature on this theme in the Chinese context offers unique insights into how music is perceived and utilized as a tool for developmental growth.

Traditionally, Chinese educational philosophy emphasized the holistic development of the individual; in this context, music was perceived as an integral part of cognitive enhancement. For instance, Huang and Hu (2012), in their study, stressed the critical importance of early childhood education to enhance memory, attention, and problem-solving skills. This correlates with Confucian and Taoist principles, where music is a tool to harmonize mind and body, thereby fostering intellectual development.

With the adoption of Western pedagogies in recent years, the focus extended to cover the benefits of music in language acquisition and spatial-temporal reasoning. For example, Lin et al. presented research evidence on the positive effects of music education on language development and literacy skills in young Chinese children.

Music has deep cultural roots in contributing to emotional development in China. Music as an essential part of children's emotional education in traditional Chinese music put an emphasis on how to express emotions through melody and rhythm. According to Li and Chen (2015), music activities in Chinese preschools are mostly organized to facilitate emotional expression and understanding so that children will be able to recognize and express their feelings.

The modern Chinese educational framework, with the influences from the global scenario, has continued the emphasis on music for its emotional purposes. Studies like those of Zhou and Que (2018) have explained that music activities in schools contribute much towards socio-emotional learning, enhancing children's empathy, self-awareness, and interpersonal skills.

In line with the collective nature of Chinese society, music education serves to achieve the goal of social cohesion and collaborative skills. Group music-making, which is common in Chinese schools, develops teamwork, respect for others, and social harmony. Research by Wang and Zhao (2011) illustrates how group musical activities in Chinese classrooms can enhance children's social interaction and cooperative behavior.

The literature supports the notion that music is very important for the cognitive and emotional development of children. Its benefits span from intelligence and language development to emotional well-being and social skills. In the Chinese context, the literature indicates that music is multifaceted in the cognitive and emotional development of children. It links very strongly with cultural traditions and values while embracing current educational practices. Music is not only a medium for intellectual growth but also an indispensable factor in emotional and social development.

4.3 Percussion and Its Educational Value

Percussion instruments, being one of the most accessible and intuitive forms of making music, form a crucial part of developing fundamental musical skills. Studies, such as those by Kirschner and Tomasello

(2009), demonstrated that percussion activities enhance rhythmic proficiency and musicality among children. In their study, a final sample of 96 four-year-old children were included. They found out that by showing joint music to 4-year-old children increases subsequent spontaneous cooperative and helpful behavior, relative to a carefully matched control condition with the same level of social and linguistic interaction but no music. This is especially the case in early childhood, where children respond to rhythm and beat instinctively, making percussion an ideal medium for introducing fundamental musical concepts. Research has linked percussion activities to improvements in various cognitive functions: spatial-temporal reasoning, memory, and attention. According to Rauscher et al. (1997), children who received music instruction, including rhythm and percussion, were found to have higher spatial-temporal skills. It is argued that this is connected to how the brain processes rhythm and patterns, which is fundamental to understanding and organizing information.

Playing percussion requires coordination and the use of fine motor skills to keep time. Research by Costa-Giomi (2004) suggests that regular engagement with percussion can improve motor coordination and timing significantly in children. This was further proved by the study of Martins et al. (2018). In their study, 3rd grade students were selected as participants of the study. The results show that an affordable, collective-based music practice impacts positively on fine-motor abilities, a finding that is relevant for a better understanding of the impact of music in childhood development, and that may have implications for education at the primary grade. These skills are imperative to musical development but also find broad application in physical development and learning at large.

Percussion instruments are cross-culturally diverse and offer children great opportunities for exploration and creativity. Campbell (2004) also pointed out that percussion can be used to help children learn several cultural traditions, which help in increasing cultural awareness and appreciation. Therefore, children's creativity is also encouraged as they experiment with sounds and rhythms to generate a self-expression of music.

Percussion instruments have existed in Chinese culture since time immemorial. They were an integral part of Chinese folk and classical music. The instruments that form the primary core in the Chinese musical ensemble are the “dagu” or the large drum and “xiaogu” or the small drum. The research by Law et al., (2011), gives more insight into the historical importance of percussion in Chinese music, stating that it served to enhance rituals, celebrations, storytelling, among others.

In recent times, the teaching of traditional Chinese percussion instruments in schools has been introduced to promote and preserve cultural heritage. Zhu and Zhang (2018), stated that these instruments are introduced in schools and have proved vital in the students' reconnection with their cultural roots.

Research on the Chinese setting has also been done on the influence of percussion on cognitive and motor development in children. Lin et al. (2016) studied a group of students and observed their spatial-temporal skills, memory retention, and their ability to focus on their tasks. In their study, it was found out that the use of percussion instruments improved the spatial-temporal skills of children, memory, and concentration. This is in line with global research, which shows that rhythm and beat activities benefit different parts of cognitive development.

Percussion activities in schools usually involve group participation, which reflects the collectivist nature of Chinese society. Wang and Zhao (2011) discussed how group drumming sessions in schools contribute to students' teamwork, discipline, and social harmony. In addition, the research done on the holistic development of children focused on the emotional aspect of playing the percussion, such as expression and regulation of feeling through rhythm.

The role of percussion in the development of creativity among children is another interest area in Chinese education. Chen (2014) explains that improvisation and composition with percussion instruments in classrooms, through creative thinking and problem-solving, form vital components of China's educational goals.

The literature indicates that the educational value of percussion is really multi-dimensional. It contributes highly to the enhancement of musical skills, cognitive abilities, and motor coordination, with social-emotional competencies. Percussion is also a powerful medium for cultural and creative expression, hence indispensable for a holistic education. The literature also reports that, in China, percussion is not only valued for its importance in music education but also for educational value. It contributes much to cognitive and motor development, social and emotional learning, and creativity, besides being a way connected to cultural heritage.

4.4 Music Education and Teacher Training in China

The newest educational reform in China has included arts as part of the holistic education plan in the Chinese education system. The National Outline for Medium and Long-term Educational Reform and Development 2010-2020 (Chinese Ministry of Education, 2010) points out the need for arts education and integration of arts in the process of teacher training. From the government's perspective, such a policy change can be seen as an increasing appreciation of the value of music in driving creativity and cultural awareness.

Researchers such as Huang and Hu (2012) have studied the inclusion of music education in teacher training curricula. Such studies usually underline the distance between policy aspirations and reality in teacher education programs. Huang and Hu (2012) indicate a need for further and more comprehensive training in music for pre-school and primary teachers, many of whom do not feel qualified to be able to teach music effectively.

Music education teaching styles in Chinese teacher training are diverse. Traditional Chinese music and Western classical music are integral to the curriculum. According to the research of Zhu and Zhang (2018), a combination of traditional Chinese music and Western music teaching styles, coupled with modern teaching methodologies such as the Orff and Kodaly approach, can be found in Chinese teacher training. This eclectic approach serves to furnish future teachers with a wide and varied range of musical experience and knowledge.

One of the main challenges in music teacher training in China, identified in studies such as Wang (2016), is the lack of specialist music training for the general teachers—especially in rural areas, where it is under-resourced. This means a reliance on the teachers that might not have formal music education, which tends to decrease the quality of music education delivered to the students.

Recent research refers to innovative approaches in music teacher training in China. For example, according to Li (2017), technology and digital resources are gaining traction in music education. These innovations suggest a number of potential solutions to some of the challenges, especially with regard to accessibility and resource availability.

In China, access to and the quality of percussion training programs for preschool teachers vary sharply between and even within regions. Better access to comprehensive training programs characterizes urban areas of more developed provinces. Often, these programs include theoretical and practical components in basic percussion techniques, music theory, and teaching methodologies.

Currently, the percussion training design of some schools in China follows the Ministry of Education (2021) plan. In the plan, it was not explicitly stated how the structure will be but is presented in general

manner. The main objective of the program is anchored to the general goal of the newly revised National Outline for Medium and Long-term Educational Reform and Development (2010-2020).

As suggested in the outline, music colleges and universities can conduct music education training to local basic and secondary institutions in their respective area. Training should be held every summer and winter vacation so as to avoid any interruption of classes and to focus more on the training. To join the training, the school head or principal should write a letter of recommendation containing the name of the teachers who will be joining the training.

The literature suggests that there is a growing recognition of the importance of music education in teacher training in China. Although there are challenges in implementation and resource allocation, continuing educational reforms are bridging these gaps, together with innovative approaches.

4.5 Training on Percussion Music and Instruments

Currently, training on music education for teachers in China is being handled by cooperating universities and institutions as stated in the Ministry of Education (2021) plan. The design and content of the training may vary depending on the specific needs of the participants and on the capability of the institution offering the training.

In 2021, an initiative from the Taiyuan Preschool Teachers College, music training specifically for Early Education teachers was conducted. The first training was held in July 2021, mainly focusing on the role of music education in the early developmental years of learners. Specifically, the idea of using music in the classroom was introduced to preschool teachers and they are encouraged to use it as a tool in teaching preschoolers.

With the success of the training, another training specifically on percussion instruments was offered to teachers to explore the use of percussion instruments and music in learner's development. The Enhancing Preschoolers Learning through "Music" - 2022 Training of Percussion Music (Wang, 2023) was sponsored and conducted by the Taiyuan Preschool Teachers College. This is a specialized training program aimed at integrating the use of percussion instruments into preschool education. The training focuses on equipping preschool teachers and education majors with the skills and knowledge necessary to utilize music as a developmental tool for young learners. The primary goals of the percussion training program are two folds. Firstly, it aims to explore how percussion instruments can be effectively used in the development of preschool learners, fostering creativity, coordination, and cognitive skills in preschool education. Second is to enhance the abilities of preschool teachers in incorporating music into their teaching practices, thus enriching the overall learning environment.

The training usually lasts for 1 week and is conducted by teachers and professors of the said institution. They are responsible for designing and conducting the training sessions, ensuring that the participants receive both theoretical knowledge and practical experience. Activities included sessions focused on different types of percussion instruments, their uses, and benefits, hands-on practice which give opportunities for participants to practice playing percussion instruments, enhancing their comfort and skill. Furthermore, live demonstrations showing how percussion instruments can be integrated into classroom activities are done. Lastly, collaborative exercises where participants form groups to perform and create music together, fostering teamwork and creativity. This is also the final output of the program which requires all participants to come up with.

4.6 Challenges and Opportunities in Integrating Music into Preschool Education

One of the main difficulties encountered is a lack of proper music training for preschool teachers. Young (2009) notes that many educators feel unprepared to teach music because they are lacking in both

confidence and competence. Therefore, it will result in a tendency to adopt simplistic musical activities that do not fully exploit the potential of music within early childhood education. This is significantly true in the Chinese context, where most early childhood education teachers lack music training. Zhu and Zhang (2018) point out that most educators in China lack adequate training in music, especially traditional Chinese music and instruments, which affects their confidence and ability to incorporate it effectively into the curriculum.

The integration of music into preschools is also complicated by resource constraints. Budgets and materials for music education are meager, particularly in under-resourced settings. Nardo et al. (2006) discuss the implication of limited budgets for musical instruments and materials, which will often restrict the quality and diversity of music education delivered. Moreover, Huang and Hu (2012) have shown that access to musical instruments and materials is not balanced. It is more pronounced in less affluent regions of China, which indicates uneven resource distribution for music education, particularly in rural versus urban areas.

Another challenge is integrating music into the already full preschool curriculum. According to Kim and Kemple (2011), finding time for music education amidst other priorities in education is hard and often degrades music to a second place. A specific challenge is the integration of traditional Chinese music with contemporary approaches in education. According to Law et al. (2016), there is a need to balance traditional Chinese music heritages and modern and global practices in music education.

Despite all these difficulties, the potential of integrating music into preschool education is immense. Research has shown that music education has cognitive, social, and emotional benefits in early childhood. Gromko (2005) and Hallam (2010) further showed that engagement in music enhances the development of cognitive abilities, especially linguistic, memory, and spatial-temporal, and social and emotional abilities. These benefits have been reinforced in the Chinese context. Lin et al. (2016) showed that music activities could be very instrumental in language development, cognitive skills, and social interaction among children in preschools in China.

Music education also allows for cultural education and creative expression. Custodero (2005) underscores how musical activities within preschool settings give children access to a variety of cultures and help them develop creative thinking and expression. Music education provides an opportunity to strengthen cultural heritage and national identity within the Chinese setting. According to Wang and Zhao (2011), music, especially traditional Chinese music, helps to foster a sense of cultural identity and pride among young learners.

In addition, music education caters to the holistic development of children. Barrett (2011) describes music is a multi-sensory experience that can engage children in physical, emotional, and cognitive growth simultaneously. More recently, policy on education reform in China, through the National Outline for Medium and Long-term Educational Reform and Development (2010-2020), has supported the integration of arts like music into early childhood education. This policy framework provides a conducive environment to enhance the role of music education in preschool education.

Innovative ways have been proposed to overcome difficulties in implementing music in preschool education. For example, technology can open a whole avenue for music education. Digital instruments and online resources can fill the gap of a lack of physical materials. As discussed by Li (2017), in China, technology in the use of music education is opening new opportunities for resource-constrained settings. Besides, the best practices of sharing and increasing teacher training in music education would be improved by collaboration and exchange projects of teachers, as proposed by Chen (2014).

The incorporation of music into preschool education represents a complex interaction between challenges and opportunities. It may be said that educators may face barriers, including the lack of training and resources, but the potential benefits to young learners may well be a convincing reason to find ways and means of addressing these difficulties. To further innovate and support the policy would go a long way in enhancing the quality and impact of early childhood education. By finding innovative means and sustaining policy support, the quality and impact of music education in early childhood can be significantly enhanced—by tapping into the rich musical heritage of the country.

4.7 Comparative Studies and International Perspectives

Cross-national comparative studies tend to focus on how cultural differences shape and influence the pedagogy and practice of music education. A notable study by Mans (2009) compared the practices of music education in Australia and South Africa, emphasizing how cultural and societal factors shape music curriculum and teaching methods. Such comparisons are crucial in the understanding of the diverse ways in which music is taught and experienced in other cultural contexts.

Research has also focused on the global trends in music education and how the policies of education in different countries support or hinder these trends. The work of Bowman (2002) deals with the international perspectives on music education, with greater focus on the challenges and opportunities brought forth by globalization. This entails how international educational movements and standards impact local music education practices.

Comparative research often evaluates the effectiveness of different pedagogies in music education across countries. Studies by Gordon (2003) on the application of the Music Learning Theory in different countries are an example of how a particular approach might be adapted and implemented in different educational contexts.

There is a great deal of literature that compares music education in developed and developing countries. Research by Bradley (2007) illustrates how resource availability, teacher training, and cultural values play roles in shaping the differences that exist in music education between these contexts. These studies often bring to light the disparities in access to quality music education and the need for music education opportunities worldwide to be on an equal footing.

A study by Campbell (2004), focusing on the role of cultural heritage in music education, draws comparisons of how different countries incorporate traditional music into the curriculum. The literature underlines the preservation of cultural heritage through music education and how this is approached differently around the world.

One strand of investigation involves comparison between the Chinese music education system and that of the West. For instance, a study by Ho (2007) draws attention to the main differences existing between China and Western countries, such as the United States, regarding teaching methodologies, curriculum design, and genre emphasis. This points to the assimilation of traditional Chinese music with Western influences in modern Chinese music education.

Globalization has also had a significant impact on Chinese music education. For example, Law et al. (2011) works discuss how globalization has led to a diversification of the music curriculum in China by including both global and indigenous forms of music. This indicates a gradual opening-up to international influence while at the same time maintaining a strong foothold in Chinese musical culture.

Research also examines the way Chinese music education is perceived and applied in an international setting, especially in countries with large Chinese diaspora. For example, a study by Yeh (2010) explores the transmission of Chinese music culture in the United States, drawing attention to the role of community

schools and cultural organizations in the preservation of Chinese music traditions abroad. Another study by Wang (2016) provides insight into how national cultural policies in China impact on music education. These policies often reflect the need for balancing the preservation of traditional Chinese music with the incorporation of modern and Western music, thus shaping school music education. Comparative studies on music teacher training, such as the one by Chen (2014), show the differences in how music educators are prepared in China compared to other countries in the world. These differences concern the extent of training in traditional versus Western music and the degree of adoption of Western approaches.

Comparative studies and international perspectives on music education can offer various views on how music education is perceived, implemented, and valued around the world. These studies emphasize the importance of culture in the development of music education practices and insist on global understanding of the role that music education plays in cultural and educational development. Meanwhile, comparative studies and international perspectives provide insight into the unique characteristics of Chinese music education under globalization, its development under the influences of globalization, and its interaction with global music education trends. These studies highlight the dynamic nature of music education in China as it navigates between its rich traditional heritage and contemporary global influences.

4.8 Impact Assessment and Pedagogical Strategies

Several literatures in music education deal with the evaluation of the effectiveness of methods and strategies of teaching music. Literature deals with the impact of various pedagogical approaches, including the methods by which this impact is gauged.

An important area of evaluation of impact is the effect of music education on cognitive and academic skills. Schellenberg's (2004) study is seminal in this area since it shows a correlation between music training and increased IQ in children. It further underlines the necessity of strong assessment methods as a means to understand the broader implications of music education. Further, the impact of music education on social and emotional competencies is another very critical area of assessment. Hallam has shown evidence that music education has a positive impact on social bonding, self-esteem, and children's emotional intelligence. Meanwhile, the approach of Creech et al. (2016) offers a perspective on the long-term effects of music education. These studies keep track of the students' development for a long period of time and, therefore, provide a more all-rounded outlook on the impact of music education on various aspects of development.

The literature underlines the importance of inclusive and diverse pedagogical strategies in music education. For instance, Abril and Gault (2008) stress that teaching methods in music education should be culturally responsive to accommodate the diversity of students. The use of digital technology has also become a significant pedagogical strategy for teaching music in the classroom. Bauer et al. illustrate the role of digital tools in enhancing the process of music learning through an increase in interactive and engaging learning experiences. Active learning approaches, such as Orff Schulwerk and Kodály methods, have been demonstrated to be effective in teaching music. Burton and Snell's (2011) work on active approaches, which emphasize hands-on and experience-based music learning activities, illustrates how they can facilitate quality growth in students' musical skills and creativity. Collaboration learning, especially for group performances and ensemble work in learning music, has been shown in the literature to have resultant benefits. According to Kirschner and Tomasello, aside from enhancing musical skills, it develops teamwork and social skills.

In China, Chinese studies demonstrate the positive impacts of music education on cognitive and academic

developments. For example, the study of Huang and Hu (2012) demonstrates how music education has improved memory, language skills, and spatial reasoning among Chinese students. The impact of music education on cultural and social development has been highly stressed in China, considering its rich musical heritages. Li and Chen (2011) discuss how traditional Chinese music education plays a key role in preserving cultural heritage and promoting social values. Longitudinal studies, such as the one by Lin et al. (2016), highlight long-term impacts of music education in China. Many of these studies compare the impacts of different teaching methods and curriculums over long periods.

It is in this line that one of the most remarkable strategies in Chinese music education is the blending of traditional Chinese music with contemporary pedagogical methods. This approach, as discussed by Law (2011), ensures the preservation of traditional music while still incorporating modern techniques in teaching. Another significant strategy taking place in the field of music education in China is the integration of technology in the field. Studies by Wang (2016) highlight how digital tools and online platforms are applied in enhancing music teaching and learning, especially in areas with limited resources. With the unique requirements that characterize music education in China, teacher training programs are paramount. Research done by Zhu and Zhang (2018) focuses on the professional development of music teachers, emphasizing the need for teachers to be trained in traditional Chinese music and Western music. Similar to the rest of the world, Chinese music education also fosters collaborative and active learning approaches. Group activities and ensemble playing are employed to enhance students' skills and their social interaction, as shown by studies done by Yeh (2010).

Assessment of the impact of music education and identification of effective pedagogical strategies are very critical for continual improvement and justification of music education programs. In line with this, the literature suggests that diverse, inclusive, and technology-integrated approaches, coupled with robust assessment methods, significantly enhance the effectiveness of music education. While the Chinese music education system assesses the impact of music education and the development of effective pedagogical strategies, the literature shows a focus on both the preservation of traditional Chinese music heritage and the incorporation of modern, technology-driven methods to enhance the effectiveness and reach of music education in China.

Conclusion

Several literatures in music education address the prospective developments in the area and how policy can shape and support these advancements. The literature delves into various studies and theories that suggest future pathways for music education and consider the policy changes needed to facilitate these advancements.

A promising future direction is that technology will play an ever-greater role in music education. Bauer et al. (2014) explain how the potential for digital tools and online platforms could improve music teaching and learning and hint at moving toward technologically-enhanced classrooms. As globalization is changing education, the future of music education will not only be shaped to increase the cultural diversity in the study of music. Mans (2009) points out that the curriculum will have to include a variety of musical traditions for cross-cultural understanding and exchange. Research by Hallam (2010) has also put a heavy emphasis on early childhood music education and implies a future direction toward a more structured and comprehensive program of music for young children. There is also a growing trend toward making music education all-inclusive and accessible. McCarthy et al. (2012) talk about the need for adaptability of music

education to accommodate diverse learning needs in order to help all students have equal access to its benefits.

Proper resource allocation is necessary for the proper implementation of future directions in music education. According to Nardo et al. (2006), policies should make sure that both traditional and modern musical instruments, technologies, and educators are available at the schools. Policymakers have to address the demand for special training of music educators. As Henley (2011) noted, policies should encourage teachers to undergo constant training and professional development programs in both old and new music teaching techniques. A comprehensive and diverse music curriculum has to be designed. According to Gould (2008), policies should indicate curriculum building that reflects cultural diversities and technological advancement along with pedagogical soundness. Advocacy and support for music education is another implication for policy. According to Jorgensen (2008), policies should promote the value of music in developing a holistic person and be integrated into the wider educational arena.

In the context of China, according to Wang (2016), digital tools and online platforms are increasingly deployed and used to extend teaching methods and expand access to music education in different areas of China. With the changes induced by globalization, Chinese music education is bound to integrate more global musical influences and practices. Research by Ho (2007) illustrates a trend toward internationalizing music education methodologies in general, while maintaining the traditions of Chinese music forms. Future directions also point toward renewed emphasis on the education of traditional Chinese music. According to Law et al. (2011), there is increased interest in preserving and promoting China's rich musical heritages within the education system. There is an emerging focus on research in music education in China, as noted by Lin et al. (2016). This research aims at understanding the effectiveness of different strategies of music education and their impacts on students' total development.

Policy changes are needed to ensure adequate resources and infrastructure for music education. As discussed by Zhu and Zhang (2018), policies should address disparities in music education resources between urban and rural areas. Enhanced policies for the professional development of music teachers are crucial. Huang and Hu (2012) suggest that policies should support comprehensive training programs for teachers, focusing on both traditional Chinese and Western music education methods. The development of a standardized yet flexible music curriculum is vital. Policymakers need to create a balanced curriculum that includes both traditional Chinese music and international music forms, as per the findings of Li and Chen (2015). Policy implications include the promotion of China's musical heritage alongside fostering innovation in music education. This involves supporting initiatives that preserve traditional music while encouraging contemporary and creative musical practices.

The future directions in music education point towards technological integration, cultural diversity, early childhood focus, and inclusivity. Policy implications center around resource allocation, teacher training, curriculum development, and advocacy. Addressing these areas through policy will be crucial in shaping the future landscape of music education. Furthermore, the future of music education in China is characterized by technological integration, a balance of traditional and global influences, and a focus on research. Policy implications center around resource allocation, teacher training, curriculum development, and the promotion of cultural heritage and innovation. Addressing these areas through policy reforms will be essential in shaping the future landscape of music education in China.

A major limitation, particularly in China, is the lack of specialized training for educators in music, as noted by Huang and Hu (2012). This impacts the quality of music education. Disparities in resources between urban and rural areas, particularly in China, limit access to quality music education, as indicated by Zhu

and Zhang (2018). Integrating traditional Chinese music with contemporary educational methods remains a challenge, as highlighted by Law, Wai-Chung Ho, and Chung (2011).

Furthermore, there is a lack of in-depth understanding of the experiences, perspectives, and challenges faced by Chinese preschool teachers integrating percussion training into their teaching practices. Existing research in China has focused primarily on quantitative outcomes, such as changes in teacher competency or student engagement, without delving into the subtle qualitative aspects of the integration process. Therefore, there is a need to conduct qualitative research that explores the lived experiences of preschool teachers teaching music including percussion instruments. It is hoped that the findings of this research will justify the integration of percussion training in the curriculum of pre-service preschool music teachers. While significant achievements mark the field of music education in early childhood, challenges such as inadequate educator training and resource disparities persist. The proposed research aims to explore these areas, with a focus on percussion training for preschool educators in China, contributing valuable insights for future policy and practice in music education.

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