

# The multi-sensory teaching practice for primary music classroom in China

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## Abstracts

Multi-sensory teaching is proposed relative to the current situation of traditional music classroom. It is important for using multi-sensory teaching in music learning. This article aims to provide knowledge in multi-sensory learning and teaching music in primary school. For primary school students, in addition to the training of basic knowledge and skills of music, students' sense of participation and creativity in music class are the key requirements, especially the flexibility and dynamics in music class, so that students can integrate into music and feel the music. The article explains the multi-sensory sense in music learning, the differences between multi-sensory music teaching and traditional music teaching, and music multi-sensory teaching in primary schools in China.

**Keywords:** Multi-Sensory; Teaching Practice; Primary Music Classroom; China

## Introduction

Multi-sensory teaching is proposed relative to the current situation of traditional music classroom. Of course, traditional teaching also has good aspects. However, nowadays with highly developed information, students' ways of acquiring music are gradually diversified, and pop music dominates the market. It is difficult to arouse students' enthusiasm in music class. In May 2022, with "multi-sensory teaching" as the search term, 1,635 literatures were retrieved. With "music multi-sensory teaching" as the search term, 584 references were retrieved. Among them, there are 205 literatures directly related to music multi-sensory teaching. Through the literature analysis of CNKI, it is found that there are not many core literatures about music multi-sensory teaching at present, and most of them focus on the introduction of music teaching experience.

## The concept of senses

What exactly are "senses"? In the Modern Chinese Dictionary (fifth Edition), the word "sensory organs" is explained as short for sensory organs. The senses are the organs that feel and experience the stimulation of external things, including eyes, ears, nose, mouth, body, etc. The Oxford Advanced Learner's English Chinese Dictionary defines sensory organs as "sensory organs." at the Chinese Academy of Social Sciences Institute of language dictionary chamber. The great educator and thinker in China, founder of the Confucian school book in the analects of Confucius advocated: smell, see as the foundation, ask, book, see more, knowledge, knowledge to achieve the purpose of this is the earliest Chinese discourse on the senses. The Department for Education and Skills defined "multi-sensory" as "The way of using visual,

auditory and kinesthetic senses at the same time." (Kinesthesia here refers to the awareness of movement through touch and the body). Ushensky, the Russian educator, said, "Sensory nerves do not directly contact the external objects that give us impressions, but there are some special organs at their terminals to receive external impressions. The endings of the sensory nerves are in these special organs, which are known as the eyes, ears, skin, etc." From the description of senses in The Book "Records of Rites and Music" and thoughts on Rites and Music of the pre-Qin Dynasty: "Therefore, singers are like resistance on the top, like a detachment on the bottom, stuck like sticks and hot in the mountains. Their hooks in the sentences are almost broken like beads." It is a testimony to the transformation of music from hearing to seeing, to the connection between hearing and seeing. "Up like resistance, down like team", and connected sensation to kinesthesia; As the sound rises and falls, imagine a feeling of "resistance," "falling" and "falling" in your body (Lu, 2003 : 3)

### **Research on the relationship between sense and teaching**

The main research direction in the initial stage, the sensory teaching focus in the field of special education, aiming at the age of mainly concentrated in young children and the junior stage, but with the education teaching of the teaching theory through a line worker's time, make its use scope increases, no longer limited effects and special groups, for each period of students in the teachers' teaching and students' learning has played a role. "Multi-sensory teaching" was first proposed by Grace-Visual, an American scholar, in 1920. VAKT strategy, also known as a multi-sensory teaching strategy, aims to enable students to learn through Visual, auditory, tactile, and other channels simultaneously.

What is the relationship between the senses and the senses in teaching? In the translation of Mr. Xianqian in part ii of the Xunzi solution set to get the enlightenment: the pre-qin period educator Xunzi for the learning process is a set of complete analysis, he puts forward study of each stage has its significance, people begin to contact the same things begin in the ears, eyes, mouth, nose, sensory contact, such as this is the source and the way of knowledge (Wang, 1988 : 66). Zhu Xi, a famous psychologist, educator, and thinker in the Southern Song Dynasty, proposed in his book Xun Xue Zhai GUI that "there are three aspects to reading, namely, the heart, the eye, and the mouth." Learning needs to be done in many aspects, and only by being put into it can it be effective (Ge, 2012 : 3).

Karl Orff (1895-1982) was an outstanding German composer and music educator. He created the music education system of "elemental music education." Orff's idea of music education puts forward: "It is not dedicated to teaching students what to learn. It is to inspire and explore students (especially children) born with this habit. They can play impromptu games and express their feelings musically. Through the comprehensive combination of language, movement, performance, and music, they can improve their quality of learning music and learn and master music. Using students' multiple senses is an important process of Orff's teaching method, such as rhythm monitoring, imitating or improvising to develop a rhythm, and improvising to accompany recitation and singing with momentum.

Emile Jaquez-Dalcroza (1865-1950) was a solfeggio, harmony, and composition professor at the Conservatory of Music in Geneva, Switzerland. He is also one of the world's leading music educators. His educational thought emphasized: "Music education should arouse the innate instinct, cultivate the sense of rhythm which is very important to the human body, establish the harmony of body and mind, make the feelings more delicate, make the children healthy and lively, stimulate the imagination, promote the improvement of more aspects of

learning." The core of Dalcroze's education system is the teaching of body rhythm, which requires teachers to experience music by listening to and moving, and then express music with impromptu body movements in the actual teaching. This teaching method improves students' concentration and allows the brain to control its own body accurately. The act of listening and thinking also improves the students' imagination. His impromptu teaching aims to stimulate students' multi-sensory integration by combining vision, hearing, kinesthesia, and brain (Yin, 2009 : 7).

To sum up, as a medium of the sensory system, people produce feelings through sensory activities. The feeling is a simple psychological process, but it is the basis of complex psychological activities. Connected with the senses, it is the basis of all higher and more complex psychological and human phenomena. Human perception, memory, thinking, and other complex cognitive activities must rely on the original information provided by the sense.

Combined with teaching, the author believes that; Sense organs, also known as sensory organs, are the organs of the human body responsible for receiving external stimuli and then acting on the human brain to produce responses. It is the bridge connecting the external environment and the brain. According to their characteristics and uses, organs can be divided into auditory, kinesthetic, visual, taste, smell, and so on. The research found that ancient Chinese educators mostly advocated "hearing" and "seeing," corresponding to the importance of hearing and vision in teaching. From this point of view, the infiltration of multi-sensory concepts in teaching is easily regarded as involving only the use of vision and hearing, forming sensory misunderstanding. Multi-sensory participation teaching includes visual and auditory sensory participation but is not limited to these two sensory participation teaching methods. Compared with other subjects, the application of kinesthetic sense in music class is objective but still far from enough. In the case of closely combining with the teaching content, the more senses students participate in, the richer the information they get, and the more solid the knowledge they get from multiple channels.

## **Senses in music learning**

### **Sense of hearing**

For the music discipline, listening is the most important part, music as an auditory art has been deeply rooted in people's hearts. People can feel the infinite charm of music through listening. The ear is the sensory organ of our hearing. In primary school music class, hearing is most frequently used. From our present stage of traditional teaching, the teaching method of music subject is still the most important method, different from other subjects. In music class, students, in addition to listening to the content of the teacher explained, also to the melody, rhythm, mood, and so on to hear, appreciate, and learn to sing. Therefore, the ear is not only a sensory organ but also an external extension connecting the left side of the brain, which is used to perceive, analyze, and remember things.

### **Sense of vision**

More than a thousand years ago, in Ancient Rome, philosopher Mark Aurelius proposed the idea of a "human community": "All human beings are subject to a common law... We can say that the whole world is a community. With the continuous development of science and technology, the blue planet earth has become a village, and people from different countries exchange and learn from each other, which makes our world music more colorful. The era of visual culture has come with the rapid development of modern science and technology. People are no longer satisfied with just listening to music. The enjoyment of "visual" has great enthusiasm. The eyes, as the sensory organ of vision, are particularly important in attracting

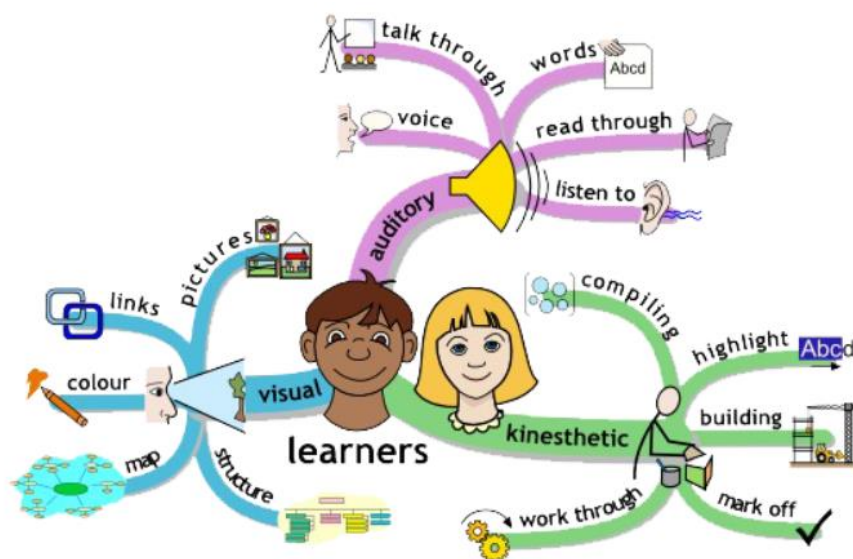
students' attention. In music teaching, teachers use multimedia and 3D technology to organically combine text, animation, images, video, and games to stimulate students' visual organs and create real scenes to feel their environment with sound.

### Senses of Olfactory

The nose, as an olfactory sense organ, maybe in the arts, biological, chemical, etc. These subjects are often used, but in teaching singing, the nose and mouth breathing for the channel at the same time, in the singing or chorus teaching, teachers in breathing training teaching. In the slow absorption phase, it often emphasizes to students "breathe" like the smell of flowers. However, primary school students, especially lower-grade students. It is difficult to understand this abstract behavior, lower-grade children imagine thinking, so if the teacher with objects lets students feel, it is easier to accept and understand. In this stage, teachers can prepare fragrant aromatherapy or flowers, let the students approach slowly, and play the olfactory function to understand better the action of inhaling.

### Sense of kinesthetic

Music besides can express language in Musical Instruments. Our body is also a kind of "musical instrument," students' hands, feet, shoulders, and legs, "the combination of sports belong to the kinesthetic sense. Use of the kinesthetic sense in music teaching, especially in primary school music class is an important part of "clap your hands, shoulders, twisting, stamping, "etc. They are all the embodiment of the kinesthetic. The use of limbs can make students better perceive the content of songs through touch and movement, such as drawing melody lines with fingers to feel the pitch, tapping with hands and feet to feel the rhythm, performing lyrics with movement, and so on. Students improve their understanding of the song by responding to it with kinesthetic organs.



**Figure1**, Multi-sensory learning in children (Maheshwari, 2016 : online)

### Differences between multi-sensory music teaching and traditional music teaching

Famous music educator Carl Orff said: "people have to participate in music, that is, not as the audience, but as a sing, players involved in the" the multi-sensory teaching is in music teaching, through mobilizing students' ears, eyes, brains, hands, mouth, nose, prompting students to participate in the classroom teaching activities actively. Multi-sensory teaching is realized through teacher-student bilateral activities of teaching and learning. Teachers should realize that their teaching is not "unchanged," according to the physical and mental development characteristics of students at different stages, to create a relaxed and happy learning atmosphere for students, effectively stimulate students' interest in music learning, and let students become the master of the classroom. More organized body rhythm lets students not just sit and listen, sing, and create a real situation to let them think with their brains and sensory body feeling to achieve balance and unity. The essence of multi-sensory teaching is to mobilize students' various senses and actively and fully participate in music activities such as music perception, experience, understanding, performance, and creation, to improve students' interest in music learning and accomplishment. At the same time, multi-sensory teaching differs from traditional teaching, as shown in Table 1.

**Table1,** Differences between multi-sensory teaching and traditional teaching

	<b>Muti-sensory teaching</b>	<b>Traditional teaching</b>
<b>Learning Goals</b>	Pay attention to the dynamic process of feeling experience and thinking innovation	Aesthetic contemplation
<b>Teaching Method</b>	Inspire multi-sensory participation	Impart knowledge
<b>Students Role</b>	Actively use multi-sensory exploration	Passive acceptance
<b>Characteristics</b>	<ul style="list-style-type: none"> <li>- Multi sensory pathways are involved in learning</li> <li>- Pay attention to individual, teach students according to their aptitude, improve teaching efficiency</li> <li>- Explore new fields and provide new teaching models</li> </ul>	<ul style="list-style-type: none"> <li>- Single learning channel is dominant</li> <li>- Passive learning, lack of interest in learning, low efficiency</li> <li>- No substantial progress, often follow people's</li> </ul>

The author reviewed the concept of multi-sensory and multi-sensory teaching and its research development. Through the above analysis, we can know that multi-sensory teaching is to cultivate the students' independent participation and creativity, and traditional education only pays attention to the brain's pure cognition is different. More pay attention to the brain's thinking and cognitive function, and emphasize on the experience, knowledge, and experience of the operation process. This kind of education needs to be realized through practical teaching. Therefore, it is a developing teaching concept to integrate multi-sensory teaching into a music classroom.

### **Music multi-sensory teaching in primary schools in China**

Hong Liang and Cheng Ying. (1993 : 2). wrote in the article "Giving Full play to the Characteristics of Teaching Materials to Cultivate Active Cognitive Ability," he proposed: that music teaching basic can be divided into three levels, the first layer of the senses, feelings after arrival, the last is brought about by the music association and imagination of rich experience, in the first layer of synesthesia dominate, the second, third layer is gradually progressive.

Gao Feng (2018 : 4) studied singing teaching practice based on the Theory of "Four Senses and Three Layers" the paper studies the application of multi-sensory teaching in singing teaching in primary and secondary schools and proposes the teaching concept of combining the four senses of hearing, touch, vision, and kinesthesia with the three layers of sense, expression, and pure music. Through the actual teaching cases to explain and analyze.

Deng Xiaoxi (2016 : 2). In the application of multimedia in the multi-sensory teaching method, multimedia is used to convey pictures directly, videos, music, and animation related to teaching content to students' senses to mobilize students' senses to learn knowledge and experience life and participate in class independently.

Zhao Ruifen (2016 : 2) studied the Status and Prospects of Multi-sensory Learning: From the present situation and progress to three parts to the multi-sensory teaching research current situation has carried on the comprehensive arrangement, organized the application of the inland and Hong Kong, Taiwan, and overseas, illuminates the multi-sensory teaching characteristic and applied to students teaching practice meaning, not for the future use multi-sensory teaching methods of education workers have certain reference significance.

The status of multi-sensory teaching in primary schools is mainly reflected in the following four aspects:

1. Primary school music multi-sensory teaching is the teaching of cultivating students' aesthetics

Combining the multi-sensory elements, we conclude that multi-sensory teaching mainly includes originality, flexibility, synesthesia, and association. Multi-sensory teaching is adapted to students' psychological and physical development and is new, practical, and adaptable to children's growth. Cultivating the students' aesthetic ability is the highest goal of music teaching. Through the "compulsory education music course standard" of research, primary school music multi-sensory teaching for cultivating the students' aesthetic ability have a certain influence, pass the assurance of pair of multi-sensory teaching elements can be in primary school music teaching in the implementation of the senses, achieve the target. It is reasonable to follow the evaluation standard of music multi-sense teaching in primary school.

2. Primary school music multi-sensory teaching belongs to the implementation of multi-sensory education

Multi-sensory education is superior to traditional education, and it advocates changing the teaching mode of indoctrination and single channel, which puts forward new requirements for teachers and students. Focus on cultivating students' imagination, situational participation, and good use of the brain stimulates students' interest in learning and greatly improves teaching efficiency. In other words, multi-sensory teaching should be regarded as a new concept of music teaching in primary schools. In the music teaching of the whole primary school, through the influence on the development of students' non-intellectual factors, students can have basic music literacy and really like music. Because of the same educational concept, multi-sensory music teaching in primary schools belongs to implementing multi-sensory education.

3. Music multi-sensory teaching in primary schools is the constituent element of music teaching

Multi-sensory teaching is music education of the implementation of the approach. The elementary school music multi-sensory teaching refers to the primary school students into full play through kinesthetic, touch, hearing, vision, sing such as linkage effects, with listening, speaking, dynamic, singing, music, dance, writing and blending to experience the aesthetic object, teaching methods and to create the performance. This dynamic teaching method integrates whole-body, all-round, multi-sensory, and three-dimensional "whole-body total response." Multi-sensory teaching methods focus on feeling experience and the dynamic process of thinking creatively, the pursuit of teaching efficiency, and so did the teacher teaching model update, innovation, and change in the way students learn. It can stimulate the students' learning motivation and keep aesthetic driving force, the sound move, move, move, move, move, pneumatic, cardiac, clever and effective learning in the movement, such as various senses truly achieve music teaching in the "harmony of people and sound." Therefore, multi-sensory teaching in primary schools is an important part of promoting the development of music education in primary schools in colleges and universities and is an unattainable component of music teaching.

4. Primary school music multi-sensory teaching is an independent link in music teaching

It is generally believed that multi-sensory channel is the content field of music teaching in primary schools. However, from the actual teaching examples and experience interviews, we found that the multi-senses were made into an independent link. To stimulate the multi-sensory stimulation, the form is more than the content. Some teaching students' senses have just been stimulated, the teacher's teaching link has been finished, and he has not integrated into the whole music teaching process. This problem has prompted researchers to propose a new research perspective: can multi-sensory teaching be regarded as a concept of music teaching, not just as a special point of music teaching, but integrated into singing and appreciation teaching? What is the current situation of multi-sensory music teaching in primary schools? What are the influencing factors?

## Conclusion

It has often been said that music is the universal language. If so, children should be introduced to music while developing language, ages 1-5. Like learning a language, music needs to be in the child's environment daily, gradually increasing vocabulary. This means creating a daily routine of interactive songs and musical activities in a preschool setting to develop basic music skills. Through engaging in the songs and presentations, children acquire a musical repertoire of melodies, rhythms, lyrics, and concepts. These early childhood musical experiences help them learn to focus, maintain attention, process information and become better learners.

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