

Teaching Singing in Primary Schools Based on Art Curriculum Standards for Compulsory Education (2022), China

Li Yuanshan,
Nicha Pattananon and Narongsak Sribandasakwacharaporn
Bangkokthonburi University, Thailand
Corresponding Author, E-mail: nicha.musiced@gmail.com

Abstracts

According to the "Art Curriculum Standards for Compulsory Education" (2022 edition), the training objectives of music teaching in primary schools in China take the overall training objectives of primary school compulsory education as the theme, emphasizing the aesthetic function and educational role of music education. Students learn and participate in various artistic practice activities through music courses, explore, discover and appreciate music's artistic charm, cultivate lasting interest in music, self-cultivation of beauty, the harmony of body and mind, edify sentiment, and perfect personality. Learn and master the necessary basic knowledge and skills of music, expand the cultural vision, develop the ability of music hearing and appreciation, performance and creation, and form basic music literacy. Enrich emotional experience, cultivate good aesthetic taste and positive attitude towards life, and promote the healthy development of body and mind. This article presented the teaching of singing in primary schools based on art curriculum standards for compulsory education (2022) in China.

Keywords: Teaching Singing in Primary Schools; Art Curriculum; Compulsory Education; China

Introduction

The music education program in elementary schools is divided into grades 1-2, 3-5, and 6. "Compulsory Education Art Curriculum Standards" points out that the content of primary school music curriculum includes four types of art practice: "appreciation," "performance," "creation," and "connection," covering 14 specific learning contents. (According to Music curriculum Standards for Primary schools of Compulsory Education, 2011 edition) The basic concept of the music course includes the following (Wang, 2005 : 30-140).

Take music aesthetics as the core and interest as the motivation.

Music aesthetics refers to the experience, perception, communication, and communication of the aesthetic feeling of music art, as well as the cognition of different musical and cultural contexts and humanistic connotations. This concept is based on thousands of years of excellent music culture tradition in China, corresponding to the "aesthetic education" in our educational policy, highlighting the music curriculum in the subtle cultivation of students' beautiful sentiment, perfect personality, and aesthetic education function. The emotional experience of music should start from the diversified cultural context, according to the performance characteristics of music art, guide students to grasp the overall form of music expression, understand the role of music elements in music expression, and improve music

literacy. The study of music's basic knowledge and skills should be combined with the aesthetic experience of music art and the cognition of different cultures.

Interest is the fundamental driving force of music learning and a necessary prerequisite for a lifelong love of music. In teaching, according to the law of students' physical and mental development, we should stimulate students' interest in music with colorful teaching content and lively teaching forms, constantly improve their musical literacy, and enrich their spiritual life.'

Emphasize music practice and encourage music creation

Music teaching is a practical process of music art. Therefore, all the fields of music teaching should emphasize students' artistic practice and actively guide students to participate in singing, playing, listening, comprehensive art performance and improvisation, and other music activities as a basic way for students to enter music and obtain music aesthetic experience. The practice of music art can effectively improve music literacy, enhance students' confidence in music performance, and cultivate students' good sense of cooperation and team spirit.

Music is a highly creative art. The purpose of music creation in primary and middle school music courses is to enrich students' image thinking and develop their creative potential through music. The content, form, and situation of creative activities should be set up in the teaching process to develop students' imagination and enhance their creative consciousness (Tan, 2006 : 141-143).

Highlight the characteristics of music and pay attention to discipline synthesis.

Music is an auditory art, and students experience music mainly through auditory activities, with the flow of time, music, and sound showing without semantic certainty and the concrete form of things. However, it is closely related to human social life, various cultures, and arts, and the choice for students to feel, show music and imagination, and creative play, provides a broad and free space. At the same time, we should also pay attention to the temporality, performance, and emotional characteristics of music art and emphasize and embody them in the teaching process.

The subject synthesis of music teaching, including the synthesis between different teaching fields of music courses, music and poetry, dance, drama, film and television, art, and other different art categories. A synthesis of disciplines other than music and art. In teaching, subject synthesis should highlight the characteristics of music art, build organic connections with other art categories and disciplines through specific music materials, and compare the expression forms of different art categories in the synthesis process to expand students' artistic vision and deepen their understanding of music art (Song, 2004 : 65-66).

Promote folk music and understand musical and cultural diversity

The excellent traditional music of various nationalities should be taken as the important content of music teaching. Through the study, the students are familiar with and love the music culture of the motherland, enhance the national consciousness, and cultivate patriotic sentiment. With the development of The Times and the changes in social life, excellent Chinese music works reflecting modern and contemporary social life should also be included in the teaching content of music courses.

The peace and development of the world depend on the respect and understanding of different national cultures. We should learn about the music culture of other countries and nations with a broad vision, understand the diversity of music culture, and share all the excellent achievements of human civilization (Guan, 2006 : 50-55).

For all students, pay attention to personality development

Music lessons in compulsory education should be open to all students so that every student's musical potential can be developed and benefited from it. Music class teaching activities should take students as the main body, interact between teachers and students, and put students' feelings about music and participation in music activities in an important position.

Respect students' individuality, encourage them to participate in various musical activities actively, and express their emotions and wisdom. In teaching, we should combine the common participation of all students with the development of different personalities, create lively, flexible, and diverse teaching forms, and provide space for students to develop their musical abilities (Xie, 2001 : 86-90).

Children Singing

Exploration and research of children's singing teaching

Singing is an important part of the process of children's growth. It can cultivate and improve children's cognitive and practical abilities and be a particular form for children to express their emotions. According to the data and combined with teaching practice, the author summarizes the following signs of children's learning singing:

- Singing can enhance respiratory function and promote physical health; Singing can correct wrong body posture and promote the formation of beautiful body movements, posture, and good body coordination.
- Singing can improve children's cognitive and social practice abilities, such as enhancing memory and attention training.
- Singing helps children's language expression ability, improves the ability of emotional communication with others, and self-regulation ability.
- Singing can purify one's emotions, improve one's ability to appreciate the art of music, and achieve self-satisfaction to the greatest extent. Therefore, singing has certain practical significance in children's growth. It is an irreplaceable part of other disciplines.

Psychological characteristics of children

In children's singing teaching, if teachers want to improve the efficiency of singing practice, teachers must know and

To understand the psychological process, characteristics, and development rules of children's music. The teacher has mastered the different ages of children.

Children's music psychology of some laws will be in training children's music feeling and perception, improving children's notes.

It is good at developing children's imagination and musical intelligence.

1) The rapid development of music sensation and perception

The characteristics of musical ability development of early school-age children. The detailed discussion is shown in the following table.

Table, 1 Development of musical ability in school-age children

Age	Characteristics of musical ability development
7-8	Ability to distinguish consonant and dissonant sounds
8-9	When singing or playing, the sense of rhythm is increased compared to the past
10-11	Improved memory for rhythm and melody, and the ability to perceive melody in two parts
11-12	The idea of harmony has been established, and the ability to perceive and judge the beautiful features of music has been acquired

It can be seen that children's musical ability is growing rapidly every year, and their musical feeling, perception, and music hearing are also relatively improved. Therefore, children in early school are at the best time to develop their musical perception ability (Dong, 2005 : 23-26).

2) Start to develop from unintentional attention to intentional attention

"Musical attention is a selective mental focus on music and related things." According to whether there is a conscious purpose of attention, attention can be divided into two kinds: inadvertent attention (involuntary attention) and intentional attention (voluntary attention). With the continuous growth of children's age, music attention is gradually clear, but the time is short. The author has researched and analyzed the length of attention time of students of different ages in teaching practice. Please refer to the table for a specific description (Yu, : 200660-61).

Table, 2 Time arrangement for students of different ages in teaching practice

Age	Intentional attention time
5 to 7 years old	Children's time of intentional attention is 10-15 minutes
7-10 years old	The amount of time children pay attention is about 20 minutes
10 to 12 years old	Children's time of intentional attention is about 25 minutes
After 12 years of ag	A child's duration of intentional attention is about 30 minutes

These data are enough to show that, with the growth of age, children's music attention gradually clears, intentional attention also increases, and unintentional attention begins to develop into intentional attention, but the time is short. Therefore, teachers must use various teaching methods in singing, such as: telling stories, playing games, and using multimedia courseware. To attract children's intentional attention and effectively promote children's singing learning while constantly cultivating their music's intentional attention.

3) Music memory is gradually developed

"Musical memory is the brain's reflection of musical objects it has perceived, experienced, and thought about in the past. The length of music memory can be divided into instant, short-term, and long-term music memory. According to the content, music memory can be divided into music image memory, music vocabulary logic memory, music emotion memory, and music performance action memory. Therefore, teachers should focus on cultivating students' musical memory ability. At the same time, according to the characteristics of students of different ages, there are differences and targeted training and training. Among them, the children in the lower grade of primary school are good at specific image memory. Teachers should use the painting music image in teaching and make full use of multimedia to reproduce the artistic conception and image of music, so that students can get a double feeling in vision and hearing, to further improve children's image memory. Logical memory is developed in the upper grade of primary school children, but it is mainly short-term memory, usually remembered quickly and forgotten quickly. Therefore, teachers should be good at guiding children to integrate the style of music and the spirit shaped by music into the memory in singing teaching, to form a permanent memory (Lu, 2005 : 245-248).

4) Musical imagination grows with age

"Musical imagination is a psychological process in which people form a new musical image by splicing and remodeling the original perceptual image of music." Primary school lower-grade children's music imagination rich gradually along with the growth of age. This phase of children's imagination is mainly composed of specific image thinking, in addition to relying on their imagination to imagine the feeling of the music ontology and with the aid of other aspects of ontology. Therefore, teachers can, according to the child, give priority to with intuitive image of psychological characteristics of the imagination of thinking. In singing teaching, by explaining lyrics to students, children can combine singing, dancing, and games through their activities to transform complex music theory and boring mechanical training into vivid and interesting games and make them visualize and concretize. Let children learn music knowledge and skills in a relaxed and pleasant atmosphere. However, in the upper grade of primary school, for some simple music, they can fully rely on their understanding of the music ontology to expand their imagination (Huang, 2006 : 245-248).

Teaching content of children's singing

Singing is a children's music education important part. It is a special way of children (SMS) that has to be addressed in the process of children's growth. The influence of Kodaly's music teaching philosophy - "all by singing," if using a word to prove Kodaly's music education essence, it can only be - "singing" of all Kodaly's writings on music education. He believed that "singing provides the best starting point for music education, and only" through singing is the best way to lay the real foundation of music education... ". However, due to the particularity of singing, it faces children of different ages, different personalities, different sound conditions, and different psychological qualities in teaching. Therefore, different teaching principles should be used to solve some problems of children in the teaching process (Wang, 2006 : 30-140).

Teaching principles of children's singing

The principle of individualized education

We live in a constantly changing and development of the world, no two are exactly the same person or thing, each student's innate conditions because of the changing environment and there are differences, therefore, learning and developing in the day after tomorrow also will show some differences, even though their study purpose is the same, But due to different students have different learning background and the foundation, the difficulties they encountered in the learning process is also different, students in all aspects has certain difference, so also can lead to the different learning interest and ability, students finally to achieve the learning efficiency and learning quality are also different, in singing teaching, Some students is inherently has a gift for music cells have, can show more than any other students during a beginner has certain advantages, but the level of the students is very few, most of the students' innate music level is similar, so the teacher must objective comprehensively analysis the teaching object, in the interests of the students as a starting point, through the student's voice conditions, Serious analysis of the timbre is the most essential, the most natural, the most he good, what kind of teaching method is more suitable for him, for him, what kind of songs which "song style is suitable for him, according to the different situation of different students to different teaching goal, cannot require students to achieve a unified standard, but to make every student on the basis of the original. In a word, teaching children to sing is complex work. It requires the teachers, according to the students of different ages and different stages of teaching work out corresponding teaching contents and teaching plans, and according to the student's learning status, adjust the teaching progress and learning effect, must not use fixed teaching modes and methods to teach all of the students, try to do it according to their aptitude (Zhou, 2007 : 50-53).

Step by Step

In teaching children's singing, we must follow the principle of step-by-step and pay special attention to the training of children's singing basic skills - breathing training. Children are in a special stage of physical development. The most characteristic of children at this stage is that the larynx, vocal cords, and chest cavity are small. Research results show that children's larynx and vocal cords are about half that of adults. Teachers should teach students to use their breath to sing bit by bit in teaching by timely correcting students' breathing problems. Using the method of contrast to gradually let students understand the important position of breathing in singing while improving students' singing skills, but also in the different stages of singing learning should appropriately improve children's ability in other aspects, such as solfege, rhythm, pronunciation, and other ability training. Only through the step-by-step teaching of children's singing can children's singing skills and other aspects of ability in the gradual accumulation of continuous development and improvement to lay a solid foundation for their singing learning road to go wider and farther.

In singing teaching, teachers should respect the general law of the development of things. If they are eager for quick success and instant benefits and blindly choose songs beyond their ability for students without considering the integrity of the work, the ability of students to accept, and the ability of the voice, it is bound to backfire. It is important to adopt the teaching principle from shallow to deep, from easy to difficult, first complicated and then simple, first single and then comprehensive, and follow the step-by-step. Only by following this principle can we obtain satisfactory teaching effects (Wang, 2010 : 30-140).

Principle of interactivity

"The interactive principle of music education activities refers to the most reasonable and appropriate principle of teacher-student interaction in the design of music activities, to truly reflect the teaching principle of" teacher-guided and student-oriented. " In the teaching of children's singing, the author believes that the main interaction modes between teachers and children can be divided into two categories: the first is the instructive interaction mode, that is, the interactive relationship in which teachers are more involved, and the guiding role is more obvious. Teachers can use the organization form of explanation, questions, and exercises to conduct instructive interaction in teaching and stimulate children to receive educational information through this kind of direct guidance. The second is instructive interaction. Teachers participate in the components' activities relatively small, giving children more free activities and exploring the interactive relationship of chance. Teachers can lead by letting the students, according to the content of the lyrics on the bold imagination or the student's understanding of the song. Such interactive teaching principles can stimulate children to acquire exploratory experiences and generate new explorations. Therefore, as children's singing teachers, we should be good at grasping and adjusting the scale of the relationship with children, pay attention to the appropriateness of teachers' "participation" and "guidance," and increase or decrease flexibly and randomly according to the form and requirements of teaching and the needs of children (Wang, 2007 : 30-140).

The principle of mutual integration of various art categories

Orff, a German composer, and music educator, once said, "There is no such thing as music in isolation, but only music that exists simultaneously with movement, dance, and language." According to the characteristics of children's psychological development and age, music education activities should also present a comprehensive form of activities. In feeling and performing music, children like "singing and dancing," and "singing and dancing" is the most common way to express music. A branch and singing as a music education activity, as well as the particularity of singing itself, has, in the teaching, should reflect a fusion between song and dance more. Keep the children from learning to sing because in children's singing performances, the match is carried out on the stage, and some physical activity on the stage is particularly important. In the teaching process of children's singing, in addition to strengthening the training of singing skills, children should also be given necessary dance training, appropriately learn some basic movements of minority dances, and subtly add these movements into singing performances to complement them. However, these movements are full. It is filled with a certain emotion, content, and purpose; these inner forces drive it, and it is not done mechanically. At the same time, the teaching lets children feel more details in life, accumulate a little experience, a profound understanding of musical rhythm, and accurately grasp the body movements to shape the character's perfect image. With the help of posture movement, rhythm better shapes the overall image of songs, and the dance movements of singing performance model characters play a certain role in guiding, At the same time. It is also one of the shortcuts to image building, which can finally make the singing performance reach its best state (Zheng, 2009 : 40-42).

To sum up, in teaching children to sing in the children singing teachers must pay attention to the integration of different arts. Teachers need not too much artificial classification of music expression form and content to take the children to the familiar, the favorite form of comprehensive, the affinity of the song, dance, and music fusion in singing teaching. Let the children enjoy and experience to participate in the joy of music.

Principle of combining scientific with interest

"Interest is the best teacher," and "Interest is the steppingstone for students to enter the palace of art." Children are pursuing how to make their lives happy and happy, and fun has become the criterion for them to participate in all activities. Therefore, according to children's physical and mental development and age characteristics, children's singing should creatively adopt an interesting and playful tone to stimulate children's interest in singing learning and grasp the content and skills to be learned. Children are naturally lively and active, so they do not need to stand up like adults in class. Teachers can combine children's interests to play games, enjoy beautiful music, tell stories, draw a picture according to their understanding of the content of the lyrics, learn the songs they like to sing, and also change the form of singing. It can be a chorus, a solo, a group singing, or a duet between peers. Let children learn in a relaxed and happy environment, which is the so-called teaching goal of combining education with pleasure. However, we should adopt different teaching methods for older children to cultivate their interest in learning. We can give them different periods and styles of singing works to expand their horizons. At the same time, we should strengthen the study of music theory knowledge, apply the theoretical knowledge to their singing practice, and constantly improve children's music literacy and comprehensive ability. In the process of singing teaching, we should focus on cultivating children's interests, guide children to learn by playing with the entertainment of singing and take "science" and "interest" as effective means for children's music ability training, overall development, and education. To promote children better to form a lively and cheerful personality and a positive and active spirit of exploration (Liu, 2009 : 60-61).

Contents of music curriculum standards for compulsory education

Feeling and appreciation

Feeling and appreciation are an important field of music learning, the basis of the whole music learning activity, and an effective way to cultivate students' musical aesthetic ability. The formation of good music perception and appreciation ability is of great significance for students to enrich their emotions and improve their cultural quality and physical and mental health. In teaching, students should be encouraged to listen to music, express their independent feelings and opinions, develop the habit of listening to music, and gradually accumulate experience.

Performance

Performance is the basic content of learning music and an important way to cultivate students' musical aesthetic ability. In teaching, attention should be paid to cultivating students' confident singing, playing ability, comprehensive artistic performance ability, and music reading ability based on the development of music hearing. Music practice activities encourage students to use the form of music to express personal feelings and communicate with others, harmonious feelings.

Music course evaluation

Teaching evaluation is a process of evaluating the teaching effect and the degree of realization of teaching objectives and making corresponding value judgments for improvement based on certain teaching objectives and teaching standards through the systematic detection and assessment of teaching and learning conditions in schools. It has the following connotations:

1. Teaching evaluation is a process which includes a series of steps and methods.
2. The activity process of teaching evaluation is a kind of activity process with the clear purpose of comparing the realization state with the predetermined goal.
3. The activity process of teaching evaluation is accompanied by a series of detection, assessment, and other activities to collect, analyze, process, and evaluate information.
4. The ultimate purpose and destination of the teaching evaluation process are to use a certain value standard to make a value judgment on the teaching situation of the school, evaluate the advantages and disadvantages, and help decision-making.

Teaching evaluation is an indispensable means to test the teaching effect and an important organic part of the teaching process. With the development of modern school education, more and more attention is paid to teaching evaluation. Due to the complexity of teaching activities, the teaching evaluation process involves a wide range of content. It is not only widely reflected in the evaluation of the main body of teaching and learning - teachers and students, but also in the evaluation of the specific classroom teaching process, teaching design, teaching means, teaching methods, teaching quality, teachers' work performance, work results, even the use of the syllabus and textbooks. It involves evaluating the physical ability of the main teaching body closely related to teaching activities and teaching effects. It involves evaluating the school's auxiliary teaching work, teaching, research, and school running level. This connotation characteristic of teaching evaluation stipulates that under the guidance of certain scientific principles, teaching evaluation must select appropriate scientific evaluation forms and methods for different objects and different actual contents to achieve the expected effect of evaluation (Meng, 2001 : 87-89).

Teaching evaluation is not equal to educational evaluation. The two have both connections and differences, which must be strictly distinguished. Teaching evaluation is an important aspect of education evaluation, the main part, and basis of education evaluation. Fundamentally speaking, education evaluation is also a process of value judgment. It is a process of determining the merits and demerits of educational activities through systematic examination according to certain educational objectives and relevant standards and adjusting them accordingly. However, education evaluation is targeted at all areas of education, which involves all aspects of education: education and society, education and the individual development of students, such as education system, curriculum configuration, education content, education methods, education management, education activities, education quality, teacher-student relationship. Because education is a large system with certain hierarchical characteristics, the corresponding education evaluation has also been hierarchical, and different levels of evaluation have different requirements. Therefore, according to the different educational phenomena, education evaluation can be divided into three levels: macro evaluation (mainly focusing on all major aspects of education in a region, a province, or even a country), evaluation (mainly focusing on the school running level and education quality of a school) and micro evaluation (mainly focusing on the teaching situation within a school, teachers, and students, class groups and specific courses). Teaching evaluation is only a middle and micro education evaluation. From the content of teaching evaluation, it is not only

included in the large education evaluation system but also has relative independence. It is a major aspect of education evaluation (Qin, 2009 : 36-40).

Implementation and summary of singing teaching in experimental primary schools

Target orientation of singing teaching in experimental primary schools

The goal of singing teaching in primary schools refers to the specific direction and expected results of singing teaching activities in primary schools. It is the starting point and final destination of singing teaching activities. As the teaching goal is generally also called the behavior goal, the teaching goal of primary school singing should be a clear and specific expression of the changes in students' singing behavior.

The orientation of the primary school singing teaching goal should take the general goal of the primary school music curriculum and the three-dimensional goal set under the Music Curriculum Standards as a reference. Among them, the general goal of the music course is to "change various vivid music practice activities through teaching, cultivate students' interest in music, develop their ability to feel, appreciate, express and create music, improve their musical, cultural literacy, enrich their emotional experience and cultivate their noble sentiments." The goal of singing teaching should follow the general goal of the music curriculum so that students can increase their interest in music learning, improve all aspects of music literacy, and shape a healthy and beautiful personality in singing activities.

The three-dimensional goals set under the music curriculum - emotional development goals, process and method goals, and knowledge and skills development goals, are also important references and bases for singing teaching goals. Among them, the basic music skills in the knowledge and skills goal stipulate the basic requirements of singing teaching in schools: "cultivate students to sing confidently, naturally and with expression; learn the preliminary skills of singing and playing." In addition, other items of the three-dimensional goal are also directly and necessarily related to the ultimate goal of singing teaching. The Music Curriculum Standards must formulate the goal of singing teaching.

Content analysis of singing teaching in experimental primary schools

The teaching content originally refers to "the main information intentionally conveyed in the process of interaction between teaching and learning" In the 21st century, after China's basic education curriculum entered the reform stage, curriculum and teaching tended to be more generative and more concerned with the process. Under the guidance of this thinking concept, the teaching content has been endowed with new connotations and significance. Today's definition of teaching content has developed into "dynamically generated materials and information that interact with teachers and students in the teaching process and serve the achievement of teaching objectives."

The Music Curriculum Standards stipulate four major areas of music curriculum content, namely: feeling and appreciation, expression, creation, and music and related culture. In performance, "singing" has become a very important part of the content. The Music Curriculum Standard specifies the specific contents of singing teaching activities at each stage of primary school from grade one to grade six:

Table, 3 Specific requirements for the singing part of the performance field

Grade	Singing demands
Grade 1 and 2	1. Participate in various singing activities. 2. Know the right posture to sing. Ability to respond to conducting movements and prelude. 3. Be able to sing solo or join in chorus in rhythm and tune with natural voice. 4. Can use different strength and speed to express the mood of the song.
Grade 3-6	1. Willing to participate in various singing activities. 2. Know the correct posture and breathing methods for singing and can gradually master and apply them in singing practice. 3. Be able to respond appropriately to conducting movements and prelude. 4. Be able to sing solo or participate in chorus with natural voice, accurate rhythm and tone. 5. Be able to make simple comments about your own singing and others' singing.

These provisions on the basic content of singing in Music Curriculum Standards are only the basic requirements for singing teaching. The specific and detailed content is still to be constructed and developed by music education researchers.

Conclusion

The implementation strategy of music teaching in China's primary schools is still in a state of few people's interests. Due to the long-standing problems of the quality and level of music education teachers and the status of Chinese music education in basic education, the exploration of scientific methods of music education by Chinese music educators has only begun in recent years. The research on the implementation strategies of singing teaching, especially in primary schools, is still in its infancy. With the further development of curriculum reform and the gradual development of music education research, the exploration of the implementation strategy of singing teaching is bound to become an important topic of music basic education research.

References

- Dong, W. (2005). on the Evaluation of Music Teaching from the Perspective of Multiple Intelligences. *Journal of Xuzhou Institute of Education*, (4), 23-26.
- Guan, J. (2006). On the Development Paradigm and Understanding Paradigm of Music Curriculum. *Journal of Nanjing Normal University*, (2), 50-55.
- Huang, Q. (2006). On Music Aesthetic Education and Children's Creativity Development. *Education and Profession*, (9), 201-202.
- Liu, Z. (2009). How to Improve preschool children's Emotional Experience in Singing Teaching. *Music Life*, (12), 60-61.

- Lu, S. (2005). The Essence of Aesthetic Education and the Cultivation of Creative Ability. *Educational Research*, (1), 245-248.
- Meng, F. (2001). Curriculum Reform and Development of Music Education in the United States in the 20th Century. *Chinese Musicology*, (2), 87-89.
- Qin, X. (2009). Primary School Music Classroom singing Teaching methods. *Gehai*, (4), 36-40.
- Song, J. (2004). Music Education Reform with Music Aesthetics as the Core. *Journal of Central Conservatory of Music*, (4), 65-66.
- Tan, H. (2006). Reflections on the Foundation of Curriculum Philosophy. *Educational Research*, (3), 141-143.
- Wang, D. (2006). Kodaly Music Education System's Enlightenment to the Implementation of the New Curriculum. *China Music Education*, (5), 161-168.
- Wang, G. (2010). On Singing Teaching in Music Class. *Occupation*, (18), 78-80.
- Wang, J. (2005). Art Education and the Development of Children's Creativity. *Educational Research*, (8), 63-69.
- Wang, K. (2007). On the Role of Singing Teaching in Art Education of Primary and Secondary Schools. *Voice of Huanghe*, (2), 30-32.
- Wang, Y. (2010). on the application of "target-guided Learning" classroom teaching model in singing teaching: Taking "Happy Concert" teaching as an example. *Music World*, (1), 135.
- Xie, J. Teacher-Student Relationship: The Modern Concept of Music Education. *Chinese Music Education*, (7), 86-90.
- Yu, B. (2006). On the Importance of Music in School Education. *Music Education in China*, (5), 60-61.
- Zheng, R. (2009). on the Play of Students' Main Role in Singing Teaching. *Chinese Out-of-School Education*, (8), 40-42.
- Zhou, L. (2007). On the Singing Teaching of Music Lessons in Primary and Secondary Schools. *Journal of Guilin Normal College*, (4), 50-53.