

A Brief Discussion on the Construction of Music Curriculum Connotations in Preschool Education Majors in Applied Universities

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Abstract: As society's emphasis on preschool education continues to rise, the demand for professionals in this field is also increasing. Applied universities, as key bases for cultivating applied talents, shoulder the significant responsibility of delivering high-quality preschool education professionals to society. As a crucial component of the preschool education major, the music curriculum is of great significance in shaping students' musical literacy and educational teaching abilities. However, there are still some issues in the connotation construction of the music curriculum in applied universities' preschool education majors, which require further exploration and improvement. This article analyzes the current state of the music curriculum in preschool education majors, identifies the existing problems, and proposes strategies and methods for constructing the connotations of the music curriculum. These include optimizing course arrangements, improving teaching methods, and establishing a sound teaching evaluation system, aiming to enhance the teaching quality of the music curriculum in preschool education majors and cultivate high-quality applied preschool education professionals that meet social needs.

Keywords: Preschool Education; Music Course; Applied Universities; Teaching Reform

1. Introduction

In the modern education system, preschool education, as the initial stage of basic education, plays a crucial role in children's growth and development. Music, as an art form full of appeal and expressiveness, occupies a unique and important position in preschool education. The preschool education

major in application-oriented universities shoulders the significant responsibility of cultivating high-quality preschool education talents for society. Among them, the music course is a key link in cultivating students' musical literacy, educational teaching ability, and comprehensive professional quality[1]. Music can stimulate children's emotional experiences and promote their language development, cognitive improvement, and the cultivation of social skills. For students majoring in preschool education, mastering solid music knowledge and skills can not only enrich children's learning life but also provide strong support for children's all-round development. However, the current music courses for the preschool education major in application-oriented universities are facing a series of challenges. The curriculum setting may lack systematicness and pertinence and cannot meet the actual needs of preschool education; the teaching methods may be relatively traditional and difficult to stimulate students' interest in learning and creativity; the practical teaching link may be relatively weak, making it difficult for students to effectively apply the learned music knowledge in practical work[2]. For this reason, conducting in-depth research and reform on the music courses of the preschool education major in application-oriented universities is of extremely important significance. Through measures such as optimizing the curriculum system, innovating teaching methods, and strengthening practical teaching, we can create more distinctive and effective music courses and provide a strong guarantee for cultivating outstanding preschool education professionals.

2. Analysis of the Current State of Music Curriculum in Preschool Education Majors in Applied Universities

The preschool education major emphasizes

comprehensiveness, aiming to promote the overall development of preschool children's moral, intellectual, physical, and aesthetic domains. Music education, as a key component of art education, can integrate with language, science, health, and other fields, bringing a rich and diverse learning experience to preschool children. For students' development, the planning of the music curriculum aims to cultivate students' musical perception and expression abilities, enhance their musical literacy, and improve their comprehensive abilities through systematic and effective learning of the music curriculum, thereby training a large number of preschool education workers. However, most students in preschool education majors have a weak foundation in basic music knowledge and skills. The current music curriculum settings in most applied universities' preschool education majors are relatively fragmented and have not formed an organic whole, often simplifying and transplanting the curriculum system of music colleges. The complex theoretical knowledge and professional skills conflict with the teaching approach based on the interest in music in kindergarten music education, greatly dampening students' enthusiasm for learning music courses[3]. This results in failing to achieve teaching outcomes and goals. Through observation and analysis, the author summarizes the following reasons:

2.1 Lack of Systematic Curriculum Setup

This lack of systematization is first manifested in the ambiguity of curriculum goals. Curriculum goals should clearly state the specific requirements that students need to achieve in terms of music knowledge, skills, emotional attitude, etc., but the actual situation may be that the goals are vague and general, resulting in unclear teaching direction. For example, it is not clear what level of musical appreciation students should have when they graduate, or what level they should achieve in the design and organization of early childhood music education activities[4].

The various modules of music curriculum, such as music theory, vocal music, instrumental music, music pedagogy, etc., should be related to each other, but sometimes they lack organic integration. For example, the study of music theory is not closely integrated with actual singing and performance, and

students learn a bunch of theories but do not know how to apply them in practice.

Furthermore, the selection and arrangement of course content is also not systematic. Some important music education content may be missed, while some less practical content takes up more class hours. For example, children's song adaptations and music game design, which are commonly used in early childhood music education, are less involved, and too much emphasis is placed on the advanced music skills training in professional music schools.

In addition, the timing of the course may also be unreasonable. The order of different music courses is not scientifically planned, resulting in gaps in students' knowledge and skills in the learning process. For example, first learning the difficult instrumental music performance, but not yet mastering the basic music theory knowledge, making it very difficult for students to learn.

Finally, the evaluation system of the course may not be perfect. If we only focus on the assessment of students' music skills, while ignoring the evaluation of their comprehensive music literacy and educational ability, we will not be able to fully reflect students' learning achievements and existing problems.

2.2 Disconnection Between Teaching Content and Practical Needs

On the one hand, the teaching content may place too much emphasis on the imparting of theoretical knowledge while neglecting the cultivation of practical operation and application abilities. For example, in the teaching of music theory knowledge, overly complex contents such as harmony theory and mode analysis are explained, yet there is less involvement in how to apply these theories to arrange simple children's songs and design interesting music activities[5].

Just like when teaching notes and beats, if students are only asked to rote-memorize concepts and not allowed to feel and understand by actually creating simple rhythm patterns, then when facing children's teaching, students will have difficulty transforming this knowledge into vivid and interesting teaching methods.

On the other hand, the teaching content may not closely follow the development of the times and the latest trends in early childhood

education. Nowadays, early childhood music education increasingly focuses on the integration of multiculturalism and innovative teaching methods, such as the utilization of multimedia resources and the conduct of music drama performances. However, the courses may still mainly focus on traditional singing and playing, lacking the introduction of emerging teaching forms and contents.

For instance, in the digital age, children have a high interest and acceptance of electronic music, animated music, etc. But if there is no related content in the courses, students will be unable to meet children's demands for diverse music experiences.

Furthermore, the teaching content may not fully consider the actual situations and characteristics of different regions and kindergartens. China has a vast territory, and there are differences in cultural backgrounds and educational resources in various regions. However, the curriculum setting is often relatively unified and standardized, lacking pertinence and flexibility. For example, in some ethnic minority areas, music elements with ethnic characteristics should be better reflected and inherited in preschool education, but the teaching content may not pay sufficient attention and importance to it.

2.3 Single Teaching Method

In the current music curriculum teaching in preschool education, the common teaching method is often teacher-centered lecture-based teaching. Teachers unilaterally impart knowledge and skills on the podium, and students passively accept it. This method may lead to students' lack of initiative and enthusiasm, making it difficult for students to truly understand and master music knowledge. For example, in vocal music teaching, teachers only demonstrate singing and let students imitate it, without guiding students to explore their own vocal style and singing style, so that students may simply repeat themselves mechanically, unable to develop their individuality and creativity. In musical instrument teaching, teachers only explain fingerings and playing skills step by step according to the teaching materials, without stimulating students' interest in musical instruments through diverse means, such as organizing group playing, musical instrument creation, and other activities.

In addition, a single teaching method may also limit the cultivation of students' teamwork and communication skills. In music teaching, cooperative performance, chorus and other activities can greatly enhance students' collaborative ability, but if the teaching method is single and lacks these practical links, it will be difficult for students to give full play to their musical talents in teams.

traditional teaching methods may neglect the application of modern educational technology. In the digital age, teaching using multimedia resources, music software, etc. can enhance the interest and effect of teaching, but if teaching is still limited to blackboards and teaching materials, it cannot meet the diverse learning needs of students.

2.4 Weak Practical Teaching Links

The proportion of practical teaching in the music curriculum of preschool education majors is relatively small, and the forms and content of practical teaching are relatively single. Students lack opportunities to carry out music teaching practice in real preschool education environments, making it difficult for them to quickly adapt to the demands of the job after graduation[6]. For example, students only conduct simple teaching exercises in simulated classrooms at school without truly entering kindergartens to interact and teach children face-to-face.

3. Strategies for Constructing the Music Curriculum in Preschool Education Majors in Applied Universities

Based on the above analysis and the author's teaching experience and reflections, the following modest suggestions are proposed for the construction of the music curriculum in preschool education majors:

3.1 Construct a Systematic Curriculum System

Integrate music theory, sight-singing, ear training, vocal music, piano, music appreciation, and preschool music education courses to form an interconnected and permeable curriculum system. The music foundation courses, music skill courses, and preschool music education courses can be set up as different modules, with clear division of labor and close connections between them[7]. For example, replan the teaching process of

different music subjects according to overlapping and progressive relationships, first dividing basic music theory and sight-singing ear training into two separate subjects, learning them simultaneously to lay a solid theoretical foundation while cultivating students' music perception abilities. Subsequently, conduct vocal music and piano courses simultaneously, where training skills with a solid theoretical foundation can greatly enhance students' learning efficiency. Integrate music appreciation and preschool music education into each semester to cultivate students' emotional expression in music and methods for preschool music education.

3.2 Optimize Teaching Content

Increase the proportion of children's songs, selecting representative songs suitable for children's age characteristics to help students understand children's music preferences and cognitive patterns. Additionally, teaching needs to fully consider children's age characteristics and cognitive levels. For example, in piano accompaniment courses, select melodies that are cheerful, with simple and understandable lyrics, and rich in storyline. Before playing and singing, tell students the story behind the song to increase interest. Furthermore, incorporate rhythm games into the teaching process, using clapping, stomping, and keyboard tapping to let students experience different rhythm patterns, such as 2/4 and 3/4 beats.

In vocal music courses, conduct vocal music teaching according to children's characteristics, as their vocal cords are not yet fully developed, requiring moderate and scientific vocal training. For example, natural vocalization exercises: teach students to have children imitate animal sounds, such as "meow meow meow" for a kitten and "woof woof woof" for a puppy, practicing vocalization in a relaxed and joyful atmosphere. Breathing training: guide children to feel deep breathing, like smelling flowers, to let the breath sink and support vocalization.

3.3 Improve Teaching Modes

3.3.1 Interactive teaching

Encourage students to participate in music creation, conducting simple lyric adaptations and rhythm creations. For example, give a simple melody and theme, and let students fill

in the lyrics from a child's perspective; introduce percussion instruments like wooden fish, shakers, and triangles to create rhythms based on the melody Organize group activities, dividing students into groups to complete the singing, playing, and teaching plan design of a children's song together, cultivating students' teamwork and innovation abilities.

3.3.2 Integrate Practical Activities

Arrange for students to intern and observe in kindergartens, allowing them to experience the application of music in preschool education in real work settings and accumulate teaching experience[8]. Meanwhile, schools should strengthen the construction of internship bases and establish long-term cooperation with quality kindergartens to provide students with a variety of internship opportunities. During internships, assign professional instructors to give timely feedback and guidance on students' performance.

3.4 Improve the Teaching Evaluation System

3.4.1 Clear evaluation objectives

The goal of teaching evaluation should be consistent with the training goal of music courses in preschool education. It should not only pay attention to the mastery of students' music knowledge and skills, but also pay attention to their application ability, innovation ability and comprehensive literacy development in teaching practice. For example, evaluate whether students can design and implement simple music teaching activities based on the characteristics of young children, and whether they can stimulate children's interest and participation in music.

3.4.2 Multiple evaluation subjects

Teacher evaluation: Teachers conduct a comprehensive evaluation of students through classroom observation, homework correction, and exams. Classroom observations can include aspects such as student engagement, performance, and cooperation[9]. Homework correction can understand students' mastery and application of knowledge.

Student Self-Assessment: Encourage students to reflect and evaluate their own learning process and achievements, and help them improve their self-awareness and independent learning ability. For example, after completing a musical composition or teaching practice, ask students to write a self-assessment

analyzing their strengths and weaknesses, and directions for improvement.

Student evaluation: Students evaluate each other to promote communication and learning among students. For example, in a group music performance, group members rate each other's performance and contributions.

Internship kindergarten teacher evaluation: Invite internship kindergarten teachers to evaluate students' music teaching performance during the internship, so that the evaluation is closer to the actual work needs.

3.4.3 Rich evaluation content

Knowledge and skills: Examine students' mastery of music theory, vocal music, instrumental music, dance, and other skills. For example, through music theory knowledge tests, vocal singing exams, musical instrument performance demonstrations, etc.

Practical skills: Assess students' abilities in music teaching practice, such as instructional design, classroom organization, and the application of teaching methods. Allows students to simulate kindergarten music classes for teaching and then evaluate their performance[10].

Innovation ability: Encourage students to demonstrate their unique thinking and abilities in music creation and teaching methods. For example, evaluate children's songs or innovative music teaching activities designed by students.

Emotional attitude: Pay attention to students' interest in music learning, enthusiasm, teamwork spirit, etc.

3.4.4 Use a variety of evaluation methods

Formative assessment combined with summative assessment.

- **Formative evaluation:** carried out during the teaching process, such as classroom questions, homework feedback, periodic quizzes, etc., to identify students' problems and provide guidance in a timely manner.

- **Summative evaluation:** Performed at the end of the semester or at the end of the course, such as final exams, work presentations, comprehensive practice reports, etc., to make a summary evaluation of students' overall learning outcomes.

Combining quantitative evaluation with qualitative evaluation.

- **Quantitative evaluation:** Students are evaluated through quantitative indicators such as grades and grades, such as test scores,

homework scores, etc.

- **Qualitative evaluation:** Descriptive language, comments, case studies, etc. are used to evaluate students to more comprehensively reflect their learning.

Real situation evaluation:

Create a situation similar to the actual teaching scene of the kindergarten, let students complete the music teaching task, and evaluate their coping ability and performance in the real situation.

3.4.5 Establish scientific evaluation criteria

The evaluation criteria should be specific, clear, actionable, and flexible enough to adapt to the characteristics and development levels of different students. For example, the evaluation criteria for vocal singing can include intonation, rhythm, timbre, expressiveness, etc., and corresponding requirements are set according to different difficulty levels and students' foundation.

3.4.6 Timely feedback and improvement

The evaluation results should be fed back to students in a timely manner so that they can understand their strengths and weaknesses. Teachers should also adjust their teaching strategies and methods according to the evaluation results to continuously improve the quality of teaching. For example, in response to the common problems in students' music teaching practice, teachers can organize special tutorials or increase relevant practical training[11].

4. Conclusion

In conclusion, the music curriculum in preschool education majors should focus on the developmental characteristics of children at different stages and emphasize practical operations and experiences in music activities. With the continuous development of preschool education and changes in social needs, the construction of the music curriculum connotations in preschool education majors in applied universities requires continuous exploration and innovation to promote the sustained development of students and meet the social demand for preschool teachers.

In the future, the development direction of music courses will inevitably focus more on interdisciplinary integration, the implementation of personalized teaching, and the expansion of an international perspective. Such trends are conducive to better adapting

the music curriculum to the needs of educational development and cultivating preschool education talents with international competitiveness.

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