



DEVELOPMENT OF MUSIC APPRECIATION
LEARNING ACTIVITY FRAMEWORK
USING GUZHENG MUSICAL
INSTRUMENTS TO HIGH
SCHOOL STUDENTS
IN CHINA



YOU BIYUN

SULTAN IDRIS EDUCATION UNIVERSITY

2025





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ABSTRACT

This study aims to develop a Music Appreciation Learning Activity Framework using Guzheng musical instruments for high school students in China to enhance their aesthetic experience and cultural appreciation. A modified Design and Development Research (DDR) approach was used, comprising three phases: (1) Framework Requirements Analysis, (2) Framework Design and Development, and (3) Framework Usability Evaluation. In the first phase, data from 100 high school music appreciation educators were collected through questionnaires to assess the need for framework development. The second phase involved constructing the framework using the Nominal Group Technique (NGT) with nine selected experts, resulting in 25 agreed-upon elements. In the third phase, the usability of the framework was evaluated through the Fuzzy Delphi Method (FDM) involving 30 secondary school music appreciation students, with defuzzification values ranging from 24.0 to 33.6 indicating moderate expert agreement. The resulting framework serves as a practical guideline for future developments in music education, particularly in music appreciation, and can inform curriculum design, support the creation of educational models and modules, and be adapted for use with various musical instruments or student groups.



PEMBANGUNAN KERANGKA AKTIVITI PEMBELAJARAN APRESIASI MUZIK MENGGUNAKAN ALAT MUZIK GUZHENG KEPADA PELAJAR SEKOLAH MENENGAH DI CHINA

ABSTRAK

Kajian ini bertujuan membangunkan Kerangka Aktiviti Pembelajaran Apresiasi Muzik menggunakan alat muzik Guzheng untuk pelajar sekolah menengah di China bagi meningkatkan pengalaman estetik dan penghargaan budaya mereka. Pendekatan Penyelidikan Reka Bentuk dan Pembangunan (DDR) yang diubah suai telah digunakan, merangkumi tiga fasa: (1) Analisis Keperluan Kerangka, (2) Reka Bentuk dan Pembangunan Kerangka, dan (3) Penilaian Kebolehgunaan Kerangka. Dalam fasa pertama, data daripada 100 pendidik apresiasi muzik sekolah menengah dikumpul melalui soal selidik untuk menilai keperluan pembangunan kerangka. Fasa kedua melibatkan pembinaan kerangka menggunakan Teknik Kumpulan Nominal (NGT) bersama sembilan orang pakar terpilih, menghasilkan 25 elemen yang dipersetujui. Dalam fasa ketiga, kebolehgunaan kerangka dinilai melalui Kaedah Fuzzy Delphi (FDM) melibatkan 30 pelajar apresiasi muzik sekolah menengah, dengan nilai penyahkaburan (defuzzification) antara 24.0 hingga 33.6 menunjukkan tahap persetujuan sederhana oleh pakar. Kerangka yang dihasilkan ini dapat dijadikan panduan praktikal bagi pembangunan pendidikan muzik pada masa hadapan, khususnya dalam apresiasi muzik, dan berpotensi menyokong reka bentuk kurikulum, pembangunan model dan modul pendidikan, serta boleh disesuaikan untuk pelbagai alat muzik atau kumpulan pelajar.





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LIST OF ABBREVIATION

DDR	Design and Development Research
FDM	Fuzzy Delphi Method
IQR	Interquartile Range
ISO	International Standard Organization
NGT	Nominal Group Technique
SPSS	Statistical Package for Social Science

CHAPTER 1

INTRODUCTION

1.1 Introduction

This chapter describes in detail the Development of a Music Appreciation Learning Activity Framework Using Guzheng Musical Instruments to High School Students in China. The background of the study explains the learning of music appreciation in China in general. This is followed by a statement of the problem that inspired the development of this study. Apart from that, the purpose of the study, research objectives and research questions are also explained in this chapter. The conceptual framework of the study explains the course of the study as a whole, while the theoretical framework of the study explains the theories and models used to base this study. The terms that are also identified as variables are specified in the sub-chapter of operational definitions. In addition, the limitations of the study as well as the importance of the study are also explained in this chapter to make it easier for the reader to understand what the

researcher is trying to convey. Finally, a summary related to this chapter will be briefly explained.

1.2 Research Background

Today's quality of education reforms are deepening and expanding (Lin, 2022). Therefore, the cultivation of students' comprehensive ability and the cultivation of students' artistic literacy have received more attention from all walks of life. However, the teaching of music appreciation, as an important way to improve students' musical literacy and cultivate their artistic sentiments and appreciation of art, is still not viewed optimistically by society (Zhu, 2022). As the times continue to develop and advance, teachers' teaching philosophy and teaching methods should also continue to advance, using more scientific and effective teaching methods to promote the overall improvement of teaching efficiency (Zhou, 2021).

Music appreciation education starts from music education in school. A student can only appreciate music when they learn and understand about the music. Appreciation of music is not only about the background of a particular music but it is even wider so that it leads to the formation of noble values that are needed in life (Zhu, 2022).



The new curriculum standards (General High School Musical Standards, 2020) have put forth new requirements for high school music teaching to cultivate students' core musical literacy, in which aesthetic perception is not only an important part of core musical literacy, but also the quality of musical thinking that needs to be done and owned by every high school student (Lin, 2022). According to him, teachers usually need to implement effective music appreciation teaching to improve students' aesthetic perception. The implementation strategy of high school music appreciation teaching fosters students' aesthetic ability as a basis, improves artistic expression and cultural understanding as a starting point, realizing the educational objectives of the music curriculum to create moral education, as well as highlighting the value of the implementation of music appreciation teaching (Lin, 2022).



In the teaching and learning process in high school, students can not only cultivate their musical sentiments through learning music appreciation, but can also train their aesthetic skills (Zhou, 2021). He also added that students can also deepen their knowledge about music in addition to nourishing them from the aspect of cultivating good morals as well as laying a good foundation for the student to become a student with high quality talent in the future. According to Zhou (2021) again, music teachers need to change their traditional teaching philosophy in order to dare to innovate teaching modes, delve deeper into the content of teaching materials, incorporate students' internal needs, and explore ways that are more suitable for students' physicality while also improving students' mental development for promote the comprehensive development of students (Zhou, 2021).





Yang (2022) stated that music appreciation is now taught with the aim of improving student aesthetics in all aspects to deepen quality education. However, in current music education in China, music appreciation which is part of the music curriculum is still limited to only a few groups. The concept of teaching and learning music appreciation in secondary schools needs to be revolutionized to activate and optimize the use of classrooms from various dimensions. This shows the importance of a clear educational direction in helping students to nurture their basic appreciation skills, then slowly form basic aesthetic and appreciation skills, as well as complete their learning tasks in an orderly manner (Yang, 2022).

This is supported by Zhu (2022) who states that cultivating students' aesthetic ability is the main task in music education and is the core objective of music education.

However, due to the long-term influence of examination-oriented education, schools at all levels in China have not paid much attention to the teaching of music appreciation, resulting in many students at the higher education level lacking the basic ability of musical aesthetics. According to him, in order to strengthen the cultivation of aesthetic awareness and aesthetic ability of students at the higher education level, it is necessary to attach importance to the goals of aesthetic education in teaching music appreciation, implement effective aesthetic education measures and create a good atmosphere for aesthetic education, so that students can create aesthetic concepts and improve their aesthetic ability in music appreciation teaching activities. Teachers should use rich teaching resources to cultivate students' aesthetic thinking with more complete musical emotions, laying a good foundation for students' comprehensive development (Zhu, 2022).





According to Li (2017), the teaching of music appreciation in art secondary schools is professionally oriented. Students' entrance exams and their career paths are closely related to their music appreciation skills. Therefore, music appreciation education is very important in art high schools (Li, 2017). The quality of music appreciation teaching has a direct impact on students' music appreciation ability and their professionalism in music (Li, 2017).

Various ways can be used to appreciate music. One of them is through the use of musical instruments, especially traditional musical instruments. Traditional musical instruments can teach a person to understand the history of how musical instruments are made, from which era they were introduced, how to use them properly, leading to the improvement of how to use musical instruments to be in sync with today's times. In addition to this, the cultivation of noble values throughout the learning process of music appreciation can be seen in tandem with learning about the musical instruments (Li, 2017).

1.3 Problem Statements

Music education is often taken lightly by most people in China (Liu, 2016). Indeed, music appreciation education is very important in secondary schools in China (Li, 2018). This happens when admission to colleges and higher education centers is exam-oriented. So core subjects such as mathematics, Chinese, science and the like are given more focus (Liu, 2016). There are even some educators who underestimate music education. They take a prejudiced attitude towards music education saying that music education is





not important and is not the scope of the examination that should be considered for admission to college or higher education.

According to Li (2018), factors such as curriculum orientation and exam-oriented education make the teaching of music appreciation in high schools in China increasingly worrying. It is even worse when there are a few educators who have a negative attitude towards music education saying that music education will only affect students' academic performance (Li, 2017). Therefore, there are times when music appreciation teaching sessions will only be replaced by teaching language, mathematics, geography and other subjects. This not only restricts students' interest, but even worse will be a silent killer to the values that can be applied through music education (Yang, 2022).



This was also discussed by Zheng (2021) in his study stating that most secondary school teachers stated that music education did not have a great impact on students. This causes both parties, whether music teachers or teachers of other subjects, to seriously pay less attention to music education. Because of this, the evaluation of the positive effects students receive from learning music is neglected to the point that no specific evaluation in the teaching process is made (Li, 2017). This causes student interest to decline over time (Zhu, 2022). The absence of a scientific assessment of music learning has also affected the improvement of the quality of music learning in schools (Li, 2017). In fact, it also has a big negative impact on students' appreciation and appreciation of music. Students are not conducive to mastering music-related knowledge as a whole, resulting in students' appreciation and appreciation of music becoming narrower (Yang, 2022). Li (2018) further supports this by stating that not





only do students lose interest in learning music appreciation, but also involve educators who lose confidence in teaching music appreciation. He suggested that the problem during the teaching and learning process of music appreciation is very important to analyze and find a reasonable and feasible solution such as creating an effective and feasible module to improve the quality of teaching and learning (Li, 2018).

The teaching and learning system at school is still based on cultural subjects. At the end of the semester, music education teaching time will be reduced and replaced by culture student points (Li g, 2017). This not only hinders students' enthusiasm for music education, but the appreciation and appreciation of the music taught is also killed. This makes students lose motivation in learning music (Yang n, 2022).

Ma (2020) in his study shows that the music learning process in China at this time is only based on the knowledge of the teacher. In addition, the concept of one-way learning is often used during the learning process. The low communication factor between educators and students makes it more difficult for student-based learning (Lin, 2022). A conducive learning environment for learning music is also taken for granted. This causes students' motivation and interest in music education to decrease. This is especially difficult when it comes to teaching music appreciation. The values behind learning music cannot be shown properly. Teachers have a hard time getting students to appreciate, let alone appreciate, the music being taught. This leads to a low ability to appreciate music and the development of students' creativity (Yang, 2022).





Apart from that, music teaching still practices the concept of fulfilling the learning schedule only (Li, 2018). This is not only outdated, but also causes music education to be based solely on memorization concepts. Coupled with unclear teaching concepts. This causes students to become disinterested in learning let alone for them to appreciate and appreciate the music being taught. In addition, exposure to the use of musical instruments, especially traditional musical instruments, is also reduced along with the reduction of music teaching time (Li, 2018). This causes only some musical instruments to be taught in detail while others are only introduced in a standard manner.

Furthermore, each individual has a different character, personality, level of learning and acceptance, different levels of motivation, different abilities and has their own advantages and disadvantages (Zhou, 2021). These factors cause students to be less interested and confident in learning music. In addition, the background of a student also contributes to the level of appreciation the student has for music. For example, students who live and come from the countryside may appreciate traditional music more than students who live in the city. Students who have been exposed to music from a young age are more likely to understand and appreciate the music they are taught. A student's level of acceptance and appreciation for music will vary based on their background, level of exposure and personality.

The problems discussed above contribute to the decline in music appreciation learning among high school students. This happens because before students learn to appreciate music, they need to learn about music itself first. When they have understood and deepened the music, there will be an appreciation for the music. So, that's where the emphasis on music appreciation is needed. Therefore, the researcher chose to



develop a Music Appreciation Learning Activity Framework using Guzheng Musical Instruments to High School Students in China.

1.4 Research Objectives

In general, this study aims to build a Music Appreciation Learning Activity Framework Using Guzheng Musical Instruments to High School Students in China. In relation to that, in order to realize the purpose of this study, the researcher used a modified Design and Development Research (DDR) approach (Saedah Siraj, Muhammad Ridzuan Tony Abdullah & Muhamad Rozkee, 2020) which was adapted from the DDR approach by Richey & Klien in 2007. The approach used includes three phases which are Phase One:

Framework Requirements Analysis; Phase Two: Framework Design and Development; and Phase Three: Framework Usability Evaluation. Therefore, the objective is built based on the statement of the problem that has been raised in the previous sub-topic divided according to the following phases:

1.4.1 Objectives of the First Phase Study

Identifying the construction needs of a Music Appreciation Learning Activity Framework Using Guzheng Musical Instruments to High School Students in China

1.4.2 Objectives of the Second Phase Study

Designing and developing a Music Appreciation Learning Activity Framework Using Guzheng Musical Instruments to High School Students in China

1.4.3 Objectives of the Third Phase Study

Evaluating the Usability of a Music Appreciation Learning Activity Framework Using Guzheng Musical Instruments to High School Students in China

1.5 Research Questions

This research question is built to achieve the objectives that have been developed before.

The research questions are divided according to the phases as found in the research objectives as follows:



1.5.1 First Phase Study Questions

Is there a need in the development of a Music Appreciation Learning Activity Framework Using Guzheng Musical Instruments to High School Students in China?

- a. What are the content requirements of the Music Appreciation Learning Activity Framework Using Guzheng Musical Instruments to High School Students in China?
- b. Is there a need to develop a Music Appreciation Learning Activity Framework Using Guzheng Musical Instruments to High School Students in China?

1.5.2 Second Phase Study Questions



How is the design and development of the development of a Music Appreciation Learning Activity Framework Using Guzheng Musical Instruments to High School Students in China based on expert views?

- a. What content elements are needed in the development of a Music Appreciation Learning Activity Framework Using Guzheng Musical Instruments to High School Students in China based on expert views?
- b. How is the development design of the Music Appreciation Learning Activity Framework Using Guzheng Musical Instruments to High School Students in China based on expert views?





1.5.3 Third Phase Study Questions

What is the level of usability of the Music Appreciation Learning Framework Using Guzheng Musical Instruments to High School Students in China based on expert opinion?

- a. Is the Music Appreciation Learning Activity Framework Using Guzheng Musical Instruments to High School Students in China easy to learn based on experts' views?
- b. Is the Music Appreciation Learning Activity Framework Using Guzheng Musical Instruments to High School Students in China efficient to use based on expert opinion?
- c. Is the Music Appreciation Learning Activity Framework Using Guzheng Musical Instruments to High School Students in China easy to remember based on experts' views?
- d. Is the Music Appreciation Learning Activity Framework Using Guzheng Musical Instruments to High School Students in China error-prone based on experts' views?
- e. Is the Music Appreciation Learning Activity Framework Using Guzheng Musical Instruments to High School Students in China user-friendly based on experts' views?





1.6 Research Conceptual Framework

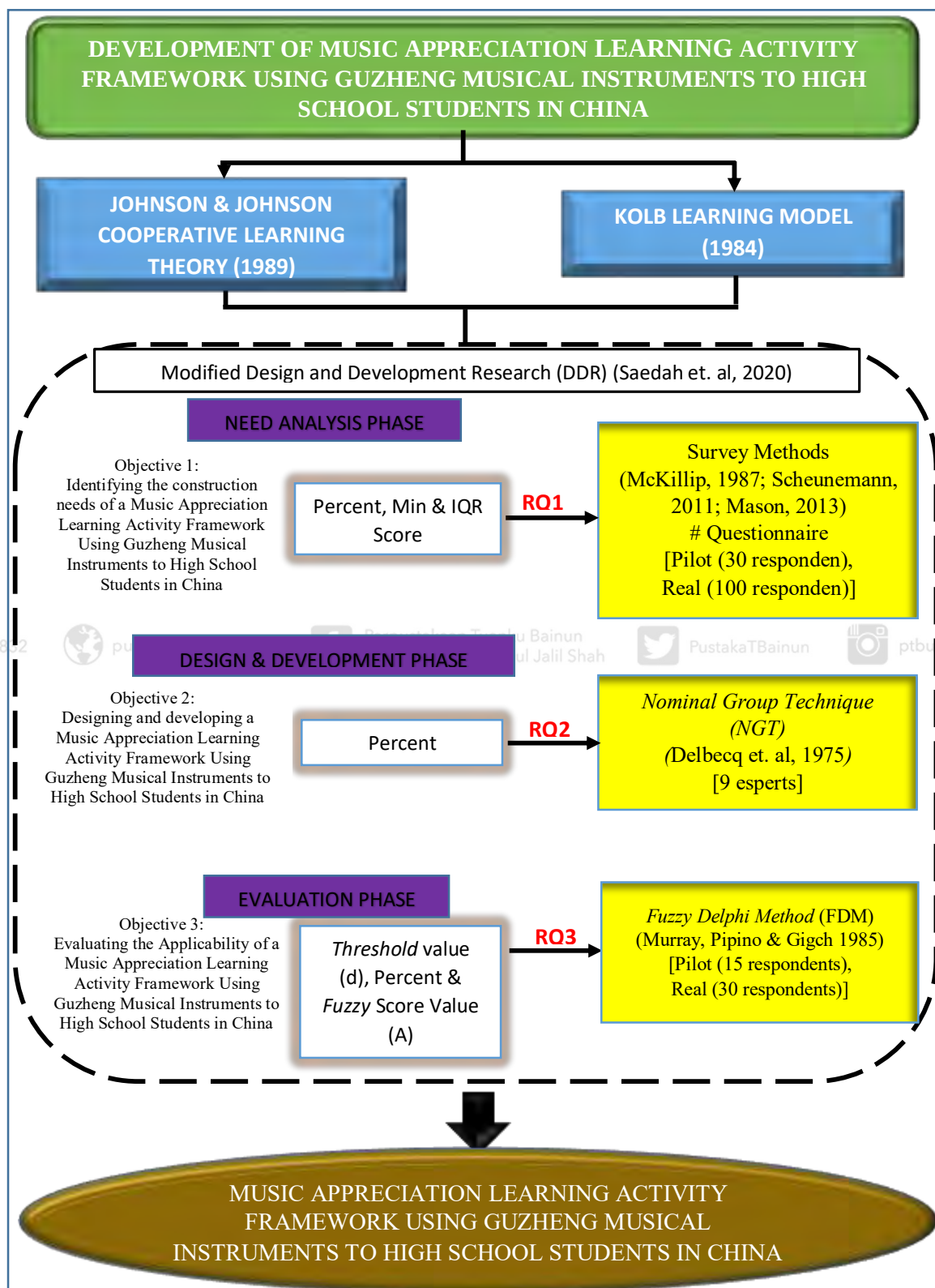
A conceptual framework is a diagram that summarizes the course of the study from the beginning until the study is completed. This framework contains the theory and model that underlies the study, the study methodology and expected output that will be produced. The methodology of this study will briefly explain the methods used, how to analyze the data and the number of respondents involved. The conceptual framework of this study is as shown in figure 1.1 below.

The development of this model is based on a theory and a model as a construction guide. The description of this model will be briefly explained in the sub topic of the theoretical framework of the study. This study uses a modified Design and Development Research (DDR) approach developed by Saedah et. al in 2020 from Design and Development Research (DDR) introduced by Richey, Klien and Nelson in 2004. This study covers three phases as shown in the figure to obtain the necessary data.



Figure 1.1

Research Conceptual Framework





The first phase is known as the analysis phase of the study. This phase uses a survey method (McKillip, 1987) which consists of a questionnaire method. For the questionnaire method, the study is divided into two, namely the pilot study and the actual study. A pilot study needs to be conducted using a questionnaire instrument that has been used to test the validity and reliability of the instrument. A total of 30 respondents consisting of music appreciation educators were randomly selected for pilot purposes. After completing the pilot study, the questionnaire continued to the actual test which involved 100 respondents consisting of music appreciation educators. The data obtained from the findings of the questionnaire was analyzed using the Statistical Package for Social Science (SPSS) software to obtain percentage values, mean scores and Interquartile Range (IQR) scores.



The second phase is known as the design and model development phase. This phase also involves the Nominal Group Technique (NGT). A total of 9 respondents consisting of experts in the chosen field will be involved in the use of this method. The data obtained was analyzed to obtain a percentage value.

The last phase in the development of this model is the evaluation phase where the framework that has been built is tested for its reliability to the music appreciation students who have been randomly selected. This framework is tested based on several criteria. The method used for this phase is the Fuzzy Delphi Method (FDM). The instrument used for this phase is a questionnaire that has been constructed appropriately for the purpose. The data collection process began with a pilot study involving a total of 15 respondents who were music appreciation students. Once the pilot process is complete, the actual study will take place. The questionnaire was administered to 30



respondents who were randomly selected music appreciation students. The data obtained was analyzed to obtain the Threshold value (d), percentage and Fuzzy score value (A).

A more detailed description of the research methodology involved in this study can be seen in the research methodology chapter (chapter 3).

1.7 Research Theoretical Framework

The theoretical framework of the study was built to explain more simply the theory and model used to base the study that will be developed. A study on the construction of a music appreciation learning activity framework using Guzheng musical instruments for high school students in China is based on a theory related to music appreciation and a model related to learning. The theory of music appreciation that has been chosen as the basis for the construction of this study is the Cooperative Learning Theory. While the learning model used as the basis for this study is the Kolb Learning Model.

Cooperative Learning Theory was introduced by Johnson and Johnson in 1989. Cooperative learning is the foundation on which many of the active learning procedures are based. Cooperative learning is the instructional use of small groups so that students work together to maximize their own and each other's learning. Most of the active learning procedures, such as problem-based learning, team-learning, collaborative learning, and PALS, require that students work cooperatively in small groups to achieve joint learning goals. Cooperative learning is based on two theories: Structure-Process-



Outcome theory and Social Interdependence theory. Four types of cooperative learning have been derived: formal cooperative learning, informal cooperative learning, cooperative base groups, and constructive controversy. There is considerable research confirming the effectiveness of cooperative learning. To be cooperative, however, five basic elements must be structured into the situation: positive interdependence, individual accountability, promotive interaction, social skills, and group processing. Johnson, Johnson, and Smith (1991) define cooperative learning as the instructional use of small groups so that students work together to maximize their own and each other's learning. Based on their research, they have proposed five essential elements that are necessary to construct effective cooperative learning.

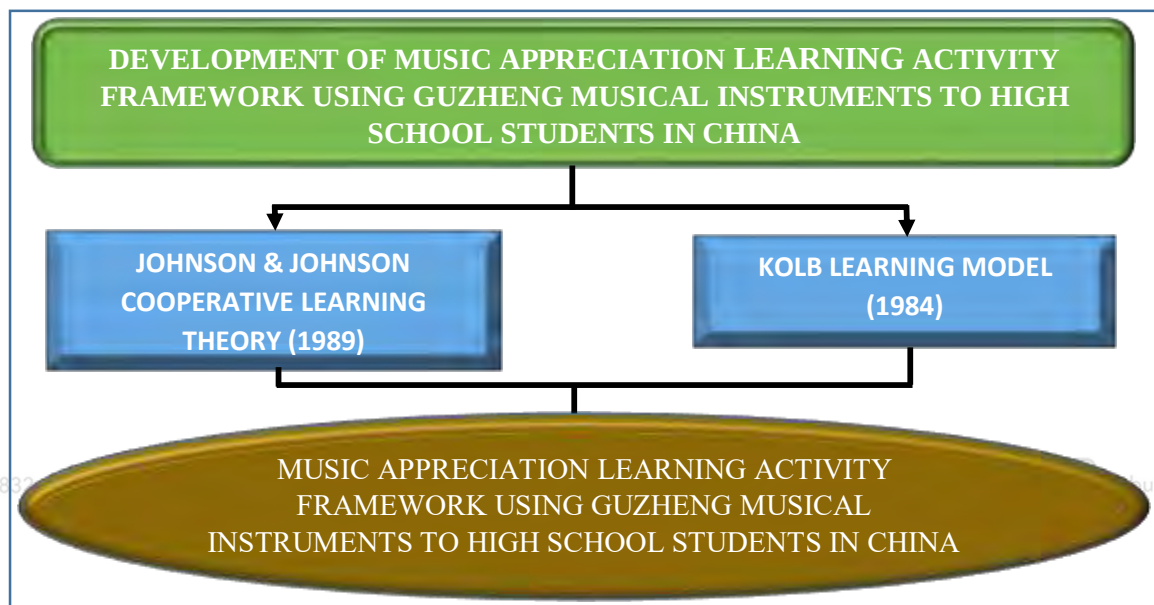
David Kolb's learning model was introduced by him in 1984. Kolb's model consists of two levels. The first level consists of four stages of the learning cycle and the second level is four separate learning styles. Most of Kolb's learning theories take into account aspects of the individual's internal cognitive processes. Kolb explained that learning involves the acquisition of abstract concepts that can be flexibly applied based on specific situations. According to Kolb's theory, the impetus for the development of a new concept is based on new experiences. Learning is a process, while knowledge is formed through the transformation of experience (Kolb, 1984). This model was chosen to base this study on music appreciation educators need to train music appreciation students who learn music appreciation. Therefore, continuous guidance and learning needs to be given to these individuals.



A more in-depth description of all the theories and models mentioned can be found in the literature review chapter (chapter 2). Figure 1.2 below briefly shows the theory and model used.

Figure 1.2

Research Theoretical Framework



1.8 Operational Definitions

1.8.1 Music Appreciation

Music appreciation is designed to teach students how to understand and describe the contexts and creative processes involved in music composition. Music appreciation classes also typically include information about the composers, the instruments and ensembles, and the different styles of music from an era (Mueller et al., 2023). In the

context of this study, an activity framework with the help of Guzheng musical instruments was built to help improve the appreciation of music by the target group.

1.8.2 Learning Activity

Beetham (2007) describes that a learning activity can helpfully be defined as a specific interaction of learners with others using specific tools and resources, orientated towards specific outcomes. In the context of this study, learning activities are based on previous studies and expert views to help in appreciating music for the target group.

1.8.3 Guzheng Musical Instruments

Li et al. (2022) stated that the Guzheng is one of the traditional Chinese musical instruments that can be played with various techniques. While Cheun (2011) stated that the Guzheng is considered to be one of the oldest musical instruments in China. In the context of this study, the Guzheng musical instrument is used as a medium in learning music appreciation to the target group.



1.8.4 High School Students

Piaget (1971) stated that students in this group are at the operational stage where they have been able to build new knowledge in addition to linking their existing knowledge and experience and have more abstract, idealistic and logical thinking. At the age of 14 to 17 years is a defining time because they already have a level of thinking and creativity skills that are critical, ideal and there is an awareness of relationships in community groups (Lowenfeld, 2015). This is because they can make realistic judgments and are able to express themselves, their feelings and emotions (Siti Zurina, 2023). In the context of this study, high school students were selected as respondents because this group can already evaluate the music being taught and associate it with the value of appreciation behind the learning.



1.9 Research Limitation

This study only focuses on the Development of a Music Appreciation Learning Activity Framework using Guzheng Musical Instruments to High School Students in China. As the title is chosen, some limitations have been set as boundaries to this study. This study only developed a framework that contains the elements of activities that have been listed for learning music appreciation. These activities were selected through a review of past studies and then presented to experts who have been selected to discuss and evaluate activities that can be used as elements in this framework. The selection of this activity or element needs to be linked to the musical instrument used in this study, the Guzheng. This is because each musical instrument has a different role in students'





appreciation of music. Guzheng is a traditional musical instrument in China that is still used today, especially when it comes to honoring their country. In addition, the selection of respondents only consisted of high school students in China. These people are chosen because they already know how to understand and appreciate something like music. They can already relate the purpose of learning music with the value of appreciation behind the music learning.

1.10 Research Importances

The development of this study lists some of the interests that can be produced when this study ends. As stated in the music teaching curriculum in China, appreciation for music is emphasized (General High School Music Curriculum Standards, 2020). This is because China is a country that is rich in their customs and culture which is well known until now. However, the appreciation of customs and culture is decreasing among the younger generation now. Appreciation for music is not only reduced for the music of the current era, but it increases when it comes to traditional music. Therefore, with the existence of an activity framework for learning music, this can help educators to teach music appreciation to the target group. This can also simultaneously examine and improve the music education curriculum in China, especially in the aspect of existing music appreciation learning activities.





In addition, with the addition of the use of Guzheng musical instrument, which is one of the traditional musical instruments in China, can further increase the process of learning music appreciation to the target group. This is because too few young people now in China know how to use traditional musical instruments like this. With the learning of music appreciation by using musical instruments like this can not only increase the skill and number of skilled people using musical instruments alone, but can also see the connection between the use of musical instruments with regard to the noble values found in their use.

The selection of the target group, which is high school students, also plays an important role for this study. As stated by Piaget (1971), this group is an operational group where they can build their own knowledge and can relate existing knowledge and experience. In addition, they can already evaluate the values found in a lesson. This group is the link of previous generations. If this group is not educated and explained correctly, especially in relation to the appreciation of this music, then traditional music in China will eventually die out.

The development of this framework is important to help students implement the learning process in stages and in sequence. Students can use this framework as a guide to their learning because this framework will list the activities that are only related to learning music appreciation in sequence. However, it can still be improved if necessary and it can also be used using other traditional musical instruments.



1.11 Conclusion

This chapter has briefly explained the basics of developing a Music Appreciation Learning Activity Framework using Guzheng Musical Instruments to High School Students in China. The description includes the introduction of the chapter, the background of the study, the problem of the study, the purpose of the study, the objective of the study, the research question, the conceptual framework of the study, the theoretical framework of the study, the limitations of the study and the importance of the study. The next chapter will discuss in more detail related to previous studies related to the developed study. In addition, the discussion about the theory and model that underlies the study is also detailed in the chapter.