

# 비형식적 학습 관점에 기반한 초등학교 음악 수업 모델 개발

## Design of Music Classroom Teaching Model in Primary School based on Informal Learning Perspective

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**Abstract** This study explores the informally taught music learning practices of primary school students and identifies the potential applications of this approach in music education. In order to accomplish this objective, the case studies design was employed, which involved the collection of data from a sample of primary school students who engage in informal music learning. The study reveals the potential benefits of informally taught music learning in primary school music education, such as increased engagement, creativity, and self-expression. Furthermore, the research provides theoretical and practical support for designing innovative teaching models that cater to the needs of students. The findings of this study have the potential to contribute to the development of music education that is more engaging, creative, and effective. In addition, It has the potential to promote reform and development in primary school music education, and to help shape the future of music education.

**Key words:** informal music learning, music teaching model, children's music learning behavior, qualitative case study, classroom teaching strategies

**초록** 본 연구는 초등학교생의 비형식적 음악 학습의 실재를 탐구하고, 음악 교육에서 이러한 접근의 잠재된 적용을 확인하고자 한다. 이 목적을 달성하기 위해 사례 연구가 사용되었으며, 비형식적 음악학습의 초등학교생들을 표본으로 삼았다. 이 연구는 초등학교 음악 교육에서 비형식적으로 가르치는 음악 학습의 참여, 창의성, 자기표현의 향상과 같은 잠재적인 이점을 밝히고, 학생들의 필요에 적합한 혁신적인 교육 모델을 설계하기 위한 이론적이고 실제적인 지원을 제공한다. 이러한 결과는 창의적이고, 효과적인 음악교육의 발전에 기여할 수 있을 것이다. 또한 초등학교 음악의 개혁과 발전을 촉진할 수 있는 잠재력을 가지고, 교육과 음악 교육의 미래를 형성하는 데 도움이 될 것이다.

**주제어:** 비공식 음악 학습, 음악 교육 모델, 어린이 음악 학습 행동, 질적 사례 연구, 교실 교육 방법

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Received: 31 August 2023, Reviewed (Revised): 1 October (6 October) 2023, Accepted: 17 October 2023

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## I . Introduction

In one research, Papazachariou-Christoforou (2023) has found that in recent years, there has been growing attention to the potential of informal music learning as a means of developing teaching models that better meet the needs of students. Children's informal music-making has been studied in a variety of contexts outside of school, but few researchers have examined this type of learning in elementary music classes (Derges, 2022). Informal music learning refers to the learning of music in a non-structured, self-directed, and often informal manner. This approach has been popularized by educators and researchers as a way to enhance the learning experience of students and promote a more creative and engaging approach to music education.

The objective of this study is to investigate the ways in which primary school students engage in informal music learning and identify potential applications of this approach in primary school music education (Kastner, 2020). Using a case study, the research examines the experiences and perspectives of several primary school students who engage in informal music learning (Hess, 2020). The study aims to reveal the potential benefits of informal music learning in primary school music education and provide theoretical and practical support for designing innovative teaching strategies.

The findings of this study will contribute to the development of music education that better meets the needs of students and promotes reform and development in primary school music education (Jaffurs, 2004). The insights gained from this research will be useful for educators, policymakers, and researchers who are interested in the potential of informal music learning as a means of promoting music education that is engaging, creative, and effective (wright, 2013). However, there are some limitations to the research in this paper. We only investigated the informal music learning methods of a small number of students, which did not cover all students and contexts. Future research could expand the sample size and scope, further exploring the application of informal music learning in different groups (Evans et al., 2015).

## II . Method

This study adopts qualitative case study methods, including in-depth case studies, semi-structured interviews, participant observation, and descriptive methods (Mackellar, 2013). It selects

students from two primary schools as the research subjects to investigate their informal music learning approaches and behaviors. To triangulate the results of this study, we collected a variety of data, including in-depth case study diaries and observations, interview transcripts, and participant narratives (Craig et al., 2021).

The process adopted the method of purposive sampling (Suri, 2011) and selected four families who are music enthusiasts. The research subjects engaged in long-term extracurricular independent music learning activities, and their parents were interviewed simultaneously. Among them, we selected the case of student J for an in-depth observation (Still & Bobis, 2005). During the research period, the author lived with the research subjects to facilitate objective observation and recording. The author conducted a two-week observational study and completed a total of 8 observations. Each observation is recorded in a field note (Mulhall, 2003). All participants were anonymized in accordance with academic standards. Since all the participants are minors, their conversations and records are included in this article with the consent of their guardians.

We seamlessly blend the roles of educator, investigator, and observer (Benham, 2004). One researcher has a personal connection with our case study subject, J, which has resulted in a deep familiarity between them. This researcher also taught music to three additional study participants. We are confident in the subjects' genuine behaviors and candid expressions. To maintain research integrity and reflexivity, we maintained an unintrusive stance, allowing occurrences to naturally evolve (Sevigny, 1981). Themes did not undergo imposition, but rather emerged organically through continuous contemplation of the data within the research setting. Our meticulous and thoughtful documentation practices have significantly contributed to the efficiency of our research process, fostering an authentic research environment and improving the reliability of our data.

### III. Concept of Informal Learning

"Informal learning" is a derived concept from "informal education" proposed by UNESCO in the late 1940s. According to Chinese scholar Cheng (2022), informal learning refers to a form of learning that occurs outside of formal school education or continuing education, taking place in informal learning time and settings such as daily life, work, and social interactions, where individuals acquire new knowledge.

Based on the above concepts, informal music learning refers to a situation where individuals

learn music based on personal interests and motivations, without a structured curriculum, formal assessment, or formal teachers. It involves learning through practice, experience, and sensation. This type of learning is not limited to the classroom but also includes rich musical activities and experiences that take place in community, family, and cultural activities (Cunha & Lorenzino, 2012). Such informal learning environments help individuals acquire musical skills, knowledge, understanding, and experiences.

#### **IV. The Relationship between Formal Learning and Informal Learning**

The informal learning perspective in this article does not overlook the role of teachers in the classroom. Based on this foundation, it aims to clarify the relationship between formal and informal learning in the field of education. Education is a combination of formal and informal learning. The formal aspect lies in the organization and leadership provided by teachers, while the informal aspect involves student-initiated learning (Folkestad, 2006). Without denying the teacher's authority, informal learning in music purposes that learners' knowledge and voices are manifested and represented in the educational context (Green, 2002). The envisioned model design that integrates formal and informal learning bears many similarities to daily life outside of school and extracurricular learning. People often perceive them as opposing forces. However, formal learning and informal learning are inseparable. Formal learning plays a crucial role in the education system, characterized by its normativity, sequence, and certification. It provides students with relatively stable teaching resources and guidance, helping them establish a solid foundation in specific domains of study. However, formal learning often neglects individual differences and diverse individual needs, thus failing to effectively stimulate students' interest and motivation for learning, which in turn affects learning outcomes. Therefore, formal learning cannot rely solely on institutional curricula and educational resources to address all issues.

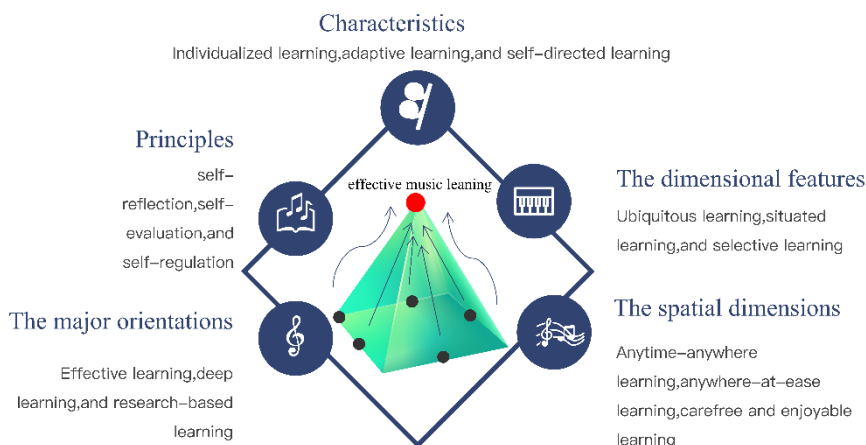
In contrast, informal learning is a more autonomous, flexible, and freedom-oriented learning approach. It better caters to individual needs and interests, allowing students to engage in learning within a more natural and enjoyable environment. For the informal experience to be known and valued there will need to be a process of 'excavation' through reflexive practice (Finney & Philpott, 2010). Informal learning emphasizes flexibility, personalization, and practicality, making learning

more vivid and interesting, thus effectively stimulating student's interest and motivation for learning. This approach contributes to the cultivation of students' creativity, problem-solving abilities, and self-directed learning skills, which are not easily developed in formal learning settings.

Hence, Schugurensky (2000) believes that formal learning and informal learning complement each other. They can supplement and promote each other, combining their strengths to enable students to achieve comprehensive development of knowledge and skills. Formal learning provides learning certification and standardized knowledge and skills, while informal learning demonstrates the value and practical application of learning, enabling students to translate their acquired knowledge and skills into tangible outcomes and real-world value.

## V. Research Process and Analysis

Music education should be oriented towards human development, emphasizing that the advancement and cultivation of students' growth is integral to the trajectory of future pedagogy. Hence, informal music learning methodologies emerge as potential enhancers to traditional classroom music teaching paradigms. It is imperative to delineate the specific contours of students' experiences in informal learning settings, centering on their behavioral dynamics (Hammad et al., 2022). The spatial attributes of this form of learning are characterized by flexibility in time, location, and informal engagements. Contrastingly, the positive orientations toward informal



[Figure 1] Personal information of the respondents

learning can be surmised as effective engagement, profound immersion, and investigative exploration (Goode et al., 2022). The foundational principles governing this learning sphere encompass self-reflection, self-assessment, and self-regulation. Grounded in this nuanced understanding of informal learning behaviors, the researcher embarked on a comprehensive categorization and procedural elucidation of the informal music learning behaviors exhibited by the study participants.

## 1. In-depth observation process and analysis of individual cases

In-depth observation of specific music learning phenomena in Little J involves close and systematic observation and recording of the behaviors, interactions, and activities of a specific individual or case. In this study, researchers observed individuals participating in informal music learning processes. These observations may focus on specific details, such as their behaviors, reactions, and interactions during the learning process. This means collecting large amounts of data on a case chosen to represent the phenomenon. The data collection methods used include the following.

- (a) Observation and recording: Conduct on-site observations of Little J for two consecutive weeks, and record in detail his behavior, reactions, and interactions during music learning (Váradi, 2022).
- (b) Document analysis: The researcher encouraged J to record his daily self-study of music and conducted an in-depth analysis of J's learning diary to explore his behavioral changes during the music learning process (Arndt & Rose, 2023).

This table is a study of a specific music learning phenomenon in J's natural situation, using a subject-object perspective for data analysis. On the one hand, the music learning phenomenon is described from the perspective of the participants to ensure the authenticity of the description, while retaining the researcher's own analysis and opinions. The researcher, on the other hand, retains his or her role as the investigator, conducts objective analysis, and codes the collected data (Mohajan & Mohajan, 2022).

&lt;Table 1&gt; Personal case study observation

Date	J's music learning diary & emic perspective observation	Etic perspective analysis	Coding
2023.02.10	Diary: "I like the song "The Lonely Warrior" so much! Because it sounds so cool and Eason Chan sings it so beautifully."	Children will first choose a piece of music they like. It may be because the song has a beautiful melody, interesting lyrics, or the singer's singing style attracts them.	Choose your favorite song
2023.02.10	Description: J searched for the audio of the song through the online music platform QQ music and the video sharing platform for related singing videos of the song.	Once a song has been chosen, the child will begin to gather the resources needed to learn the music, especially from the Internet.	Gather resources
2023.02.10	Description: J showed strong interest and enthusiasm, and she was very devoted to learning this song. By listening to the song multiple times, she tried to imitate the way the singer sang. She started with the climax of the song, seeming to think it was the focus and highlight of the song...	Children will listen to the song multiple times, engage in non-professional "picking" behavior to become familiar with the melody, rhythm and lyrics, and they will try to imitate the singer's singing style.	Listen and imitate
2023.02.17	Description: J listened intently to her new favorite song, and then copied the lyrics word for word into her notebook.	In order to further master the songs, children will learn music in other ways	Learn lyrics
2023.02.17	Description: ...Practice singing this song repeatedly, and sing the same section multiple times...	This behavior aligns with memory psychology principles. Given children's limited working memory and the distinct memory points in music, they tend to use a segmented learning strategy. This involves breaking music into sections for repeated practice, aiding memory and enhancing retention efficiency. Children often focus more on emotionally resonant musical parts, repeatedly practicing them to forge deeper emotional ties and strengthen musical memories.	Practice singing
2023.02.14	Description: J used the karaoke software to play the accompaniment and record the song. He even learned the piano melody of this song from the Internet and tried to play it on the electronic keyboard at home.	The act of practicing accompaniment promotes children's self-evaluation and reflection skills. They will naturally listen to the coordination between their own performance and the accompaniment, and evaluate whether their performance meets the requirements of the musical work.	Practice accompaniment
2023.02.14	Description: I noticed that after listening to his own audio recording, J would focus on practicing the areas where he sang inaccurately, especially the lyrics and sung strings...	When children have a certain degree of mastery of songs, they are usually able to develop the most basic ability to correct errors in songs. This error correction ability is mainly manifested in identifying and correcting technical errors in musical performances.	Correct errors

<Table 1> Continued

Date	J's music learning diary & emic perspective observation	Etic perspective analysis	Coding
2023.02.17	Diary: I was able to sing the whole song today, and I think my pitch is pretty good...	After mastering a song, children tend to self-evaluate, though often at a basic level. This self-assessment reflects their understanding of their musical performance, focusing primarily on technical accuracy and quality due to their cognitive and musical knowledge limitations. Such behavior is vital in children's music learning, enhancing their musical comprehension, motivating them, and laying a foundation for advanced learning.	Self assessment
2023.02.17	Description: J expressed his excitement for the song with a happy expression and lively movements. She told the researcher, "I heard all the classmates in our class singing the song "The Lonely Warrior", so that I couldn't sing it after school and I didn't have a common language with them. This song is very cheerful, and we feel like it when we sing it together. Until everyone is in the same happy mood."	The music works preferred by children often have emotional and rhythmic qualities that are consistent with the developmental characteristics of their age groups, thus creating a resonance effect. This resonance effect makes music a medium for emotional expression and emotional release, helping children express and vent their inner emotional experiences through music.	Expression of emotion integrate into the group
2023.02.18	Description: J happily took the initiative to share the song she learned with the researcher, her face filled with excitement and pride. She holds a tiny toy microphone as if she were a real musician preparing to take the stage.	Once children are satisfied with their musical performance, they may take action to present their musical performance to family members, friends, or participants in school social events. This act of self-performance can be viewed as a social act of expression, a way to share personal musicianship and emotional expression through musical performance, establish emotional connections with others, and participate in social interactions.	Share and perform

This table (the content of the table does not change the meaning of the content due to the difference between English and Chinese) adopts the subject-object perspective for data analysis (Ide & Beddoe, 2023). On the one hand, the music learning phenomenon is described from the perspective of the participants to ensure the authenticity of the description, while retaining the researcher's own analysis and opinions. The researcher, on the other hand, retains his or her role as the investigator, conducts objective analysis, and codes the collected data. In this study, Xiao J showed different emotions and behaviors from those in the formal classroom. In the process of social learning, self-directed learning, imitation exercises, and sharing results in the informal environment, she showed more than in the formal classroom. Enthusiasm and involvement. Its behavior is similar to Green (2002) (a)music that students like, choose and identify with; (b)Learning



by listening to and copying recordings (aural learning); (c) Learning in friendship groups; (d) Personal, often haphazard learning, without structured guidance; (e) Integration of performing, listening, improvising and composing, with one or more of these principles present in all stages.

2. Interview process and result analysis of research subjects

During the semi-structured interviews, focused and conversational exchanges were conducted with the interviewees (Ruslin et al., 2022). The interview outline includes the following topics: music learning motivation, music learning methods or tools, favorite music style or singer, informal music learning experience, and reflections.

<Table 2> Personal information of the respondents

Code name	Gender	Age
Z	Boy	7
L	Boy	8
M	Girl	8
J	Girl	9

1) Informal music learning (Interest-driven)

In this study, the author defined the learning motivation of the research subjects in the informal music learning environment as interest-driven and defined the possible motivations under different interests, systematically summarizing the music behaviors of the research subjects in the informal music environment (Out et al., 2013). The initial motivation for students to engage in informal music learning behavior is usually based on their own interests and hobbies. They spontaneously choose to learn music, such as imitating the singing styles, methods, and content of their favorite singers, humming impressive songs or background music from animated films, and singing widely circulated songs or music on short video platforms. According to the statement of M, it is fully proved that defining informal music learning within the scope of interest-driven is accurate.

"I like singing! Because my idols are Black Pink, I can sing some of their songs and even dance to them!"[Interview with M, 20230211]"I listen to music every day. It helps me release the stress of studying all day. I hum along with the rhythm of the songs, and it's a lot of fun!" [Interview with Z, 20230211]

From the interviews of these two individuals, it can be concluded that the idol effect and music self-interest in informal environments are the basic motivations for students to engage in informal music learning.

### (1) Self-directed Learning

Based on their interests, the research subjects usually take a series of actions to learn music. The most intuitive way is to listen, imitate, sing along, and practice singing alone. In the interview cases, the following samples were selected for analysis, and it was found that self-directed learning is the first stage of action in informal music learning after the establishment of learning motivation.

"After hearing a favorite song, I want to listen to it repeatedly and hope to be able to sing it. I practice singing it word by word and then record myself singing the song to see how well I sing!". [Interview with L, 20230211]

Based on the subsequent observations of self-directed learning by the author's team, it was found that L tended to choose songs for self-directed learning in informal learning environments during class performances and community singing performances. Moreover, compared to his singing performance in formal classrooms, his performance in self-directed learning in informal environments demonstrated more solid singing skills and rich emotional expression.

### (2) Social learning

Based on the observation and analysis of subconscious communication at the level of social interaction (Váradi, 2022), students engage in mutual influence on their music literacy and music resource accumulation through activities such as gaming, communication, cooperation, and interaction with their friends during their leisure time. This type of learning usually takes place in a social environment. For example, while observing their friends during interactive activities, students may unconsciously imitate their singing skills and use them as a standard to assess their own pitch and musical sense. They may also expand their repertoire and embrace a more diverse range of music styles by resonating with the emotions evoked by the songs and musical styles hummed by their friends.

"On the weekend, my child was playing games with the kids in the community." During a

break, one of his friends started singing a Mongolian song called "Chirgilchin," which is quite popular on short video platforms. He was deeply fascinated by it, and even though he had never been exposed to Mongolian songs before, he managed to hum the song a few days later." [Interview with Parent of Z, 20230213]

### (3) Experiential learning

Experiential learning, refers to the knowledge, skills, and experiences accumulated by children through their previous lives and learning (Pogonowski, 2023). This experience can be categorized into direct and indirect learning experiences. Direct learning experiences occur when students consciously seek to understand something based on their interests, while indirect learning experiences occur when students develop an interest in objective events without actively seeking them out. Through long-term experiences and the influence of accumulated experiences, students enhance their skills, thinking, and multidimensional abilities, which also extend to their musical abilities, forming a profound artistic foundation.

"...J played the xylophone for the first time and played the song 'Mary Had a Little Lamb'". [Observation Diary by J, 20230221]

### (4) Media learning

In informal environments, students often encounter music through various media, such as video tutorials, applications, and online communities (Gil & Sylla, 2022). It is widely acknowledged that background music in video vlog spreads quickly, leaves a deep impression, and is easy to learn. Under this influence, the observed individuals can fluently express their feelings and provide examples.

"I saw someone on Douyin (Chinese version of TikTok) who made a composition using a music software called Kule. I wanted to do it too, so I learned how to produce music through video tutorials on Douyin." [Interview with L, 20230218]

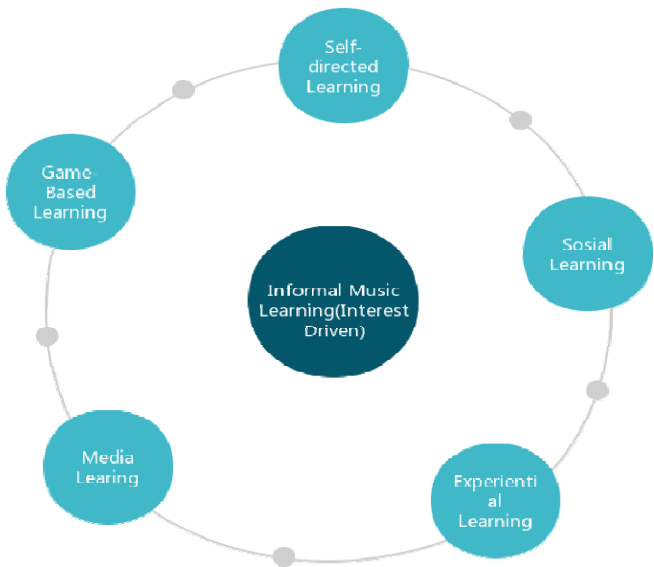
### (5) Game-Based Learning

The research subjects enhance their musical sensibility through game-based training, stimulating student interest and increasing music experience through kinesthetic interaction, thereby improving students' musical perception (Lomos et al., 2023). Games can be combined with multimedia

interaction or conducted as group interactive activities led by teachers, enriching the forms of musical interaction. The observed subjects demonstrate strong interest and active participation in game-based learning, leading to noticeable improvements in their musical abilities as observed in subsequent assessments.

"Today, J played a music rhythm game where players need to tap, slide, or hold according to the rhythm of the music. There are different styles of music to choose from, and players unlock new music content by completing challenges and achieving high scores. I also tried playing it and found that it exercises rhythm sense and finger dexterity." [Observation Diary by J, 20230221]

Based on my observations, the research subjects frequently engage with several music-related games that hold great appeal to them. These games feature diverse musical content and are generally characterized by rhythm and dynamic contrasts. Therefore, the appropriate combination of music and game content can effectively enhance students' musical perception.



[Figure 2] Five informal music leaning approach

## **VI. Design of Primary School Music Classroom Teaching Model based on Informal Learning Perspective**

### **1. Teaching method design**

Based on the previous chapter research results, this chapter introduces the specific teaching model. First, the rules of informal music learning are examined to identify methods that are suitable for formal classroom environments are summarized, and effective methods and successful cases are then extracted to guide teaching design and optimize teaching effects (Mariguddi, 2022). Secondly, utilize informal learning as an effective supplement and expansion of formal learning. The design of this teaching model changes from teachers' subjective behavior to students' voluntary behavior. Teachers should be fully aware of students' interests and emotions, adjust music teaching content and methods, and guide students to voluntarily learn music in depth. Therefore, teachers need to provide students with independent exploration and learning of music knowledge and skills in a free and open environment (Narita, 2017), encourage students to interact and practice music in the classroom, and offer targeted music guidance based on students' interests and strengths. The author has designed the following teaching model.

#### **1) Application of informal environmental music learning methods in a formal music teaching environment**

Through observation, the behavior of the research subjects in informal contexts can be identified as three steps: arousing interest, singing along and imitating, and singing independently. These three processes can be implemented in various ways for classroom instruction, but the learning outcomes are all commendable. Students are able to learn songs spontaneously, comprehend music knowledge and skills, and demonstrate their understanding of music. Arousing interest is a prerequisite for achieving results. Arousing interest requires teachers to design teaching from the perspective of students, rather than from the perspective of teachers (Barrett, 2006). After summarizing the three steps in an informal context, the author's team applied them in classroom music teaching in two primary schools and achieved good results, and through practice put forward the following summary for reference.

<Table 3> Teaching method

Types	Item	Method	Advantage	Effect
Input+output	A	Students rephrase and sing along with provided accompaniment from the textbook.	1. Capturing students' interest 2. rapid mastery of music skills.	Enhancing musical perception through the integration of input-output and promoting student autonomy.
Input	B	The creation of captivating videos employing widely-used editing techniques synchronized with textbook songs.	Receive musical knowledge in a subconscious state.	Stimulate interest and improve music imitation skills swiftly.
Input	C	AI-generated anime idol singing videos of textbook songs.	Arouse interest on a subconscious level.	Encouraging student autonomy in role selection boosts enthusiasm for learning.
Input+output	D	The incorporation of actions in sync with rhythmic patterns and the application of musical groove	1. Capturing student's interest 2. Experience the rich diversity of musical expression.	The utilization of textbook song demonstrations is enhanced in terms of effectiveness.
Input	E	Emphasizing the teacher's charisma: positive image, proficient singing abilities, and captivating vocal performance.	Capturing students' interest	Students eagerly anticipate and are highly engaged in music classes with the teacher.
Input	F	Design collective activities like closing eyes and deep breathing. Then play textbook songs during this period. This aids students in absorbing music content in a relaxed state.	Receive musical knowledge in a subconscious state.	Increase opportunities for cooperation and enhance capacity for cooperation.
Input	G	Diversify textbook songs by incorporating richer accompaniments, additional parts, and diverse melody styles to provide a more comprehensive musical experience.	Promote overall musical perception	Exploring the Multicultural Aspects of Music
Input	H	Utilizes specific musical phrases as shared symbols, such as greetings, which serve as "social currency" for fostering emotional agreement within the school.	Arouse interest on a subconscious level.	This strategy promotes emotional agreement among students in the school.
Input+output	I	Designing the learning process as a series of game levels includes contextualized design, gamification design, task orientation, and diversified evaluation.	1. Increase interactivity in music 2. Capturing student's interest 3. Promote overall musical perception	Students gradually improve their learning levels by completing tasks and solving problems.

## 2) Informal music learning behaviors effectively enrich classroom music teaching content

Informal music learning behavior can guide learners to accept teaching content more easily and efficiently, which is essentially different from formal classroom. Both have the same goal, which is to let students learn music knowledge and skills. However, the content of the songs they teach is the same, but the teaching methods and student experiences are completely different (Scibner & Cole, 1973). In comparison, informal music learning can attract students' interest more. Therefore, we need to identify the essence and definition of the two, use the interest of informal music to enrich the content of classroom music teaching, and make the teaching process richer (Zhu et al., 2016). Observing the music learning behavior of the study subjects in informal settings was intended to make the class more engaging and encourage greater student participation. This section will elaborate on the specific teaching content in points.

### (1) Teaching methods for song knowledge and skills

In the classroom environment, students have limited perception of rhythm, pitch, timbre, and singing skills. On the basis of the music textbook content in the formal classroom, informal teaching methods can enhance interactivity, enable students to skillfully apply the textbook music knowledge and skills, and help students transform the knowledge learned in the classroom into their own skills, thereby achieving Theory-Practice Process (de Bruin, 2023). Under this behavioral model, music learning is more specific and diverse, which can effectively broaden students' music knowledge and musical vision, and improve their music skills and singing standards. From a practical level, it is necessary to have a deep understanding of students' psychology to formulate plans. For example, after teaching the textbook content, the students are divided into different groups. According to the cultural background and music skills reflected in the textbook music, the teacher plays animated plots of the same cultural context and provides a variety of musical instruments to guide the students freely. Group, utilize the music skills you have just acquired to compose the score for the video content, and finally let the participating students to vote for the group with the highest score.

### (2) Supplement the emotional level of music

The study of music styles should be diverse. In addition to concrete skills and knowledge, musicality, culture, imagery, and spiritual aspects are important factors in cultivating students'

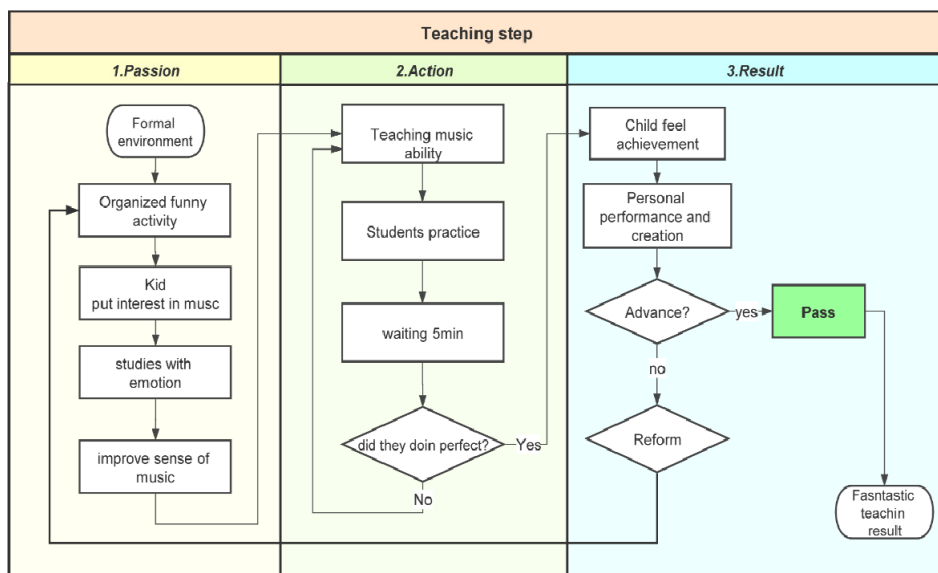
musical perception (Shahrizada, 2022). We should not only pay attention to the music in books, but also pay attention to cultivating the musical perception of different ethnic groups, cultures, and styles. Therefore, we can choose songs outside of textbooks as a tool to expand students' music perception. For example, contemporary pop music, ethnic music and other styles of music are added to allow students to feel, experience and compare music in a diverse music environment (Guan & Matsunobu, 2022). However, it should be noted that teachers need to select repertoire with teaching value and avoid selecting "sloppy songs". In a specific class, the author conducted an analysis on "Chinese Style in Popular Music" for the students. I chose Jay Chou's "Blue and White Porcelain" and Phoenix Legend's "Moonlight over the Lotus Pond" and utilized the lyrics of "Blue and White Porcelain" to craft literary rhetoric. Analysis allows students to immerse themselves in the song; analyzes the bamboo flute, guzheng, and other distinctive instruments at the beginning of "Moonlight over the Lotus Pond", as well as different composition techniques with unique styles, aiding students in comprehending the traditional Chinese pentatonic mode. On the other hand, in order to cultivate students' musical imagination, we need to make changes to the surrounding environment. For example, when teaching music related to nature, the classroom can be decorated with elements close to nature. Vines, elf dolls, and flowers can be arranged throughout the classroom. Teachers can also wear brighter clothes to create a forest-like atmosphere, and the speakers can play nature-inspired music. Pure music guides students in constructing their own imagination. When practicing the skill of imitating the calls of birds, prepare a birdcage with a magpie in it beforehand. This allows students to listen to the imitation of the birds' calls and learn the singing skills. Under the teacher's guidance in creating an engaging learning environment, students will be drawn to the classroom and fully immerse themselves in the music content.

## 2. Teaching mode

### 1) Teaching step

Based on previous research, we have summarized the teaching steps and models associated with the informal music learning approach. The teaching steps are based on the teaching methods used in the first half, and the teaching model is designed based on these steps.





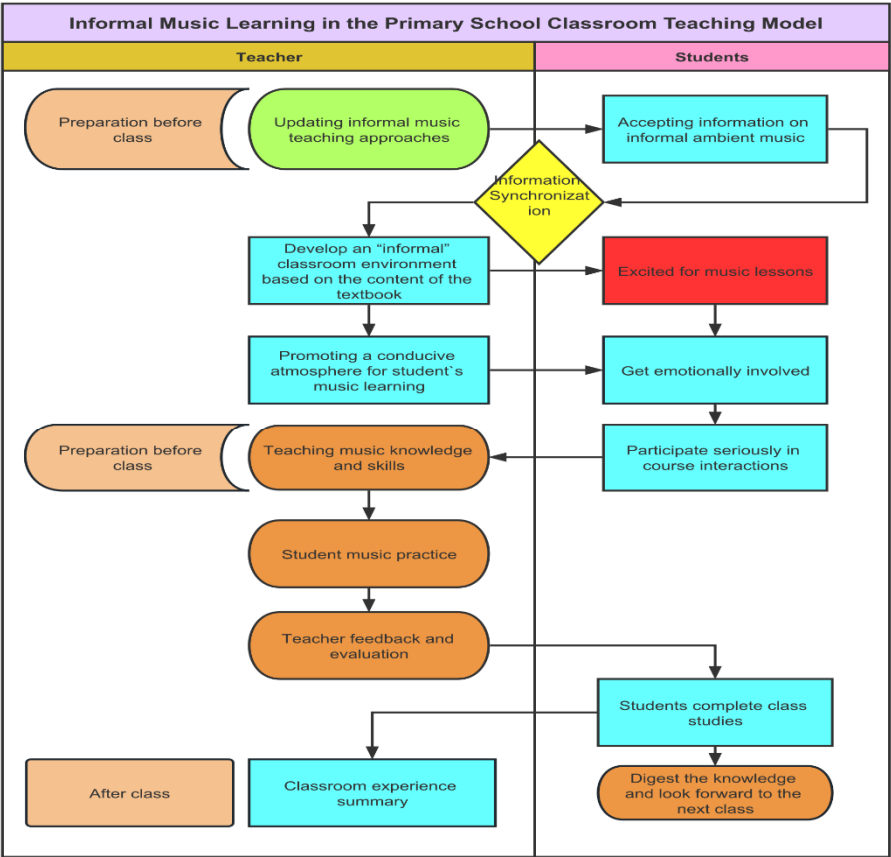
[Figure 3] Teaching step

The teaching steps can be divided into three steps, stimulating enthusiasm-action-results. First, start by creating a relaxed atmosphere before class. For example, play some popular, pure music to stimulate students' expectations for class. In the first half of the course, students are organized to set up classroom activities according to the A-G teaching method mentioned in the first half of the chapter so that students can participate in the course and supplement the textbook content with informal features. In the middle of the course, students are allowed to convert from input to output and evaluate their performance. At the end of the course, students are allowed to digest the learning content, and they are guided to digest the course content through group discussions, personal presentations, etc.

On the basis of the teaching steps, we designed a teaching model. This teaching model consists of three parts: before class, during class, and after class. It introduces in detail the process of informal teaching and learning from the perspectives of teachers and students. This model can help teachers motivate students. This model is designed based on the informal environment to which primary school students are adapted. The psychological level of primary schools can be highly accepting of the specific teaching methods mentioned before in this chapter. Students will be attracted by the interesting teaching methods, but for higher levels such as junior high schools and formal classrooms in high schools, the effects of these methods will decrease in sequence.

2) Teaching model

In this teaching model, teachers need to design lesson plans based on the "application" and "supplementation" aspects of informal music teaching and the textbook content before each class. The information of the informal music environment, updated by the teacher, is as close as possible to the information obtained in the informal music environment received by the students (Hallam et al., 2017). This establishes teaching communication in the same context and prevents the students from misunderstanding the informal environment constructed by the teacher. During the course, follow the three steps of Passion-Action-Result in the previous picture and make a preview of the next class after class so that students can look forward to the next class.



[Figure 4] Teaching model

## VII. Conclusion

This paper explores integrating informal music learning into primary education, revealing innovative approaches to music education. This approach is grounded in various methodologies that prioritize student engagement, autonomy, and a deeper connection with music. Structured teaching steps, including stages of interest generation, active participation, and reflective learning, serve as a teaching framework. These measures ensure that students transition from being passive listeners to active participants, thereby enhancing the overall learning experience. In addition, carefully designed teaching models at the pre-class, mid-class, and after-class stages bridge the gap between informal and formal learning environments. Essentially, this research provides a blueprint for creating a more engaging, interactive, and student-centered learning environment by integrating traditional teaching methods with informal approaches.

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