

Research on the Practice of Music Creation in Primary School Music Teaching

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Abstract: *With the deepening development of music education, primary school music composition teaching has gradually received attention. This study is based on the current practice of music composition teaching in primary schools, aiming to explore its existing problems and propose improvement strategies. Through research, it has been found that there are problems in current teaching, such as teacher cognitive ambiguity and strong leadership. In response to these issues, this study proposes teaching strategies tailored to learning, teaching methods that emphasize student individuality, and establishes a scientific evaluation system for creative teaching. It is expected that this study can provide theoretical support and practical guidance for the optimization of primary school music composition teaching, and promote the comprehensive development of students' music literacy and innovation ability.*

Keywords: *Music creation; Primary school music teaching; Practical research*

1. Introduction

With the deepening of educational reform and the popularization of the concept of quality education, music education has shifted towards comprehensively cultivating students, emphasizing innovation awareness, practical ability, and overall quality. Music composition teaching, as a student-centered teaching method, not only deepens students' understanding of music, but also exercises their innovative thinking and teamwork abilities. The 2022 edition of the Compulsory Education Art Curriculum Standards points out that music teaching should attach importance to the cultivation of students' music practical abilities, and encourage students to actively participate in various music activities, including music creation and performance practice. At the same time, relevant national policies are also encouraging music practice and innovative teaching methods, supporting the development of music composition teaching^[1]. Therefore, this article will focus on students, starting from music creation, and conduct practical research around primary school music teaching, aiming to provide certain teaching references for educators, in order to improve the effectiveness of primary school music teaching and cultivate students' music literacy and innovation ability.

2. Analysis of Existing Problems in Primary School Music Editing and Creation Teaching

2.1. Fuzzy cognition in creative teaching

After visiting relevant music classroom teaching activities in our school, it was found that there is a significant lack of understanding among the teacher group regarding the concept of improvisation in current primary school music composition teaching. This cognitive ambiguity is mainly reflected in the incomplete and in-depth understanding of the concept of improvisation, and the lack of systematic and practical theoretical guidance. Due to the vague understanding of improvisation by teachers themselves, it is difficult to clearly convey the boundary between the creative process and creativity to students during the teaching process, causing students to develop a subconscious fear of music creation and see it as an unattainable field. Meanwhile, due to the inaccurate positioning of students by teachers in improvisation music creation and the lack of effective guidance during the guidance process, it is difficult for students to achieve ideal results in practice.

2.2. "Teacher centered" editing and creation dominate

After conducting research, it was found that in the music composition teaching of our primary school,

the traditional "teacher leads the singing, students follow the singing" model still prevails. This teaching method overly emphasizes the authority and leadership of teachers, while neglecting the subjectivity and creativity of students. The reason behind this is that in this teaching mode, students often find themselves in a passive state of acceptance, lacking opportunities for independent exploration and expression. The result not only easily leads to student distraction, reduces learning effectiveness, but also inhibits the development of students' music perception and expression abilities. In addition, the teaching model that focuses too much on teacher explanations also overlooks the cultivation of students' interest in music, leading to a lack of learning motivation among students and making it difficult to make progress in music composition.

2.3. Restricted selection of creative content

Through visits, it was found that in current primary school music composition teaching, teachers often face limitations in selecting composition content from textbooks. Many teachers only engage in improvisation music creation teaching when explicitly instructed in the textbook, and the teaching content strictly follows the textbook regulations, lacking innovation and diversity. Although music textbooks have a certain degree of scientificity and age suitability under the guidance of teaching outlines and curriculum standards, excessive reliance on textbooks can limit teachers' educational practice and innovative thinking. And according to interviews, many teachers in our school have failed to effectively integrate extracurricular resources with classroom improvisation teaching, resulting in a single teaching content, lack of depth and breadth. This situation not only limits the quality improvement of music education, but also affects the comprehensive development of students' music literacy and innovation ability^[2].

3. Attribution analysis of teaching problems in primary school music composition and creation

3.1. At the level of teaching philosophy: insufficient awareness of teachers

3.1.1. Teachers lack a sense of reflection

In the field of impromptu music composition teaching, teachers often have insufficient understanding of this topic, and the core reason is that there is an urgent need to improve the professional competence of teachers in music. Music professional competence covers basic skills, theoretical knowledge, and professional development history. When applied to improvisation music creation, it requires teachers to have a deep understanding of its definition, methods, characteristics, and historical trajectory. During communication, it was found that teachers and students often have superficial or incomplete understanding of such courses, partly due to the limitations of their professional knowledge, which in turn affects their guidance on student improvisation and reflection on self teaching. Lack of profound reflection on the classroom makes it difficult for teachers to identify their own shortcomings and effectively adjust teaching strategies to improve classroom effectiveness. The improvisation of students is therefore limited, and the improvement of teachers' innovation ability is slow. Ultimately, students may reduce their participation in improvisation music creation activities due to difficulty^[3].

3.1.2. Excessive emphasis on knowledge and skills

Music education should pursue the realm of "music", that is, to cultivate sentiment and personality through music, rather than just transmitting shallow knowledge and skills of "sound". In current teaching, teachers overly emphasize skills and creative achievements, which may seem to directly help improve teaching effectiveness, but in reality, they overlook the importance of personalized thinking and emotional investment by students. The essence of improvisation in music lies in the expression of emotions and personality, rather than simply stacking techniques. Although improvisation in music helps internalize knowledge, teachers should pay more attention to the experience of students participating in the creative process, guiding them to grow in "knowing the sound" and "knowing the music", rather than just being result oriented.

3.1.3. Insufficient professional competence of teachers

An excellent music teacher needs to have a solid foundation in music education and technical abilities, but the current situation shows that many teachers only achieve professional level in a few fields, while failing to meet standards in other areas. For example, some teachers are proficient in piano teaching but have shortcomings in sight singing and ear training; Some are good at playing ethnic minority instruments, but their understanding of the staff is not deep; Some teachers have a good sense of music

but clumsy dance movements; Some vocal techniques are proficient but unable to perform well in choir conducting. These situations reflect an imbalance in the professional abilities of teachers, which is not in line with the standards of versatile teachers required for primary school music education. Teachers are required to have a wide range of knowledge, although not necessarily reaching the top level in every aspect, they need to fully adapt to the practical needs of primary school music education^[4]. Music teachers should have the ability to create songs, which requires a solid foundation of basic music education skills and creative knowledge, in order to fully unleash the potential of improvisation.

3.2. At the level of teaching objectives: the purpose of editing is unclear

Another key factor in the low efficiency of improvisation music creation classrooms is the ambiguity of teaching objectives. Clear creative goals are like a wire that runs through the classroom, guiding teachers to accurately understand why creative methods are used and what specific creative strategies are adopted. Lack of clear definition of the purpose of composition and creation can easily lead to formalism, surface liveliness but lack substantive significance, ultimately weakening the educational value and practical significance of improvisation music creation.

3.3. On the level of teaching content: Excessive reliance on textbooks

The school music textbooks are carefully designed based on the age characteristics of students, and the content closely follows the music cognitive rules of primary and secondary school students, covering a rich variety of traditional ethnic music and classic symphony repertoire, combining artistry and practicality. Although the textbook incorporates content on improvisation music creation, reflecting the education sector's emphasis on improvisation creation, it is limited by space and cannot fully cover the vast field of creation. In practice, teachers often use body movements and language and music as creative methods, especially focusing on the creation of melodies and lyrics. For example, in the second grade lesson of "Picking Fruits", song creation is only based on textbook requirements for looking at pictures and filling in lyrics. Teaching activities are simplified to a single language creation exercise, and students are grouped or individually presented with their creative achievements. This kind of improvisation music creation teaching that strictly follows the content of the textbook is similar to the selection of a fixed menu in a cafeteria, lacking flexibility and innovation, making the classroom patterned and single. The freshness of students quickly fades, leading to a sense of boredom, which is not conducive to stimulating their creativity and learning motivation^[5].

4. Improvement Measures for Primary School Music Editing and Creation Teaching

4.1. Adapting to Learning: Adapting to Practical Music Teaching

4.1.1. Adhere to teaching objectives and make appropriate use of creative teaching

Teaching design should accurately serve the teaching objectives, ensuring that each link is closely focused on the established goals. On the basis of in-depth study of the course content, teachers need to clarify teaching objectives and arrange teaching processes accordingly. When implementing improvisation music creation, each creation stage should closely align with classroom objectives, avoid purposeless activities, and ensure the effective use of teaching time. Faced with limited classroom time, especially the actual situation of maintaining classroom discipline for primary school students, teachers should cleverly design and ensure that impromptu music creation activities are not only novel and interesting, but also have clear goals, making a substantial contribution to improving students' music literacy.

4.1.2. Reasonably create creative content around students' learning situation

The actual situation of students is the starting point of instructional design. Before designing, teachers need to have a deep understanding of students' development level, knowledge foundation, and interests. As ancient military tactics say, "Knowing oneself and the enemy, one will not be defeated in a hundred battles", and teaching is no exception. Teachers should tailor improvised music content based on the specific situation of students, ensuring that activities can not only stimulate their interest but also meet their cognitive development level, achieving efficient and personalized teaching.

4.1.3. Optimize the curriculum of teacher education majors in universities and focus on cultivating teaching abilities of teachers

As the main source of music teachers in primary and secondary schools, the curriculum and teaching ability development of higher normal universities are crucial. In order to fundamentally improve the current situation of improvisation song creation and teaching, it is necessary to adjust and improve the curriculum system of music teacher education, clearly distinguish the differences in goals between non teacher education and teacher education, strengthen the teacher characteristics of music teacher education, and closely connect with the needs of basic education reform. This means that the curriculum design of music teacher education majors should focus more on the cultivation of teacher educational skills, adjust the curriculum structure, increase the proportion of music education theory and practice, ensure that normal students can systematically learn professional knowledge of music education, and enhance the pertinence and practicality of teaching content through integration with basic education music courses. In addition, strengthening the educational internships and practices of teacher trainees ensures that they can apply the theoretical knowledge they have learned to real-life teaching scenarios, laying a solid foundation for becoming music teachers with comprehensive qualities in the future. Through these measures, the aim is to cultivate versatile music teachers who are proficient in music skills, adept at teaching, and able to adapt to the requirements of the new curriculum reform.

4.2. Respect students' personalities and teach according to their aptitude

In improvisation music creation activities, there are significant differences among students, which is due to their different music foundations and receptive abilities. Therefore, the primary task is for teachers to clearly and deeply impart music knowledge, laying a solid foundation for learning. At the same time, teachers should deeply recognize the uniqueness of each student's physiological and psychological development, and carefully observe and understand each student's personality traits. Based on these characteristics, teaching interactions should be designed, such as targeted questioning, aimed at strengthening students' strengths and gradually improving their weak links. This personalized teaching strategy aims to promote the comprehensive development of each student.

4.3. Establish an evaluation system for creative teaching

It is crucial to establish a scientific evaluation system to promote the continuous improvement of the quality of improvisation music composition teaching. The system should comprehensively cover various creative activities, including but not limited to: logically coherent instrumental music creation content, language creation that follows music rhythm and aesthetic standards, performance that conforms to mode rules, as well as accurate expression of action content and rational melody selection in action creation. In addition, for comprehensive improvisation, the evaluation should also consider the compatibility between the creative content and the intended expression, the level of teamwork, and the fusion effect of music and context.

Although right or wrong is not the sole criterion for evaluation, it should be based on aesthetic principles, encouraging innovation while also guiding students to establish a correct aesthetic view. Teachers should make good use of positive incentives, stimulate students' enthusiasm for participating in music creation through affirmation and encouragement, and cultivate their enthusiasm for music learning. The establishment of an evaluation system aims to confirm the progress and abilities of students, enhance their self-efficacy, and through phased affirmation and motivation, enable students of different levels to enjoy improvisation music creation, enhance creativity and a sense of achievement beyond oneself. This positive motivation not only enhances students' learning initiative and passion, but also promotes the overall development of the school towards a direction more conducive to cultivating innovative thinking, truly exercising and enhancing students' creative imagination.

5. Conclusions

This study conducted an in-depth analysis of the problems faced by primary school music composition teaching, and found that the main problems lie in the fuzzy cognition of composition teaching, strong teacher leadership, and limited composition content. These problems are attributed to the insufficient teaching philosophy of teachers, unclear teaching objectives, and excessive reliance on textbooks. To improve the current situation, it is recommended to adopt teaching methods tailored to learning, respect students' personalities, teach according to their aptitude, and establish a creative

teaching evaluation system to better enhance the effectiveness of primary school music teaching and cultivate students' music literacy and innovation ability.

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