Research and Analysis of Early Childhood Music Enlightenment Education

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How to cite this paper: Jingyi Chen, Jing Duan. (2023). Research and Analysis of Early Childhood Music Enlightenment Education. The Educational Review, USA, 7(9), 1355-1359. DOI: 10.26855/er.2023.09.022

Received: August 31, 2023
Accepted: September 30, 2023
Published: October 30, 2023

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Abstract

In July 2021, the state issued the “Opinions on Further Reducing the Burden of Homework and After-school Training of Students in Compulsory Education”, in which the state took a heavy hand in tackling the chaos of after-school training in compulsory education. At the same time, the state encouraged and supported schools to carry out various after-school education activities, make scientific use of spare time, and guide students to carry out literary and artistic activities. With the advancement of the era of artificial intelligence, most of the physical and even mental work in society is gradually being replaced by computers. As a unique creativity of human beings, art has highlighted its importance. Our country now attaches great importance to the training of early childhood arts. This paper investigates and analyzes early childhood music enlightenment education through online and offline investigation methods, takes 3-6 years old preschool children as the research object, and analyzes the data from three aspects: students, training institutions, and parents, hoping to provide a certain reference for music education institutions or schools.

Keywords

Preschool children, music training, violin teaching

1. Introduction

As a result of this policy, domestic off-campus training institutions are faced with two options: transformation or withdrawal. As a college student who majored in violin, the author has also taught in several music education and training institutions, some of which are completely online training institutions, some are offline training institutions, some institutions are located in first-tier cities, and some are in second-tier and third-tier cities. The author even went to counties like Lixian County. The author takes preschool children as the research object, combines the research data, summarizes the main problems existing in the violin teaching of children into three aspects: the mechanism of training institutions, students' situation, and parents' music literacy, and carries out rational analysis and discussion on each aspect. At the same time, based on the survey data, combined with my own teaching experience and relevant theories, the author tries to put forward suggestions to solve the problem, expecting to trigger more in-depth thinking and discussion on preschool violin enlightenment teaching in society and seek more scientific teaching methods, to promote the development of violin teaching for children (Hou Xueqing, 2020, pp. 54-55).
2. Investigation Methods

2.1 Online Questionnaire Survey

The online questionnaire adopts the free experience survey form of the official website of wjx.cn, including PC and mobile terminals. It supports the collection of data via WeChat, email, and SMS. After data recovery, it can also be performed with classified statistics and cross-analysis and can be exported in Excel and Word formats. The author carried out an online survey through WeChat forwarding and summarized the common problems in the current music education and training process by using wjx.cn. The author selected two types of questions, single choice, and multiple choice, a total of 10 questions, and received 31 replies from netizens (Wang Sihua, 2020, pp. 14-15).

2.2 Field Survey Method

Now the author is a junior student at Wuhan Conservatory of Music. Since my first year in university, I have been engaged in violin training in several music training institutions. Specifically, I surveyed three representative music training institutions, namely Wuhan Happy Sound Music Education Training School, Lixian "Yinmiao·Box" Violin Training School, and the online VIP violin training app. This study investigated 23 students who were studying violin. Besides collecting online questionnaires published by wjx.cn, I also conducted in-depth oral surveys with students' parents.

3. Analysis of Early Childhood Music Enlightenment Education

The above survey can be analyzed from four aspects: training institutions, families, teachers, and students.

3.1 Survey of Student's Situation

The investigation of student's situation in children's violin learning is divided into four contents:

3.1.1 Gender survey

From the perspective of gender analysis, the proportion of male and female students is roughly equal, with 27 boys accounting for 51% and 26 girls accounting for 49%. Now, no matter in the city or county, parents attach great importance to the cultivation of boys' and girls' musical literacy. The phenomenon of son preference has disappeared, which may be directly related to the implementation of family planning by the state (Zhang Bin, 2017, p. 123). In addition, with the declining birth rate, many parents attach importance to the basic rate of their children's future success. The gender statistics of children's violin training are shown in Figure 1.

![Gender survey statistics of children's violin training](image1)

Figure 1. The gender statistics of children's violin training.

3.1.2 Survey of training age

From the statistical analysis of children's violin training age, among the 53 students surveyed, there are 20 students aged 5, accounting for 38% of the total number, 16 students aged 6, 30%, 13 students aged 4, 24%, and 4 students aged 3, 8% of the total number. Children's cognitive ability and self-control ability are poor, and the younger the age, the more difficult it is to focus attention. Training institutions will give parents advice from the age aspect when they recruit children, to reach a good learning effect. Children under 4 years old are not recommended to learn Musical Instruments too early, to avoid children's learning-weariness, or it will also increase the difficulty of parents to practice with them, which will do more harm than good. Preschool children aged 5 to 6 years old are more suitable for music enlightenment

![Age survey statistics of children's violin training](image2)

Figure 2. The statistics of children's violin training age.
education in terms of movement coordination and learning comprehension ability. Moreover, as a Western instrument, the violin has certain requirements for music listening. Children aged 5 to 6 years old have high sensitivity to sound and strong acceptance ability in cultivating intonation and timbral discrimination, and they do not have a solidified recognition degree of music in adulthood. After personal experience and the feeling of training for students of different ages, the author concludes that children the age of 5 to 6 years old can more easily and accurately hear the polyphonic tones of scales and arpeggios through training. The statistics of children's violin training age are shown in Figure 2.

3.1.3 Survey of the training area
There is a great divergence in music education among first-tier cities, second-tier, and third-tier cities, counties, and rural areas. According to the analysis of survey data, 32 people in first-tier cities account for 60%, 3 people in second-tier and third-tier cities account for 6%, 17 people in counties account for 32%, and 1 person in rural areas accounts for 2%. On September 15, 2015, The General Office of the State Council issued the Opinions on Comprehensively Strengthening and Improving Aesthetic Education in Schools, proposing to train socialist builders and successors with all-around development of morality, intelligence, physique, and beauty. "All regions should carry out an artistic quality assessment of primary and secondary school students and do a good job in some pilot areas and pilot schools" (Li Kaixiang & Qing Yanyan, 2016:231). Therefore, preschool children in first-tier cities will participate in music education training under the influence of artistic quality tests, and the increase in the proportion of students receiving music education in counties is also influenced by urbanization. The statistics of children's violin training areas are shown in Figure 3.

3.1.4 Survey of students' learning attitude
Statistical data analysis shows that 11 children have a strong initiative to learn violin, accounting for 21% of the total, 21 are passive but serious, accounting for 39%, 21 are unwilling to learn, accounting for 40%. Violin skills are difficult to master, and children's coordination ability is relatively poor, it often takes about 1 year for children just contact with the violin to be familiar with the practice of empty strings (Wang Xinyu, 2014, p. 66). The exercise process is monotonous and boring, it is difficult to arouse children's interest. Therefore, there are fewer children with learning initiative, and most children are not willing to learn. The statistics of children's learning attitude in violin training are shown in Figure 4.

3.2 Investigation of Training Mechanism of Training Institutions
3.2.1 Investigation on the form of violin training for children
Nowadays, online teaching methods such as webcast classes, MOOCs, and private classes are emerging in an endless stream. Now the author has been employed by the VIP violin training app for online violin teaching. More and more young parents gradually begin to accept online teaching methods. According to the survey data, 4 people accept full online training, and 9 people accept online/offline combination training. However, from the perspective of the teaching effect, 41 people only accept offline training from training institutions.

3.2.2 Survey of the objectives of children's violin learning
Now we take music literacy education as an example. Russia's music literacy education consists of compulsory public music literacy education and supplementary music literacy education. Ordinary schools must provide public music courses such as music knowledge, music appreciation, chorus, etc. At the same time, every child can be admitted to a children's art school for more professional music learning. In China, most children learn music to advance to primary and secondary schools. Data shows that 32 people learn violin for this purpose. There are three major music-level examination...
institutions recognized by the domestic society, namely the Central Conservatory of Music, the Shanghai Conservatory of Music, and the Provincial Music Association. Now the primary and secondary schools also recognized the three institutions of the music-level examination. 13 people suggested more fun games in violin training and teaching for children. In addition, music training for adults can be set up, and the training course for children to learn violin can simultaneously provide parents with instructive music education training.

3.2.3 Investigation on the reasons why children learn violin
For this kind of multiple-topic selection, 34 people have the training requirements for children's music literacy. Due to the importance of the national strategic level, coupled with the change of the new generation of parents' education and consumption concept, the demand for art education is growing. However, limited by the traditional examination-oriented and college-oriented school education system, some primary and secondary schools fail to offer enough art education courses, or they become a mere formality in actual teaching. At present, art education in school classrooms is difficult to meet the needs of parents and students, which also leads to the prosperity of the after-school art training market. According to the results of the survey, 22 students want to attend art training because of the requirement of art education in kindergartens or schools, four people want their children to attend music schools, and only three people want to kill time.

3.2.4 Survey of training time in training institutions
54 people choose weekends for training, so they can have time to take their children to the training institutions; 17 people choose any time to take their children to the training institutions; 27 people can take their children to the training institutions on working nights from Monday to Friday. The children are preschool children, and the basic training course content is music, dance, art, and other art training.

3.3 Survey of Parents' Situation
Children learn art mostly because of the influence of parents and family environment, social environment factors account for a smaller proportion. Statistics show that 13% of parents in the surveyed population have a musical background, but only a small percentage of parents know staff, and those who know staff know the violin even less. 87% of people have no basic knowledge of music, and some don't understand symphonies. Their understanding of music only stops at the basic simple spectrum of digital type. In the survey of parents to accompany their children to practice the violin, 25% of parents will often guide their children to practice the violin, among which some parents have the basis of music. The parents without the basis of music just ask their children to practice the violin to meet the requirements of time and play all the repertoires arranged by the teacher, but they cannot give helpful guidance on whether to practice according to the requirements. 62% of parents only give occasional guidance, and most of them will irregularly verbally emphasize that children should practice the violin, but do not accompany and guide them. 13% of parents believe that their children learn the violin mainly by their interests, if their children do not like it in the future, they will not force their children to learn it. 17% of parents who often guide their children arrange training time and content for their children every day. Children guided by such parents will be more outstanding and excellent in violin learning. 25% of parents only see their children practice the violin every day, and have a general understanding of whether the children have practiced the repertoire that should be practiced or not. 36% of the children have difficulty finishing the practice homework, and some even play the violin only in the training class, which is very bad, and most of the students in this situation will give up halfway. The survey statistics of parents' music foundation, accompanying and guiding, and practicing on time and in quantity are shown in Figure 5.

![Figure 5. Investigation and statistics of parents' accompaniment to violin practice.](image-url)
4. Conclusion

With the advancement of the era of artificial intelligence, most of the physical and even mental work in society is gradually being replaced by computers. Art, as a unique human creativity, cannot be replaced by machines for the time being. The state advocates innovative thinking and strengthens the training of art, which also brings unlimited business opportunities for the training and education of art. But how to make it acceptable to the public requires a lot of social research. This survey is conducted with parents, students, training institutions, and other aspects. Although the survey data is limited and there is a certain subjectivity, it can still reflect the requirements of today's society for violin enlightenment education. Parents, as guardians of their children, should educate their children, and children's musical accomplishment mainly depends on their parents' insistence and the improvement of their ability. In addition to offline training, training institutions also need to set up a variety of online training. In addition to music education for students, more attention should be paid to music education and guidance for parents. Some online live broadcasting should be set up so that children's exercises can be jointly guided by online teachers and offline parents to improve the efficiency of violin practice. The world will belong to people with high emotional ability: people who are creative, empathetic, observant, and can give meaning to things. Therefore, it is the responsibility of the whole society to educate children about music enlightenment.

References

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