

# Study on the Research Hotspots and Trends of Music Education in the Asia-Pacific Region — Based on the 13th Asia-Pacific Symposium on Music Education Research

Yuetong Lu<sup>1,\*</sup> Xin Zuo<sup>1</sup>

<sup>1</sup> School of Music, Jiangxi Science and Technology Normal University, Nanchang, Jiangxi 330200, China

\*Corresponding author. Email: 993766330@qq.com

## ABSTRACT

This article is mainly based on the collection of papers collected by the 13th Asia-Pacific Symposium on Music Education Research to sort out the research hotspots presented at this conference and the future research trends of music education in the Asia-Pacific region through the inductive analysis of more than 160 paper titles in the collection of papers.

**Keywords:** *Asia-Pacific Symposium on Music Education Research, Hotspot, Trend.*

## 1. INTRODUCTION

Asia-Pacific Symposium on Music Education Research (APSMER) is a regional conference of the International Society for Music Education (ISME) in Asia-Pacific region, which is held every two years. It is a major platform for music education researchers, students and teachers in the Asia-Pacific region to provide academic exchanges, experience sharing, networking and collaboration opportunities.[1]

On September 18-19, 2021, the 13th Asia-Pacific Symposium on Music Education Research was held in Tokyo, Japan. More than 200 representatives from more than 10 countries participated in the conference. This forum was divided into five sections: keynote speech, paper report, seminar, group discussion and poster session. Among more than 160 papers, the Chinese mainland had the largest number of papers, followed by Japan, Hong Kong, Taiwan and South Korea. The Chinese mainland scholars actively submitted papers, which also demonstrated the academic enthusiasm of Chinese music education researchers for music education.[2]

The research hotspots in this research forum were mainly reflected in five aspects: children music education, research on teachers' teaching, the

use of science and technology in teaching, related research on music education during the COVID-19 epidemic, and diversified music education and research on the inheritance of national music.

## 2. CHILDREN MUSIC EDUCATION

The previous ASPMER conferences and various music education conferences have paid attention to children. This conference, however, was more focused on the research of special children's music education and senior music major. Flora Fong-Lap Ip discussed what people can do in music education for children with severe intellectual disabilities; Marina Wai-Yee Won (Hong Kong, China) cultivated musical creativity for students with intellectual disabilities; Linlin Chen paid attention to the tolerance of visually impaired students in music classrooms in mainstream Chinese schools; Sumie Tonosaki (Japan) outlined the importance of good education for hearing-impaired children in Japan; Su Hang (China) explored the teaching strategies of music education for children with autism; Tetsuya Araki and Kazuhiko Kinoshita explored the creation of impromptu melody by using various hand movements for children with physical disabilities; Kumi Matsuyama said that music can meet the needs of children, and for the research purpose, a girl suffering from bulimia was

used as a research object to conduct a case study using music therapy. The above research hotspots indicate that music education researchers in the Asia-Pacific region are paying more and more attention to music education for special children.[3]

From the topics submitted by the participants of this conference, it can be seen that in recent years, the research objects of children music education in the Asia-Pacific music education research have also begun to shift to the senior class. Yang Rong and Wang Qi-Ran (China) explored the impact of performance anxiety on professional adaptability and the impact of self-efficacy on professional optimism of music majors; Ho Yan Lam (Hong Kong, China) conducted an exploratory study on the music listening and anxiety levels of undergraduates in Hong Kong, China; Marina Wai-Yee Wong (Macao, China) explored the need analysis to curriculum development for the music curriculum of high school in the Macao Special Administrative Region; Chihiro Obata (Japan) conducted research on the relationship between Japanese junior middle school students' sense of inferiority and singing skills; Maki Kessoku explored the influence and role of opera appreciation guidance for high school students; Qi Liang conducted research on the factors that influenced the formation of learning motivation of doctoral students majoring in music education in American research universities; Julie Myung Ok Song elaborated on the international learning experience of American students majoring in music education; Chunxiao Zhang (China) explored the autonomous learning of music majors in Chinese colleges and universities in music practice; Yangqian Hu provided an overview of the cross-cultural pressure of music and non-music students studying in America; Yang Rong and Wang Qi-Ran paid attention to the research on the influence of teachers' emotional support on the professional optimism of music majors. Unlike previous conferences that focused on infant music education, this conference put more emphasis on and paid more attention to the exploration of the learning status of senior music majors, as well as students' self-efficacy, career optimism, and factors that affected students' learning motivation.

### **3. RESEARCH ON TEACHERS' TEACHING**

Compared with the papers submitted in previous years, in recent years, there has been a shift in research in music education in the Asia-

Pacific region from previous sessions that focused more on social music education to research related to teachers' teaching. Judging from the topics of the articles submitted by the participants of this forum, music education in the Asia-Pacific region pays more attention to teachers' teaching related aspects. There are more research results on teachers' teaching than previous sessions, with broader research perspectives and diversified research methods. This is mainly reflected in the research on teachers' teaching experience, vocational education, and teachers' professional development. Charles E. Patterson, III explored the teaching experience of music teachers who had left their professional careers in the first five years of teaching; King Cheung Calvin Lee (Hong Kong, China) took three instrumental music teachers from Hong Kong, China as the research objects, and conducted a case study on the influence of teachers' previous learning and teaching experience on current teaching methods and beliefs; Sangmi Kang, C. Victor Fung, and Hyesoo Yoo conducted research on American pre-service music teachers' preference for world music and their transfer to non-teaching works; Julie Myung Ok Song explored the vocal health education of pre-service and in-service music teachers; with the theme of "I Want to Know More About the World", Le Zhang explored the role of international thinking ability in the development of professional music teachers in China; Zheng Wang took university music teachers as the research objects, and conducted a phenomenological research on the pressure of male and female music teachers; JiaxingXie, S. Alex Ruthmann, Baisheng Dai, Jessie H. S. Chen, Yang Yang, and Hong Che explored the training of music teachers in the information age; Xiangming Zhang explored the qualitative research on the factors that influenced the acceptance of science and technology by music teachers in higher education in China; Hikari Kosaka used case studies of six chorus conductor teachers to study teachers of reflective lifelong music learning; Yu Zhuo (China) saw the professional development of Chinese music teachers from the teachers' teaching leadership ability mentioned in "Music Education" magazine; Chang Liu and Aiqing Yin (China) outlined the expert's vision to build a music teachers' teaching ability evaluation system; Yoko Ogawa and Maho Senda (Japan) elaborated on the knowledge and beliefs of professional music teachers: reshaping subject teaching knowledge; Wing Ki Li (Hong Kong, China) used four Hong Kong piano teachers as examples to explore metacognition in tool-based teaching.

This forum not only reflects the emphasis on teacher teaching, but also reflects the research on teachers' self-efficacy and professional self-identity. Chi-Hin Leung's conducted a research on teachers' teaching efficacy in the e-Orch teaching environment; Li Wen, Pravina Manoharan, and Cui Xuerong conducted investigations on the self-evaluation and self-efficacy of music teachers in primary and secondary schools in Chinese mainland; Su Wenqi and Zhang Yanhan (China) conducted a survey on the professional self-identity of pre-service music teachers in Zhejiang Province; Wu Jiani and Xu Minqi investigated the self-efficacy of pre-service music teachers by implementing inclusive education in Eastern China; Xuerong Cui and Jessie Che (China) conducted a research on the self-efficacy of non-music teachers in Chinese music academies.

#### **4. THE USE OF SCIENCE AND TECHNOLOGY IN TEACHING**

In the era of rapid development of science and technology, science and technology play a huge role in promoting music teaching and music education research. More than 20 participants at this conference have a keen interest in applying science and technology to music teaching and music education research. Kangchao Ren, Curiel, and Cecilia explored the future of 21st century classroom and music education, student-centered learning and high technology in music classroom; Lisa Tokie and Noriko Tokie explored the guidance and support mechanism for music teachers by using information general technology software in composition classes; Carol Johnson, Brad Merrick, and Leon de Bruin reflected on the years of change, and explored the adaptability and creative use of online technology by music teachers in Australian universities; Morel Koren and Adoram Erell studied an artificial intelligence tool that promoted singing and music literacy: Solfy; Mina Sano used machine learning technology to evaluate the development of early infant's musical expressiveness; Violetta Ayderova, Christine Augustine, and Wong Huey Yi @ Colleen Wong explored the effectiveness of video recording and music score software in students' self-regulation exercises; Jirayu Techamanapong and Saya Thuntawech developed a flute jet director, a teaching tool suitable for flute beginners, which was conducive to producing high-quality tones; Lin-Yu Liou, Chi-Hin Leung, Kiyoshi Asakawa, Masashi Nakamura, Mikayo Hojo, and Areki Mizuno used the music creation software

"GarageBand" to promote attempts in elementary education through ensemble activities; Ling-Hui Che conducted a case study of mobile device applications and elementary school music curriculum development and student participation; Shin-Yi Liu and Hung-Pai Che designed and developed a music board game; Noriko Tokie and Lisa Tokie conducted applied research on the online courses of the teacher training institute. The above research results show that music education researchers in the Asia-Pacific region have also begun to integrate science and technology into music teaching and their own research.

#### **5. RELATED RESEARCH ON MUSIC EDUCATION DURING THE COVID-19 EPIDEMIC**

Since December 2019, the COVID-19 has ravaged the world. In the context of the sudden epidemic, stable and orderly school teaching activities during the normal period are hindered. In order not to affect the development of teaching work, the teaching mode changes from offline teaching to online teaching. This global challenge also ushers in new opportunities for improving the teaching model. Carol Johnson, Brad Merrick and Leon de Bruin explored the adaptability and creative use of online technology by music teachers in Australian universities during the epidemic; Kevin Thompso explored the world and a sustainable future during the outbreak of the COVID-19, inspiring a way of music reproduction; Rui Ma explored the use of blended learning in music education in colleges and universities during this period; Wen-Fu Li (Taiwan, China) elaborated on the implementation of new standards for school music curriculum in Taiwan, China after the COVID-19; Brad Merrick and Leon de Bruin explored creative music teaching methods in music teaching during the period of COVID-19; Hoi Ying Stephanie Chan, Chi Ying Lam, Ang Mei Foong, Graham Sattler, and Phil Mullen discussed different views on the future of inclusive music production in the Asia-Pacific region: the view of Hong Kong, China, the musical inclusiveness of Parkinson's disease patients during lockdown caused by COVID-19: a Malaysian perspective; opportunities and fairness for music creation by inclusive groups in non-urban areas of Australia, Asia-Pacific Community Music Network (APCMN). Judging from the number of titles in this forum, music education research during the COVID-19 epidemic will be a new trend in music education in the Asia-Pacific region and even in the world.

## **6. DIVERSIFIED MUSIC EDUCATION AND RESEARCH ON THE INHERITANCE OF NATIONAL MUSIC**

In the globalization wave of today's world, the development of diversified music has always been a common proposition for the exchanges of music culture among countries all over the world. This forum had more in-depth and detailed research on the issue of music diversification. Jong Mo Yang explored the education of nationalism and multiculturalism in Asian country music, with particular attention to South Korea, Japan, Singapore and China; Kazuhiko Kinoshita, Akihiko Nakamura, Yuki Nanjo, and Yukiko Tsubonou discussed the creation of improvised five-tone music, being open to everyone and connecting with the world; Hua Kang and Bo-Wah Leung (China) took Shunde City, Guangdong Province, China as an example to explore the development and research of new teaching materials that inherited local folk music culture in school education; Jiangxia Liu (China) paid attention to the research on the status quo, problems and countermeasures of middle school students' cultivation of Chinese traditional music cultural identity; Zijin Yao and Ziqi Fu (China) explored the localization and diversification of music teaching, taking selections of folk songs from Taiwan's elementary school music textbooks as an example; Bo-Wah Leung and Zhaoxia Wan (China) used the teaching of Cantonese opera in schools to gain cultural identity as a diversified case study in Hong Kong and Guangzhou, China; XiaoJu Li (China) conducted a research on the problems and causes of Chinese traditional music in the teaching of primary and secondary schools; Liu Fen and Pravina Manohara (China) explored the combination of traditional Chinese opera "Tea-picking" and contemporary music class. From the above research results, it can be found that the majority of the papers were submitted by the music education researchers in Hong Kong, China and Taiwan, China, and the research perspectives were more deeply, reflecting that Chinese music education researchers in the Asia-Pacific region paid more attention to the issue of diversified music and the inheritance of national music.

## **7. CONCLUSION**

Putting the research direction of the researchers of this forum in the APSMER's previous context, it is found that children music education has begun to

shift from infant music education to special children and senior groups, showing a trend of paying more attention to special children and senior groups; the research on teachers has also become more in-depth, not only focusing on teacher teaching, vocational education and teacher professional development,[4] but also placing more emphasis on the research on teachers' self-efficacy and professional self-identity; in the context of the rapid development of science and technology, music education researchers also place more emphasis on applying advanced science and technology to education and teaching practice, and require the integration of new technology with their own research; against the special historical background of the COVID-19 epidemic, new research hotspots have emerged in music education research, and many music education researchers have seized the opportunity to adjust teaching models and improve teaching methods, bringing more enlightenment to music educators; under the wave of globalization, music education researchers are very concerned about the development of diversified music and the inheritance of national music. It is worth mentioning that this forum has conducted more in-depth and detailed research on the issue of music diversification on the basis of previous studies. [5]

In summary, the 13th Asia-Pacific Symposium on Music Education Research reflects the basic status of music education research in the Asia-Pacific region. Research hotspots describe the current status of academic research, some of the topics at the forefront predict the direction and trend of future research development, and innovative research methods and research theoretical perspectives are also attracting attention. [6]

## **AUTHORS' CONTRIBUTIONS**

Yuetong Lu was responsible for writing articles and Xin Zuo was responsible for literature collection.

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