



# Teaching Practice and Reflection on "Three Stages and Five Rings Teaching Mode" in the Background of Music Core Competence—Take the Pastoral as an Example

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**Abstract:** *As an important part of a person's aesthetic ability, appreciation and personal qualities, music is a subject that has received more and more attention in the secondary school period, an important stage of mental development. With the development of the times, education changes and advances with the times, the economic and social development situation requires people to strive to cultivate the overall development of the new era of outstanding talent, so the "three segments and five rings" education model came into being. This paper is mainly based on the theoretical background of music core literacy and in-depth teaching, discusses in depth the embodiment of the "three sections and five rings teaching mode" for realising in-depth teaching in secondary school music classrooms, and mainly analyses the development of the "three sections and five rings teaching mode" in secondary school music classrooms. It mainly analyses the current situation of the "three sections and five rings teaching mode" in secondary school music classrooms and the teaching strategies and methods of the "three sections and five rings teaching mode", and analyses the teaching content and design points of the "Pastoral", and finally puts forward the teaching reflections and continuous improvement measures of the "three sections and five rings teaching mode".*

**Keywords:** "three stages, five rings" model; theoretical change; educational innovation.

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## 1. Introduction

The National Basic Education Curriculum Reform Outline (2001) has set out the specific task of improving students' cognitive patterns, namely, "advocating students' active participation, willingness to explore, and diligence in doing, and cultivating students' ability to collect and process information, acquire new knowledge, analyse and solve problems, as well as their ability to communicate and cooperate". Economic development inevitably requires the cultivation of more comprehensive quality of musicians, and the main position of quality education is efficient classroom, so the core issue of contemporary music is efficient classroom. With the in-depth implementation of quality education, with "constructivist learning theory" and "subjective education theory" as the basis for trying to implement the "three sections of the five ring teaching mode" is also gradually used in the secondary school music classroom. The "three-stage five-ring teaching model" is also gradually used in the secondary school music classroom.

From the perspective of the theory of "core literacy", the study of the role of music learning on the cultivation of junior high school students' core literacy and practical research is still at the forefront of hot topics, "three sections and five rings" teaching mode breaks through the limitations of the traditional classroom teaching in the past, and realises "student-oriented" education, adding new vitality to the dull and interesting music art classroom. The "three sections and five rings" teaching mode breaks through the limitations of traditional classroom teaching, realises "student-oriented" education, and adds new vitality to the dull and uninteresting music and art classroom in the past. This study helps music educators to understand the current needs of junior high school music

classrooms to a certain extent, and provides theoretical references for the construction of efficient classrooms in the future.

Based on the theoretical background of music core literacy and in-depth teaching, this paper discusses the embodiment of the "three sections and five rings teaching mode" for realising in-depth teaching in secondary school music classrooms, and analyses the current situation and teaching strategies and methods of the "three sections and five rings teaching mode" in secondary school music classrooms. It mainly analyses the current situation of the "three sections and five rings teaching mode" in secondary school music classrooms and the teaching strategies and methods of the "three sections and five rings teaching mode", combines with the "Pastoral" to analyse the teaching content and design points, and finally puts forward the teaching reflections and continuous improvement measures of the "three sections and five rings teaching mode".

## **2. Theoretical background of music core literacy and deep teaching and learning**

### **2.1 Overview of the key elements of core music literacy**

#### 2.1.1 Definition of core music literacy for secondary school students

Music core literacy refers to a person's basic ability to appreciate, perceive and remember music, which is the basic quality that a person possesses when he hears music, such as grasping the rhythm of music, understanding the melody of music, and accuracy in pitch. It is a comprehensive quality embodiment of the reform of music subject teaching, and it is also still a hot keyword of the current primary and secondary school music subject teaching reform. Improving music literacy can be achieved through music lessons and rich music club activities. Participating in thematic music activities not only relaxes the mood and makes the learning life more colourful and varied, but also cultivates specialties and expands hobbies; choirs can improve students' singing skills, exercise their musical aesthetics, and also make students realize the importance of unity and cooperation; music clubs go out of school for practical activities Music clubs can enhance students' musical practice and expression, and music activities with competitions provide students with more performance experience, which can improve students' self-confidence and enhance their professional skills.

#### 2.1.2 Content of music literacy for secondary school students

##### (1) Basic knowledge of music

Basic knowledge of music includes both music theory and culture, which is the basic knowledge necessary for music learning. Among them, the theoretical knowledge needs to learn the basic knowledge of music theory, basic knowledge of voice and how to understand the form of the song, etc.; cultural knowledge needs to learn the background of the creation of music in various periods of world history, forms of expression, styles and genres. For example, when analysing the folk music ensemble "Moonlit Night of Spring River", the teacher first asked students to learn about a national musical instrument from their lives before class, divided the groups in the classroom based on the types of instrumental music prepared by the students, and then introduced the work, and after the students learned about the work, the groups co-operated in imitating the performance of the work. In this process, students can not only analyse the musical atmosphere shown by different instrumental groups and explore the situational state described in the work, but also train the skills of cooperation while completing the appreciation and experience of the work.

##### (2) Aesthetic Appreciation of Music

Appreciation and appreciation of music are important components that make up music literacy, which has a unique function and plays a very special role in a person's comprehensive literacy. The fundamental purpose of music learning for secondary school students is to cultivate aesthetic ability, so they should listen to various types of music, such as classical music, folk music, pop music and so on. Understand the uniqueness of different music and improve their appreciation of music. Music can cultivate sentiment, inspire upward character, beautify the mind, through musical instruments or musical equipment, will be a variety of emotions to the listener's ears, so that it is immersed in the pleasant, painful, impassioned and other emotions, for the listener to build a free divergent thinking of the imagination space. Music can improve the listener's culture, enrich their thoughts and emotions, make the listener's aesthetic ability naturally improved, so as to purify and regulate the listener's physical and mental development. Therefore, secondary school students should listen to more healthy and beautiful music, and repeatedly practice music appreciation and tasting ability, so that students can accurately understand the emotions

conveyed by musical works, and resonate with good musical works, so as to improve their own overall musical literacy by ear and eye.

The main purpose of junior high school music appreciation class is to cultivate students' individual interest in music, but due to the limited musical knowledge reserve of individual students and the difficulty of appreciating the works, it is difficult to achieve the teaching effect of the traditional teaching mode of playing the works directly and having the students appreciate them. Based on this, teachers can group students according to their interest and inquiry ability, and combine the difficulty of the works with questions to guide students to appreciate interaction and communication, so that students can deepen their understanding of the works and achieve the cultivation of cooperation ability through group discussion and experience sharing within the class while appreciating the works. For example, before teaching the appreciation class of the Shandong folk song "Baoleng Tunes", the teacher first asks students to work in small groups and make use of the Internet, books and other channels to learn about the use of liner notes and liner phrases in the work, the characteristics of the performance of the "Tanjing" and the qinshu, and the characteristics of the Shandong folk songs and other background information on the creation of the work. Then a group was randomly selected to share the information they had prepared in class, and other groups added to it. This approach allows students to have a more comprehensive knowledge of the work within the limited time of the class. This is not only conducive to the improvement of students' aesthetic ability in music, but also in the process of group exploration and class interaction, students can also recognise the significance of cooperation, achieving the practical effect of the development of cooperative ability as well as the formation of cooperative habits.

### (3) Musical comprehension and performance skills

Cultivation of secondary school students in music understanding and music performance ability requires that the ability to understand music is reflected in the understanding of instrumental music, vocal music and musical characteristics, such as whether they have the ability to read music, whether they have a sense of rhythm, whether they have an accurate sense of pitch, and so on. Musical expression ability is reflected in the ability to accurately understand the ideas and emotions conveyed by a musical work, such as through different modes of musical expression to perfectly express the artistic emotions of the musical work itself, or when the musical work is recreated to incorporate one's own understanding of the work, to convey one's own emotions to the listener, so that the listener will have an emotional resonance.

For example, in the choral teaching of the Yellow River Cantata's excerpt "Ballad of Yellow Water", in order to enable students to match each other's singing strength and expression when they change their strengths such as crescendo, sudden strength, crescendo, sudden weakness, etc., students are organised to carry out focused choral training. In the process of inter-vocal balance and harmony training, students are asked to listen to each other and adjust their individual pitch and timbre accordingly, taking into account the voices of those around them and the harmonic effect. In the volume training, students are required to focus on improving the quality of their own voice while adjusting the actual volume with the other voices to ensure that the overall volume is coordinated and staggered. In the training of timbre, students are required to pursue the unity of the collective timbre and consciously give up the individual timbre. In the training of work processing, students are required to serve the work as the original intention, in order to the collective choral effect, intentionally polishing the individual characteristics.

## **2.2 Background and significance of the emergence of in-depth teaching and learning**

In-depth courses are those that are based on in-depth practice, understanding and mastery, and are designed to train higher-order students in interactive thinking, reflection, and practical problem-solving skills. In the field of teaching and learning, depth refers to the degree of understanding and exploration of the nature of something. "Deep learning" is also called "deep learning" as opposed to shallow learning. In the fast-developing information age, deep learning, as the primary goal of classroom teaching, not only serves as a tool for teachers to test the effectiveness of classroom teaching, but also fosters the development of students' higher-order thinking skills, effective teaching and learning, and promotes better absorption of classroom knowledge as well as the ability to apply knowledge and flexibility.

### 2.2.1 The meaning of "deep teaching"

Deep teaching is a perceptual learning developed on higher level thinking which emphasises critical understanding, content integration, facilitation of knowledge frameworks, transfer and application etc. New knowledge should be

acquired through initial learning with multiple applications and reflections so that students can solve real-world problems in new situations by changing their thinking, ideas, and self-control.

Some scholars suggest that "deep teaching" is a systematic learning of new knowledge according to the existing knowledge level on the premise of students' mastery of knowledge, cultivating the ability to think and question on their own, while at the same time transforming and integrating the newly learnt classroom content into the existing knowledge level, and reconstructing the old and the new knowledge [ ]. After repeated practice, learning will be able to apply the constructed knowledge to new problematic situations with proficiency. It is undeniable that in-depth teaching has become an effective way to solve problems. Teachers should pay attention to the real situation of the problem, enhance the connection between the contents, pay attention to reflective teaching, and actively construct classroom teaching strategies.

### 2.2.2 Characteristics of "deep teaching"

Deep learning requires students to maintain a state of independent thinking and objective evaluation of knowledge, to view new knowledge in such a state and to apply it flexibly to solve practical problems. Connections are made between knowledge and knowledge is integrated to promote understanding and mastery. The five main features of deep cognition, namely focus on critical awareness, emphasis on data integration, promotion of big data constructs, focus on transferable applications, and oriented problem solving. The new concept of deep teaching as a strong theoretical support provided by the current education, it is the behavioural direction of teaching and learning and is the basis of the three-dimensional objectives. The important purpose of deep teaching is to use the knowledge and skills learnt to solve the practical difficulties encountered. Usually the actual difficulties encountered cannot be solved by simply applying formulae and methods, but are varied and complicated. We should analyse and think about it in the context of the actual situation and apply useful knowledge flexibly in order to completely solve such "pain points" and "difficulties".

### 2.3 Theoretical background of the three-stage, five-loop teaching model

The "three-stage five-loop" teaching model is a classroom teaching method guided by the constructivist learning theory and mastery learning theory, through the three classroom teaching phases of "clear goals, subject participation, feedback and correction", so as to ultimately improve the effectiveness and quality of classroom teaching and obtain the complete teaching and learning objectives. This is a classroom teaching method with a complete teaching goal, which will be described in detail in the following chapter:

The three segments of the "three segments, five rings" teaching model include three aspects:

Firstly, the task - determining the objectives, the main content of which is to determine the teaching objectives of the lesson; secondly, the channel - the subject's activities, such as the breadth, depth and continuity of students' activities; thirdly, the means - the -feedback and correction, i.e. assessing and analysing the state of achievement of students' learning objectives after teaching has taken place.

The five rings in the "three stages and five rings" teaching model include the following aspects:

#### Session 1 - Exhibition

[Explanation] This refers to the stimulation of interest and the presentation of goals, i.e., to stimulate students' interest in their studies and to demonstrate their academic goals.

[Objective] Mobilise students' learning motivation by creating a rich and diversified classroom situation, clarifying the learning objectives and laying a solid foundation for self-learning.

#### Session 2 - Thinking

[Explanation] It refers to learning and questioning, i.e., studying on one's own in order to establish doubts.

[Purpose] To develop self-learning and self-checking skills by allowing students to think independently.

#### Session 3 - Discussion

[Explanation] It refers to collaborative problem solving, and also refers to group collaboration, exchange of demonstrations, and common problems to be dealt with.

[Purpose] To exercise students' sense of co-operation and communication through the form of group mutual assistance, and in this way to mobilise the class atmosphere, cultivate students' practical participation, and in this way to enhance the autonomy, experiential and practicality of students' learning.

#### Session 4 - Evaluation

[Interpretation] It refers to summarising and generalising, to summing up methods, organising ideas, summarising principles and exploring ways.

[Objective] To help students improve the construction of optimised knowledge networks and find the methodological patterns therein.

#### Session 5 - Measurement

[Interpretation] The standard assessment, i.e., in-class practice tests and feedback evaluation.

[Purpose] The use of standardised assessment can provide an accurate understanding of children's learning status for teaching assessment and correction, and can also help teachers to change classroom methods and improve classroom relevance and teaching effectiveness.

### **3. The "three sections and five rings teaching mode" for the realisation of secondary school music classroom in-depth teaching embodiment**

#### **3.1 The application of the "Three-stage Five-ring Teaching Model" in the secondary school music classroom**

The teaching evaluation model for teachers' "teaching" is "assessment of teaching by learning", and the evaluation criteria are to promote "two developments" and implement "two changes". The evaluation criterion is to promote "two developments" and implement "two changes". Among the promotion of the "two developments", on the one hand, we should pay attention to the overall development of students' quality, teachers should not only help students to develop excellent academic performance, but also cultivate students to establish a reasonable learning attitude and learning goals. At the same time, teachers should also continue to improve the students' own teaching methods, in order to mobilise the students' greater learning potential, and thus improve learning efficiency; on the other hand, we should not ignore the students' own overall development, through classroom evaluation and feedback can help teachers to reasonably adjust the teaching methods, and thus optimise teaching strategies and cultivate the students' ability to innovate in education.

The implementation of the "two changes", one of which is that teachers should shift the focus from their own "teaching" to the "learning" of students, and attach great importance to the students' learning status, learning style and learning results, and adhere to the principle of "teaching by learning"; the other means that teachers should shift their focus from "teaching method" to "effective learning method guidance". We should attach great importance to students' learning status, learning style and learning effect, and adhere to the principle of "teaching based on learning"; secondly, teachers should shift their focus from "teaching method" to "effective guidance on learning method". Emphasis on teaching materials and teaching methods will only neglect the attention to students and learning methods, which will lead to students, even if they can achieve excellent examination results, but do not really have the ability to learn. Classroom reform introduced the "three sections and five rings" teaching model hopes to build a lively and active classroom, teachers will use more diversified teaching methods to guide students, the main body of the classroom back to the students, from the learning situation, based on the actual situation of the students to formulate teaching strategies, which is the teacher's teaching behaviours should be done.

As human society develops and advances, the field of education changes and keeps pace with the times, and the economic and social development situation requires that people endeavour to cultivate new-period talents with all-rounded development, so the "three-stage, five-ring" cultivation method comes into being. The education model emphasises "student-oriented", not like the traditional classroom only the teacher's one-sided output, to mobilise student participation and enthusiasm, encourage them to ask questions and express themselves freely and courageously; and for teachers, their focus will no longer be just to complete the teaching task, but to think about how to let students understand the key points more quickly, to constantly find out how to make students understand the key points, and to constantly find out how to make students understand the key points. For teachers, their focus will no longer be on completing the teaching task, but on how to let students understand the key points more quickly, and they will have to keep searching for new concepts, ideas and modes of education. The "Three Stages and Five Rings" teaching model focuses on stimulating the dual potential of students and teachers, providing them

with an important platform for self-expression, which is not only in line with the new requirements for education reform in the new era, but also meets the growth pattern of students and the future development trend.

### **3.2 Teaching strategies and methods of the "three-stage, five-ring teaching model"**

#### **1. Student-directed learning with pre-course leadership**

Before the lesson, students are guided to establish their self-role and fully mobilise their interest, motivation and creativity in learning. The introduction also plays a key role in students' independent learning during the lesson. Therefore, teachers need to make some efforts in the setting of the introduction. In this mode, the "guided study plan" consists of a revision plan, key points, curriculum structure, inquiry exercises, classroom summaries, and assessment of attainment of standards.

classroom teaching

#### **(1) Determination of objectives**

Teachers make use of life-like knowledge situations to stimulate students' interest, and introduce the learning objectives of this paragraph to students in the form of guided learning programmes. The learning objectives should be prepared in strict accordance with the standards, textbooks and learning conditions, and the content should be as concise and clear as possible and easy to remember, and the number of articles should not be boring. So that students can figure out what to learn in this section of the course and the tasks to be accomplished, and with the objectives to carry out self-study. Teachers make timely adjustments to the preset self-learning objectives by reflecting on the students' self-study situation before the lesson, and actively guide students to think deeply.

#### **(2) Exploring and clearing up doubts**

On the basis of the independent discussion of learning problems in the classroom, the teacher divides the students in each class into several learning groups according to the principle of "homogeneity between groups and heterogeneity within groups" for common learning. Encourage them to discuss with each other, share what they have learned in the classroom, face the solution of teaching problems together, explore the problem of doubt, and internalise the knowledge points together. Once there is a problem that can not be solved can be summarised, and then through the discussion within the class to help each other, this phenomenon students must pay close attention to and see the results of group activities, and in due course will also provide a certain degree of support.

#### **(3) Sharing Points**

Teachers designate a team member as the representative of each team to take turns to explain to the students of the team the progress of the exploration in the process of co-operative exploration and to share with the students of the other teams. And then together for mutual discussion, if everyone has no doubt about the problem, will not be introduced; when part of the team has completed the task, but there are still part of the team students still have doubts about the problem, by the team has completed the representative of the classroom as a "teacher", for the whole school on the problem of doubt to be clarified; on the doubt is very difficult, the problem themselves can not be explained. If the problem is very difficult and can't be solved by themselves, or if there is a special situation in the co-operative exploration, the representative should come to the whole school to discuss and solve the problem. In this process, teachers must pay close attention to the process of sharing with students, accurately find students in the process of mastering the knowledge of the obstacles, problems and easy to error, and clearly explain the content of the teacher's instructions, so as to reasonably help students to solve the problem, and in the process of the accumulation of new knowledge knowledge. In addition, if the students put forward creative "new ideas", teachers must give full recognition and praise.

#### **(4) Reflection and consolidation**

After the completion of the classroom learning tasks, teachers should instruct the learners to summarise and reflect on the classroom learning content of this section by themselves, in the form of either group exchanges or mobilising students to speak out enthusiastically. Teachers in the organisation of free exchange of students, on the basis of expression, the requirements of the standard is clear but students have not yet touched the place to the classic summary, which can not only cultivate students' divergent thinking, but also help students to further consolidate in-depth the knowledge they have learned, and internalised into their own learning skills, the future development of the students will be of great benefit.

#### (5) Testing Feedback

In the final stage of the classroom, the teacher, in accordance with the requirements of the course objectives and the specific mastery status of the students, in-depth analysis of the high school examination questions, the development of the corresponding training test questions for effective assessment. In order to understand the real learning effect of the students through the test, and according to the feedback of the learning situation in a timely manner to carry out compensatory education, to assist the school to check the gaps and make up for the shortcomings. In order to enhance the accuracy of the test results, the test results should be conducted in a timely manner, the number of questions should not be too many, the difficulty should not be too large.

### **4. "Three sections of the five ring teaching mode" in secondary school music teaching in the specific practice - to "pastoral" teaching as an example**

#### **4.1 An analysis of the content and design elements of the teaching of "The Pastoral".**

##### 4.1.1 Content analysis of teaching and learning

Background of "The Pastoral": The a cappella adaptation of the Eastern Mongolian folk song has a history of thirty years since it was composed in 1954, and in 2005, the Mongolian folk song in long tones was included in the list of "Masterpieces of the Oral and Intangible Heritage of Humanity", which demonstrates the unique national style of "The Pastoral". This piece has been rehearsed many times by the Central Orchestra and other professional and amateur choirs, and in the continuous singing practice, it has also deepened the audience's profound perception and understanding, and thus established the status of the mixed chorus work "Pastoral Song" in the music industry, and some musicians even call it "a wonderful flower of Chinese folk song chorus". With its own strong national characteristics, "The Pastoral" has opened up a brand new path for China's folk song chorus, which is a typical Mongolian folk song in long tone.

Brief description of the work: The whole piece consists of 66 bars, in G-flat mode, flexibles, composed by Qu Xi Xian, with lyrics by Heimer and notation by Amber. [In the form of variations: Opening (1-8) -- A (9-24) -- A1 (25-40) -- A2 (40-57) --Coda (58-66)] The introduction consists of alternating song passages chanted by male and female basses humming five degrees apart, showing the boundlessness of the grasslands; then the chorus of the theme song is lilting and soaring, showing the happiness and harmony of the people of the grasslands; the finale consists of the falsetto accompaniment of a tenor singer, the humming of a female alto in the service of the people. The final part is accompanied by the tenor singer's falsetto voice and the humming of the female alto voice of the People's Service, the voice gradually getting lower and lower until the termination of the work, as if the shepherds walking far away on the prairie were as quiet and comfortable, making people feel as if they were there, and the whole work presents an image of a vast and open prairie, rich in a special artistic flavour.

##### 4.1.2 Design of teaching methods

The instructional design is based on three main aspects, firstly, aesthetic experience, in which the Mongolian scene is created and the Mongolian song and dance experience is created. Secondly, artistic expression, which is analysed in terms of language construction and performance construction. Finally, cultural understanding is analysed to further explore images and enhance ideas. In the activities of experimentation, inquiry and listening, students can feel the charm of a cappella vocals and polyphonic harmony in practice, which will help to train students' aesthetic sense of art and cultivate their cooperation and collectivism while generating a strong interest in music.

#### **4.2 Design of the teaching process of the "three-stage, five-loop teaching model"**

##### 4.2.1 Session 1: Stimulating interest in learning and demonstrating learning objectives

The difference between the subject of music and other subjects lies in the fact that the subject of music focuses more on student participation and emphasises experience and feeling. Of course, the goal of secondary school music education is to teach knowledge and skills, so that students can feel the beauty of music, the beauty of the music and the feelings expressed by the music. The singing lesson "Pastoral" from the People's Music Publishing House of the seventh grade book of the third unit, the teacher played the prairie series of films to make students feel the prairie's wide, as well as the beautiful scenery.

The key to stimulating interest in learning in the teaching of three sections and five rings of music is to have incentives for learning and evaluation criteria to ensure that group members help each other, develop in a balanced way and improve together. You can use group co-operative inquiry to divide students of different levels equally into groups of six to eight students each, so that students can learn independently and work together to complete the task. For different students, tasks of different levels of difficulty can be set to meet their learning needs. At the same time, by means of incentives or scoring mechanisms, etc., students can be stimulated to learn with interest and enthusiasm, and encouraged to help each other and make progress together. Before the beginning of teaching, students can be introduced to the learning objectives of this course and told what they will learn in this course. During the teaching process, the learning objectives can be constantly reviewed with the students, so that they can be clear about where they are now and what they have already achieved, and they can be encouraged to gradually reach the expected learning objectives through class exercises and assignments. At the end of the teaching, the learning objectives of the course can be re-emphasised to students, and the next teaching plan can be adjusted according to the feedback from students, so as to provide students with more targeted and effective assistance.

Teachers should pay more attention to the use of flexible and vivid teaching methods to stimulate students' emotions and interests. At this stage, students' emotional and psychological activities are gradually enriched, and teachers can show students the great charm of music by combining excellent teaching methods with perfect musical works, which can fully stimulate students' desire to understand and create beauty. The sense of experience of music is the source of students' learning and love of music. In music teaching, in order to let students experience the fun of music in music activities, teachers should actively use rich teaching methods and forms to stimulate students' motivation and emotion to learn music, so as to let students discover the unique fun of music in music learning, and let students' spiritual world get pleasure. For example, in some local folk songs, some dialects are used to sing, on the one hand, you can experience the local customs from the lyrics, on the other hand, the students can feel the emotional characteristics of the music from the dialect and experience the different flavours of the national culture by understanding the local national characteristics and then learning the songs. Teachers use PPT courseware to show students the grassland scenery, so that students can see the vast grassland scenery more intuitively. When the "Pastoral" music, students can appreciate the "Pastoral" in the artistic content, and then can not help but sing for the vast pasture, which makes them enjoy the art at the same time also inspired their enthusiasm for singing, the teacher suggests that at this time should be allowed to perform good sense of the children to participate in the singing of the programme, so that they have the feeling of being there.

#### 4.2.2 Session 2: Independent Learning to Establish Doubt

"Aesthetic perception" refers to human beings' perception, feeling, understanding and grasping of the auditory nature, type, artistic elements, mode of expression and their own artistic meaning of sound art. Therefore, taking "aesthetic perception" as a core quality of music is a reflection of the aesthetic nature of music. Students can have a preliminary understanding of music melody through listening, feeling, thinking and comparing, and then gradually learn different types of music and the role of elements, understand the artistic value and connotation of music, and choose music objects based on "aesthetic perception", such as the choral song "Pastoral".

#### 4.2.3 Session 3: Group work, exchange and display

In the teaching of music in three sections and five rings, in establishing doubts, this can be achieved by leading the students to ask questions. Problem awareness is the theory's dynamic interpretation of the problem, and the formulation of the problem and the establishment of problem awareness should be based on the premise of scientific scepticism and depend on the knowledge structure of the researcher. Therefore, students can be guided to realise the importance of problem awareness in the learning process, so that they can realise that they need to find problems, explore them and solve them through their own thinking and inquiry. This will enable students to continuously generate questions in the learning process, thus establishing doubts and improving learning outcomes. First of all, we should pay attention to cultivating students' independent thinking and analytical ability, laying a foundation for their future music appreciation learning. Secondly, the way of group discussion can help to stimulate students' enthusiasm for learning and participation, and also exercise their teamwork ability and communication level; finally, the teacher should create a situation in the classroom, guide students to develop their thinking and free imagination, and sing in such a situation, which can not only enrich students' practical experience, but also let them understand more profound artistic connotations. Finally, teachers should create a situation in the classroom to guide students to develop their thinking and free imagination, and sing in such a situation, which can not only enrich students' practical experience, but also let them understand the deeper artistic connotation.



#### 4.2.4 Session 4: Sorting out ideas and summarising patterns

In junior middle school music teaching, in order to sort out the ideas and summarise the rules, it is first necessary to prepare sufficient teaching resources as well as synchronous materials of teaching materials. A reasonable teaching plan can be formulated according to the teaching content, including task objectives, teaching steps, evaluation methods, etc., to make clear the knowledge points, skills and emotional attitudes and other requirements that students need to master. At the same time, teaching priorities and difficulties should be established, and these difficulties should be focused on in the teaching process to guide students to understand and master. At the same time, for the law of summarisation in junior high school music teaching, we can first impart the knowledge points through teaching explanations and demonstrations, and guide students to practice. Then, students can be allowed to discover the laws by themselves, such as analogy, finding commonalities and other ways, so as to achieve the purpose of summarising the laws. In addition, students' mastery of the knowledge points can also be examined through homework, quizzes and other forms of examination, so that students' weaknesses can be found in time and teaching can be further strengthened.

Songs cannot be sung without the co-ordination of the limbs. When rehearsing, separate your hands naturally to shoulder-width apart, our hands naturally resting down beside our feet, both eyes looking ahead, and lifting your head and chest, while leaning slightly forward. Before rehearsing a choral work, we must train the basic vocal skills so that we can better open the larynx to open the voice. Singing is very much about the control of tone, which roughly refers to the three parts of tone, volume and pitch. The first two of these are a great test of a singer's vocal strength, while the latter relies mainly on the usual precipitation of basic skills, which shows the importance of basic skills. As the score of "Pastoral" has a lot of line notation, the piece needs to pay attention to the coherence between phrases, which is also a great test of the singer's breath control in the process of singing. However, choral works are sung by many people, so we can speculate a little bit and achieve the effect of melodic coherence by adopting the method of circular breathing.

In the vocal training, you can use the "yawn" teaching method to find the state of singing, first inhale deeply, and then exhale, then the mouth will be a very natural state, in the "yawn" process, to find an optimal position of the voice! In the process of "yawning", you will find the best position for your voice, so that your voice will be solid and powerful, and you will be able to better coordinate and control your tone and volume.

Session 5: Practice Test, Feedback and Evaluation

In the early stage of training, there may be students who can not open their mouths, the vocal range is not uniform, the true and false voices do not merge well, which will lead to the unity of the voice tone, which needs to be scientifically practiced, with a good vowel to drive the other voices of the sound. There are also some singers who simply sing to themselves, without learning to control their own volume, and without learning to listen to the timbre of other voices, which will lead to individual volume highlights, and can not carry out a good blend of voices. There is also the problem of pitch, when a part of the pitch of the obvious deviation, then the interpretation of the whole piece of music will be messed up can not listen to it, so when a part of the pitch is not allowed, must be caught out of individual training until there is no error to rejoin the chorus. When training for multi-part chorus, you should train in separate sections, and distinguish the main melody part and the backing part of each section. The main melodic voice sings with more intensity and volume than the other voices, so as to show its main position. When humming, you need to hum softly and gently, so that the timbres of each voice can blend better.

### **4.3 Teaching reflection and continuous improvement measures for the "three-stage, five-loop teaching model"**

#### 4.3.1 Updating the teaching philosophy in due course

Teachers in secondary school music teaching, must let themselves have a rich knowledge reserve, excellent professionalism, excellent teaching posture, excellent language organisation ability. At the same time, teachers should not neglect the cultivation of students' creative ability, and should combine their own knowledge of music theory with novel teaching concepts to help students develop their thinking and cultivate their creative ability. In addition, teachers should give the leading position in the classroom to the students, so as to make the original serious, conventional classroom atmosphere into a more active, enjoyable classroom atmosphere with the participation of students, in order to further encourage students to give full play to their creativity and subjective initiative. In the process of teaching and learning, students should be guided to explore and make teaching interesting in order to cultivate their mastery, and pay attention to the positive guidance of the teacher, so that they

have the courage to envision, actively explore, and inspire their creativity, and thus improve the training of their creativity. Music teachers play a vital role in music teaching and learning activities, and they should strengthen their own learning for the lack of creativity of students in the classroom. Schools should implement continuing education for music teachers, the purpose of which is to improve the comprehensive quality of teachers, master a large number of teaching methods, and understand modern educational ideas; music lectures are offered to strengthen the practical ability of teachers in music, so that teachers can master new teaching concepts and apply them to their teaching activities.

#### 4.3.2 Guiding and developing students' creative thinking

Music is different from other disciplines in that music pays more attention to participation in the experience, if the teacher only oral without the students' personal experience, it is difficult for students to grasp and understand. Teachers must let students actively participate in the teaching process, so that students experience, feel, understand the music, only so that students' enthusiasm for music learning will improve the secondary school music classroom to create an active atmosphere is extremely important, but also is the cultivation and shaping of students' creative thinking necessary prerequisites and safeguards. In teaching to create a relaxed, happy, active atmosphere teachers should always maintain a positive and enthusiastic attitude, allowing students to learn according to their own way of learning or activities, teachers in the teaching should also continue to satisfy the students' desire for knowledge and novel ideas, so that students give full play to the subjective initiative, so that their thinking is always in a positive and active state. Teachers should always take students as the main body in the implementation of the teaching process, which is, of course, the soul of quality education. Protect students' various novel ideas, curiosity and rich imagination, and through a good classroom atmosphere to hook students' innovative spirit, training and broadening their innovative thinking.

#### 4.3.3 Promoting diversified content and diversity in teaching and learning formats

As a secondary school music teacher, it is important to conduct teaching and research based on the curriculum standards, and at the same time practice the principle of teaching according to the student's ability, and design teaching programmes according to the students' real learning situation. The results of the survey show that there is a clear cognitive gap between students on the topic of whether they can identify music categories and repertoire, which is mainly due to the influence of pop music and their own favourite bias. It is important to find out the students' preferences in advance, so that the right remedy can stimulate their enthusiasm for learning. For those niche music, innovative teaching strategies can be used, such as exploring the intrinsic connection between this type of music and the topics of interest to students, and actively guiding them to improve the effectiveness of teaching. Students at different ages, psychological characteristics will change, the form of teaching used in compulsory education may not necessarily have good results in the secondary school teaching system, so teachers need to change the teaching style in time, innovative teaching forms, to create a variety of forms of teaching, relaxed and lively teaching atmosphere. The learning rate of secondary school students who can play simple solo instruments is 85 per cent; giving full play to this advantage and effectively combining it with classroom teaching will greatly increase students' interest in learning and effectiveness.

## 5. Conclusion

In the quality education of the 21st century, the importance of music literacy in the quality education system is increasing year by year. Secondary school teachers must face up to the bottleneck problem of music education, break through the old teaching mode, pay attention to the cultivation of students' knowledge of music theory, play a good theoretical cornerstone, and gradually get rid of singing, dancing and other "superficial" teaching content, which is, admittedly, a test of the comprehensive quality of secondary school music teachers. Teachers' comprehensive quality determines or greatly affects the students' musical literacy moulding, as a teacher, we should set an example, play the role of demonstration, positively promote the students to learn music, to accelerate the process of China's quality education to contribute to a force.

After this exploration, it is shown that in order to effectively integrate the "three sections and five rings teaching mode" into the classroom teaching of secondary school music, firstly, teachers must change the classroom concepts, and transform the serious and traditional classroom atmosphere into a lively and relaxed classroom teaching environment with children's participation, so as to further guide children to give full play to their creativity and subjective initiative. Secondly, teaching should lead to the cultivation of creative thinking, through a good classroom atmosphere to arouse students' innovative spirit, training and broadening students' innovative thinking.

Finally, teachers should promote the diversified development of teaching forms, and actively guide and improve the effectiveness of teaching.

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