



Research on the Application of Game Teaching in Primary School Music Classroom

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Abstract: *With the continuous development of society in recent years, we have gradually realized the importance of cultivating the all-round development of morality, intellect, physique, aesthetics and labor for students' development. Through music education for students, they can experience beauty, feel beauty, find beauty from it, and can better develop their ability to appreciate and create beauty. Then these also need us teachers to lead and guide students to experience music. However, the survey found that many teachers are not able to motivate students to learn music in the classroom, making many students gradually lose interest in learning music, resulting in a situation where many students like music but do not like to take music lessons. In fact, this is closely related to the teacher's teaching style, the single teaching style, teaching methods of boring are the reasons that can not stimulate students' interest in learning music. Therefore, the use of game teaching method in teaching has been implemented and paid more attention in recent years, and games are not only used in early childhood classrooms, but also started to be widely used in elementary school classrooms. This paper is based on the literature method as a support for the theoretical aspect and understands other teaching methods about game teaching, based on which the practice of gamification teaching of music in elementary school is studied. This paper also uses case study method, field observation method and interview method to experience the classroom of game-based teaching first hand and also find out the problems encountered in the implementation of game-based teaching. In this paper, we will analyze and summarize the best cases and make suggestions for the problems encountered in practice, hoping to make music gamification teaching more efficient in the classroom, so that it can bring into play the desired effect, thus inspiring students to be active in the music classroom, to love music, to gradually improve their creative ability and imagination, to understand the excellent traditional culture, and to achieve the purpose of nurturing people. thus achieving the teaching purpose of nurturing people.*

Keywords: Music Gamification Teaching; Practice; Survey; Primary School Music.

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1. Introduction

1.1 Background and significance of the topic

1.1.1 Background of the topic

With the continuous development of society in recent years, we have gradually realized the importance of cultivating the all-round development of morality, intelligence, physical fitness, beauty and labor for students. While educating students in music, we can also let them experience beauty, feel beauty, discover beauty, and better develop their ability to appreciate and create beauty. Then these also require our teachers to lead and guide students to experience music. However, through investigation, it is found that many teachers cannot mobilize students' enthusiasm for learning music in class, which makes many students gradually lose interest in learning music, resulting in a situation where many students like music but do not like music classes. This is actually closely related to the teacher's teaching method. The single teaching method and the boring teaching method are the reasons why students' interest in learning music cannot be stimulated. Therefore, in recent years, the use of game teaching methods in teaching has received more attention and implementation. Games are not only used in preschool classrooms, but also widely used in primary school classrooms. As early as the Spring and Autumn Period, Confucius said: "Those who know are not as good as those who like it, and those who like it are not as good as those who enjoy it." This sentence is Confucius's belief that advocating interest is the best teacher, and I think game teaching can better stimulate students' interest; "Democracy and Education" is a book by Mr. Dewey, in



which he talked about how children are easily bored with school courses, but are full of interest in various game activities. In this regard, Dewey pointed out that if school courses also adopt the form of games, children will concentrate on school courses; the former Soviet psychologist Vygotsky believed that, on the one hand, games are the source of children's development, and children's subjectivity is developed in game activities. On the other hand, games themselves also develop with the development of children, from simple to complex, from low to high. He believes that games are ahead of development and games create children's "zone of proximal development".

The purpose of the "game teaching method" is not to teach students how to play games, but to teach in a game-like way, so that students can unconsciously learn the content of the textbook in a relatively relaxed, free, lively and competitive atmosphere (for example, master the melody of the song and be able to sing it, master the mood of the song and be able to sing it emotionally, master the style and story background of the song), or learn the extracurricular scientific knowledge that students must master. Through the game teaching method, the music class is no longer a unilateral activity class with the teacher's output, but a multilateral activity in which everyone participates.

1.1.2 Significance

Music games refer to a kind of game that students play with music accompaniment or song accompaniment to develop children's abilities. The main function is to develop students' musical perception and movements. In the process of accompanying music, children perform certain images, certain artistic conceptions, and arouse curiosity and associations, and learn certain music knowledge from collective activities. With the new round of basic education curriculum reform and advancement, the reform of music education is also bound to be carried out. Game teaching is also an important way of music learning advocated in this period, and it is one of the goals of the new curriculum reform. In order to smoothly carry out this teaching method, teachers need to make continuous breakthroughs and efforts so that game-based teaching can be better used in primary school music classes. This article explores the use of games in primary school music classes and studies how to design and practice games in primary school music classes. On the one hand, it can enable us to have a deeper understanding of game teaching, understand the theoretical knowledge related to game teaching proposed from ancient times to the present, and summarize new theoretical knowledge based on the current situation; on the other hand, it can allow students to show their strengths in games according to the physical and psychological characteristics of primary school students, stimulate students' enthusiasm for learning music, and make our music classes more meaningful and efficient.

1.2 Research content

Research content: The research content of this article can be divided into five parts.

The first part is the introduction, which discusses the significance and background of the topic, relevant academic research results at home and abroad, and the choice of research methods.

The second part is a description of the theories of music games, which respectively elaborates on the theoretical viewpoints on music teaching mentioned in Kodály music education, Dalcroze music education, Orff music education, and Piaget's game theory in music game teaching theory, and defines the concepts of game-based teaching and music game-based teaching and analyzes the relevant theories, clarifies the significance of music games for primary school music teaching, and makes the classification and application of music games in primary school music classes clearer.

The third part is about the practice of music games. Through interviews, listening to high-quality classes (learning from the internship school teacher Zhou's open class "Song of the Sea"), participating in the teaching practice and recording of music gamification (participating in the writing of lesson plans for the game teaching class "Little Frog Finds Home", PPT production and the setting of classroom links, and attending classes, and making timely improvements to problems encountered in game teaching, etc.), and field investigations in a specific school, etc., we conduct in-depth investigations and research on music game teaching methods. Through teaching practice participation and field investigations and visits (summarizing relevant teaching materials, students' reactions to game teaching, the classroom application of music gamification teaching, etc.), we draw some analyses and summaries and use them as the basis for the game teaching method.

The fifth part is the conclusion, which summarizes the research results, identifies the shortcomings of the research,

and plans for the future of the research.

1.3 Research Methods

Literature method: Using literature analysis method, I learned about domestic and foreign works and their successful summaries to generate some of my own ideas, and this article has a strong theoretical support. Through the school library and the online academic resource library, I collected and summarized the relevant theories and content materials, documents, books, etc. of game-based music teaching, sorted them out, and summarized some important theories and reference materials, which can better sort out my ideas for the paper, make my various sections clearer, and lay a certain theoretical foundation for the paper.

Case study method: This article specifically analyzes game-based teaching, and combines the case studies of the open class "The Sea's Lesson" and the open class "The Little Frog Finds a Home" to observe and study the music class in a primary school, observing how game-based teaching is used in the classroom and what the effect of its use is.

Field observation method: This article observes from the perspective of game-based teaching, observes the open classes "Song of the Sea" and "Little Frog Looking for Home" respectively, summarizes the conclusions, and explores suggestions for improvement.

Interview method: This article takes music game teaching method as the object, selects several representative students and teachers as interview subjects, and studies the implementation of game-based music teaching in primary schools through specific and in-depth interview analysis.

1.4 Current status of research at home and abroad

1.4.1 Current status of domestic research

In recent years, our country's political and economic level has improved significantly. Our country has also paid more and more attention to the comprehensive development of people's moral, intellectual, physical, artistic and labor. Our expectations for primary school students are also getting higher and higher. They are the flowers of the motherland and the successors of the motherland. them. It just so happens that in recent years, my country's education reform has gradually deepened, and students' need for comprehensive and balanced development has been given key instructions in the new curriculum reform. That is to say, in the compulsory education stage, schools need to cultivate students' comprehensive and balanced development as a premise. Music courses are one of the indispensable courses for the comprehensive and balanced development of students. However, surveys have found that in many music classes in China, there is a phenomenon of students deserting and not listening carefully. In order to change this phenomenon, stimulate students' enthusiasm for learning music and attract students Attention, many domestic scholars in our country have done a lot of research on what teaching methods should be used to stimulate students' enthusiasm for music classes. Among the many teaching methods, there is a game teaching method that attracts my attention. In order to study this Click me on Game Teaching Methods to view the researcher's relevant information.

By searching CNKI, we found that by entering the keyword "music game teaching method", a total of 30 documents were searched, including 14 master's degree theses; by entering the keyword "application of music games in primary school music classes", a total of 19 documents were searched, including 3 master's degree theses; and by searching the keyword "music game teaching application", the number of documents in the past five years exceeded 100. These literature materials have laid a certain foundation for the study of the text, and have deeply explored how music games should be used in primary school music classes and the role of their application. It is also found that teachers play a very important role in music classes, so teachers should also learn more about related music games, constantly enrich their knowledge and improve their practical experience, and ultimately lead students to naturally enter the classroom, stimulate students' enthusiasm for learning, so that students can better learn music and enjoy music classes. The following summarizes the views of several relevant music education researchers:

(1) Liu Yan has done a lot of research on children's games, which shows that children's game concepts are closely related to the social environment and are influenced by adults. The traditional cultural background and social environment not only have an impact on adults, but also have a certain influence on the formation of children's

game concepts. The conditions required for children's learning are closely related to the game environment.

(2) Pan Chaoyang mentioned in his doctoral dissertation "I Just Want Children to Like Music – Research on Music Teaching with Multiple Aesthetic Channels": "Music teaching with multiple aesthetic channels is not only reflected in 'audio-visual' and 'listening and singing', but also in music practice such as 'rhythm' in music teaching. Through various efforts, children can enjoy it." "For students, if they are always required to sit upright in music class, it is really unimaginable. Therefore, if there is music aesthetic teaching with 'kinesthetic channel' – game participation, the music class will 'heat up'. Among the several music teaching methods of 'kinesthetic channel', the standard of dance is higher for students, and instrumental performance requires more preliminary learning. Therefore, music games become the best choice for children."

(3) Wu Wenyi also mentioned in her book *New Perspectives on Music Teaching* that music games are an important method in interest-based teaching, and classified music games into: imitative games, creative games, activity games, performance games, etc.

(4) Teacher Zhao Yan proposed that teaching activities are a complex activity and the teaching process is an information interaction process. Students can enhance their subjective initiative in it. Music games can better enable students to interact with each other.

(5) Teacher Cui Xuerong believes that the game teaching model and music aesthetics are closely related. Participants in game teaching can not only acquire knowledge through activities, but also improve their aesthetic abilities through activities.

1.4.2 Current status of foreign research

Due to the openness of Western thought, scholars do not have a fixed understanding of the origin of the system of game education theory. Therefore, foreign countries have a very rich theory on music education, and the research is more systematic. Music educators combine music and games, and advocate using actions to understand music.

(1) In the book "Kodály Today", a complete teaching process was designed specifically for singing teaching, and many methods on how to conduct music teaching activities were proposed.

(2) George Lewis believes that the fundamental difference between body movement and dance gymnastics lies in music. It is not about imitating movements, but about melting the music into deep breathing and expressing the music directly with body functions. Teachers should come up with a good way to present the teaching materials to students.

(3) The famous educational theorist Friedrich Wilhelm August Froebel pointed out: "Games can help children better understand and appreciate life. They are also one of the activities they are most interested in. They are an important means to improve children's personality qualities. By participating in game activities, children's cognitive and motor coordination abilities can be trained. Games are the source of children's happiness and can fully stimulate children's spiritual world."

(4) Merriam believed that the main framework of music includes concepts, behaviors, and sound forms. People must combine learning music with practice and master and form their own understanding of music through practice.

2. Music Game Teaching Theory

2.1 Kodaly Music Education

During World War II, the Kodály teaching method, named after the famous music educator, composer and philosopher Kodály Zoltan, became the world's leading teaching concept and was introduced to China in the 1980s. Since then, it has played a certain role in China's music field. The development law of students themselves is extremely important in the Kodály teaching method, and on this basis, they are arranged in a practical manner according to age groups, which can enable students to have a deeper understanding of basic music knowledge. Due to the lack of certain systematic training, students' abilities in learning basic common sense are limited, and students' passion, interest and desire for learning and research cannot be stimulated by traditional teaching methods,

resulting in low efficiency of classroom teaching. Starting from the game experience of rhythm and melody is the teaching method of the Kodály teaching method. In this way, students can learn knowledge unconsciously while playing, master the singing of a song, and have their own unique understanding of the song, generate their own musical ability, gradually enhance students' aesthetic ability to learn music, and establish their own musical logical thinking.

Kodály also advocated the integration of colorful and easy-to-understand folk music elements into the music education system, guiding students into the rich and wonderful world of music, and hoping that this method would inspire students' enthusiasm and interest in learning, and enable students to learn music more actively. By integrating nationalized teaching content, students can enhance their confidence in national culture and love national culture more during the learning process.

Singing is also the main means of music education, which is also an important feature and content of the Kodály teaching system. Through the basic Curwen gestures, students can establish a certain sense of pitch and feel the changes in the melody more intuitively. In order to change from the traditional singing method, Kodály also proposed to integrate performance and creation into the singing process. In this practice process, students' aesthetic perception ability can be gradually improved and their aesthetic experience can be enhanced.

In Kodály's music education concept, for students who are beginning to learn music in elementary school, music education should be a pleasant learning experience rather than a difficult learning experience.

2.2 Orff Music Education

The Orff music education system was proposed by Carl Orff, a world-renowned music educator. In the Orff music education system, "original music" is the core concept. Orff advocates the people-oriented idea. He once said: "Music education is the education of people. For everything, my ultimate concern is not music, but spiritual exploration." This tells us that the subject of education in music education is people, which is our students in the classroom. The real music education is to let all students participate in it, and take students as the center, start from students, mobilize students' enthusiasm, and let students take the initiative to feel and experience music. Orff also advocates voice teaching, which can be practiced through the most basic rhythm. Through repeated practice, students' creative potential can be stimulated. Orff attaches great importance to local music. The mother tongue is rooted in everyone's infancy. Starting from local nursery rhymes and children's songs, students can better lead them into music and stimulate their interest in learning music. Orff also attaches importance to the multi-sensory interaction in music. Through the rhythm, melody and rhythm in music, all senses can interact, so that the perceptions of sight, hearing, touch and movement are stimulated and developed. Orff placed emphasis on the development of musical instruments, allowing students to have direct physical interaction through them.

2.3 Dalcroze Music Education

Emile Jacques Dalcroze, a famous Swiss composer and music educator who once taught at the Geneva Conservatory of Music, has devoted his life to the reform of music courses. Dalcroze's music teaching method puts forward a very important point of body rhythm, which is to treat the body as a musical instrument. When the music is played, the changes in rhythm, speed, etc. conveyed in the music can be expressed and conveyed through body movements. Through body control, we can feel the slight difference and make it easier for our students to understand. Through continuous practice, a certain muscle memory will be generated, so that the sense of rhythm will be acquired. This can also drive students to integrate into the music and experience the music well. Secondly, Dalcroze also proposed sight singing and ear training and improvisation training. Sight singing and ear training are closely related to body rhythm, which can help us cultivate the ability to listen to music. And improvisation is based on mastering the first two, opening up students' creativity and imagination to create. Dalcroze also strongly advocates the solfeggio system, and many countries have made innovations on this basis. The advantage of the solfeggio method is that the pitch is relatively fixed and unified, which allows students to feel and understand it just right.

2.4 Piagetian Game Theory

In Piaget's game theory, he deeply studied children's games, which has played a lot of enlightenment on school music education in my country. In Piaget's game theory, he believes that cognition is very important. Children's cognition will change with development and at different ages. The same is true for the development of children's

games. It develops with children's psychological cognition. On the basis of cognitive development theory, Piaget also proposed that assimilation over accommodation is the essence of the game. In the process of the game, it is not that a new game will make students have a new cognition, but that he will constantly update on the basis of existing cognition so that his cognition can be applied to this game. Piaget divided the types of children's games according to the different stages of children's cognition. Children aged 7-12 have gradually developed a sense of rules, mainly playing games with rules. Through games, students can learn new knowledge. Adding appropriate vivid and interesting games in the process of music teaching can allow students to experience the images shaped by different kinds of music, and can also produce different emotions with the changes in music, which is conducive to improving students' music aesthetic ability and self-cognition. But it should also be noted that for students of different ages, there should be changes in the design of games, so that the teaching efficiency will be greatly improved.

2.5 Game-based teaching

2.5.1 Game-based teaching concept

The so-called game-based teaching literally means combining "games" and "teaching". It is different from traditional teaching. It introduces some game-like activities on the basis of basic theoretical teaching, making the class more interesting and innovative. Different game links should be set up for different teaching contents in the classroom, and the aesthetics and perception of students should be combined in the game process, so that they can master the teaching content and have their own understanding, which can better enhance students' learning enthusiasm and initiative, and thus improve the quality of teaching.

2.5.2 Related theories of game-based teaching

Many outstanding figures abroad have summarized relevant theories. Dewey believes that games are not just an activity, children can also construct themselves in games, and can better understand and adapt to society through the rules and participation of games. Children should spend most of their time playing games. Games are life, and life is games. Children's playful nature should be satisfied, and students should be allowed to learn while playing. This also puts forward requirements for teachers, requiring them to be able to combine teaching and games well. American social psychologist David Cooper believes that experiential learning should be student-centered, and the role of teachers in it is to provide students with some experiential and challenging growth experiences, and let students feel these experiences through personal experience. He emphasized that learning is not just a single look and listen, but also requires combining their perceptions and actions, supplementing existing experiences, forming new knowledge and experiences, and thus realizing the internalization of knowledge.

2.6 Music Game Teaching Method

By consulting the data, it is found that the application of music game teaching method has been paid attention to in recent years. The so-called music game teaching method is to use music as a carrier, combine music and games in the form of games, so that students can master certain music knowledge. Teachers should also make specific changes according to this teaching method, focus on students as the main body, design different games according to students at different stages, so as to highlight the characteristics of students, stimulate students' enthusiasm and initiative, and enhance the quality of the class.

3. Analysis of excellent cases of music gamification teaching

During my internship, I was very lucky to attend the classes of several excellent teachers. Among them, the classes of Teacher Wu and Teacher Zhou were both "free classes", which happened to have many points worth learning and studying for my investigation. The class notes of this time were authorized by the two teachers and are as follows:

3.1 Singing Lesson: Song of the Sea

Instructor: Ms. Zhou

Teaching object: Grade 2, Class 5

Course type: Singing lessons

Location: Primary School Affiliated to Zhejiang Normal University

Teaching content:

1. Experience and consolidate fixed shots - "The Train is Leaving", "Good Morning"
2. Learn to sing the song - "Cloud"
3. Learn the breathing marks - "Cloud"
4. Body Movement - "Cloud"
5. Consolidate and practice breathing marks - "Sea Cradle"

Teaching objectives:

1. Learn the song "Cloud" by imitating, listening and singing together.
2. Learn the breathing marks through feeling and experience, and be able to breathe naturally during songs.
3. Be able to identify the breathing marks in the song "Cradle of the Sea".
4. By learning the song "Clouds" and listening to the music "Cradle of the Sea", students can experience the beautiful and lyrical emotions of the songs and inspire their love for nature.

Musical materials:

"The Train is Leaving", "Good Morning", "Clouds", "Cradle of the Sea"

Textbook analysis:

1. "Clouds" is a lyrical children's song, 3/4 time, pentatonic D-key mode, and a one-part structure consisting of four phrases. The rhythm of the song is relatively smooth and relaxed, and the melody is ups and downs, beautiful and lyrical. The white clouds floating in the blue sky trigger the children's innocent associations, from "blue sky" and "white clouds" to "sea" and "sailboats", from "filled with raindrops" to "quickly watering the wheat fields", which express the children's sincere and beautiful wishes - may nature faithfully serve mankind and let people's hard work bring fruitful results. Since its creation, this song has been deeply loved by children and has been sung for a long time.

Mode: D major Tempo: 3/4

Tone series: 1, drmsl d' Number of measures: 16 measures

Interval: Mostly thirds Suitable key: D major

Melody form: ABCD Rhythm form: ABCD

Comfortable attack: F sharp Rhythm elements: X, 0

Teaching purposes: (1) To be able to sing songs with a beautiful voice;

(2) Sing the song accurately according to the breathing marks in the song.

2. "Sea Cradle" is a folk song for children. It uses 2/4 time, palace mode, and a single two-part form with recapitulation. The song is divided into two parts. The first part expresses childhood memories. The opening sentence uses appoggiatura and syncopation, and the tone is gentle. The second part is the expression of emotions. The supporting word "ah" starts in the high pitch. The melody is bright and exciting, which contrasts with the softness of the previous section, making it more lyrical and making people feel the vastness of the sea. The final ending sentence ends at the highest note of the whole song.

Teaching purposes: (1) Review and consolidate breathing symbols;

(2) Use body movements to express "Cradle of the Sea".

Teaching difficulties:

Learn to sing the song "Clouds" and be able to sing according to the breathing requirements between phrases.

Teaching process:

Listen to and experience fixed beats

(Walk into the classroom with the music of "The Train is Going") Teacher: Hello, children! Welcome to the train "Do Re Mi" to start today's pleasant music journey. Let's listen to the music and say "Good morning" to the friends around us! (Play "Good morning")

1. Learn to sing the song "Cloud"

1. Sing the Score

1. Feel and experience the song

Teacher: We took a small train to a beautiful seaside. Look, the little seagulls are also greeting us! (The teacher makes flying movements to greet the students and sings "Clouds" in a cappella)

Teacher: Please fly freely over the sea like a little seagull following the music. (Accompaniment + rhythm)

2. Sing long notes

Teacher: Look! The fish in the sea are swimming over here, and they are spitting out many beautiful bubbles. (Teacher sings the score a cappella and shows the bubble sound) Pay attention to the last bubble sound, because it builds a bridge on the same note, so we need to sing it longer.

Teacher: Please sing with the teacher, and sing our bubble sounds when the teacher gives the hand gestures. (Play the accompaniment, add hand gestures, and ask the students to do the hand gestures together the second time)

2. Teaching songs

1. Clap your hands and recite the lyrics

Teacher: As the bubbles became more and more, they flew up to the sky. What did they become?

Life: Cloud

Teacher: By the way, the song we are going to learn today is called "Clouds". Please listen carefully. What else is sung in the song? (Play "Clouds")

The student said a line and recited the lyrics while clapping to the triple beat rhythm.

2. Teach songs by listening and singing

Teacher: The white clouds in the song float in the sea, just like sailboats on the sea. Now, please sing this song with Teacher Zhou. The teacher sings a line, and you follow it. (Sing with the piano, repeat many times)

3. Know the breathing signs

1. Play the model song and the teacher blows the tissue paper

(Teacher takes out a tissue) Teacher: What is this? Yes, a tissue. The small tissue is like a corner of a white cloud. It will float up if you blow it gently. Please count how many times the teacher blows in the song? (Play the model song)

Raw: 5 people

2. Play the model song and have the students blow the tissue paper

Teacher: Now please try to blow it. (Play the model song + ppt animation)

3. Learn the breathing marks and sing the song completely

Teacher: How did we inhale and exhale just now? That's right, straighten your back, open your mouth, expand your belly, and then exhale gently. Let's try it again, inhale and exhale. When we start to inhale again, we need to take a breath, look! This is the breathing mark. (Show the breathing mark) Now, please use the breathing mark and sing the song completely. Pay attention to the last note, we need to sing it longer. (Play the accompaniment)

2. Rhythmic Performance "Cloud"

Teacher: Our smooth breath pushes the clouds to fly. (Teacher sings the lyrics + rhythm)

Organize students to form a circle or stand in place. Teacher: Please stand up gently and send the cloud to all directions.

3. Consolidate and practice breathing marks

1. Listen to the song for the first time and feel the emotions

Teacher: Sister Hailang heard our beautiful singing and brought us a small conch. Listen, there is a beautiful song coming... (Play "Sea Cradle")

Teacher: What do you feel from the song?

Life: Peaceful, beautiful

Teacher: This peaceful and beautiful song is called "Cradle of the Sea".

(II) Review and consolidate breathing symbols

Teacher: You are all little musicians. Please listen to it again and put the breathing marks in the correct position. (Show the first paragraph of lyrics and play the first part of the song)

(III) Rhythmic experience "Sea Cradle"

Teacher: Today's music journey is about to end. Children, please stand up gently, imagine yourself in the cradle of Mother Ocean, and gently leave the classroom following the beautiful singing. (Play "Cradle of the Ocean" and gently walk out of the classroom to the music)

Analysis of gamification teaching in the process:

The whole part of the teaching revolves around the story. At the beginning, the teacher led the students into the classroom to the music of "The Train is Going", started the train journey, and introduced the story of the train leading the students to the seaside, where they saw the cute little seagulls and made rhythmic movements like the little seagulls saying hello. The teacher led the students to add rhythm to the accompaniment, and through body rhythm, the students can better lead the students into the music and feel the emotions of the music. After that, the teacher compared some special notes to bubbles spit out by fish, and asked the students to sing these bubble sounds while making bubble gestures. In this way, comparing the notes to bubbles enhances the fun of the class, attracts students' attention and improves their interest.

When learning about breathing marks later, the teacher asked students to count how many times the teacher blew on the paper towel in the song to count the number of breathing marks in the song, so that students can better understand that where there are breathing marks, they need to take a breath, that is, inhale first and then exhale. At this time, the teacher has led the students to sing the song "Cloud" sentence by sentence. In order to further consolidate the students' familiarity with this song, the teacher counted the breaths and then the students formed a circle in groups and added a rhythmic performance of the lyrics to make the students more familiar with this song. Unknowingly, they learned this song through games and rhythmic performances.

After class, during an interview with Teacher Zhou, Teacher Zhou mentioned that the second-grade students are still in the stage of loving to perform. If dance is added to the song, it will give them a sense of rhythm, and the students will like it more and get into the music faster. Therefore, Teacher Zhou designed many small games, including asking students to move to the beat from the moment they enter the classroom. Through many interesting small links, students are asked to repeatedly learn and listen to the lyrics and melody of the song, which not only does not make students feel bored, but can lead them to learn faster.

3.2 Singing Lesson: "Little Frog Looking for Home"

Instructor: Ms. Wu

Teaching object: Grade 1, Class 2

Course type: Singing lessons

Location: Primary School Affiliated to Zhejiang Normal University

Course content

1. Vocalization Exercise - "Little Animals Singing"

2. Learn to sing the song - "Little Frog Looking for Home"
3. Learn how to use castanets to accompany songs
4. Music game - "Little Frog Finds Home"
5. Listen to the music - "Little Frog" (excerpt)

Teaching objectives:

1. Practice singing with light and flexible staccato notes (u, a) through vocalization
2. Learn the song "Little Frog Looking for Home" through imitation, listening and other methods, and be able to sing it in a light and flexible voice to accompany the performance.
3. Through appreciation, singing, performance and other activities, students can experience the different emotions of the little frog, such as anxiety and happiness, feel the beauty of music, understand the emotions of music, and express the content of music. Through singing and performance, students can feel the cuteness of small animals and cultivate the awareness of caring for small animals from an early age.

Musical materials:

"Little Animals Singing", "Animals Talking", "Little Frog Looking for Home", "Little Frog"

Textbook analysis:

"Little Frog Looking for Home" is a simple and concise song with children's interest. It consists of four phrases, one paragraph, and 2/4 time. The prelude of the song is presented with a cheerful melody, which describes the little frog running around to find its home, and also paves the way for the theme of the song. The "jump, quack" in the song is composed of quarter notes and eighth notes respectively, imitating the croaking of the little frog, depicting the anxious expression of the little frog jumping and croaking. The last sentence has a smooth melody, showing the happy and joyful mood of the little frog when he finally returns home after going through hardships.

Mode: C major

Beat: 2/4

Tone series: drmsld'

Number of measures: 24 measures

Interval: Second and third are more common

Suitable key: C major

Melody form: ABCD

Rhythm form: AABC

Comfortable attack: F sharp

Rhythm is important: X, XX

Teaching difficulties:

[Teaching Focus]: Master the song "Little Frog Looking for Home" and be able to sing it in a light and flexible voice to accompany the performance.

[Teaching Difficulties]: Feel the little frog's emotions through appreciation, singing, performance and other activities, experience the music and understand what it expresses.

Teaching process:

1. Follow the music and walk into the classroom

The teacher plays "Little Frog Looking for Home" (accompaniment audio) and leads the students into the classroom to the rhythm of the music.

(II) Situational stories to stimulate interest

1. Vocalization exercises

Teacher: The joyful music class has begun. Today, some cute little frogs went out to play. They played the game of walking on the music ladder. Let's play it too. (Sing the notes to get familiar with the melody)

1 2 3 5 6 6 5 3 2 1

3 5 2 3 5 0 6 5 6 3 5 0 2 3 5 6 3 2 3 1- 0

2. Review the song "Animals Talking"

Teacher: The little frog was walking and walking, and met some good friends who were singing a cheerful

and beautiful song. It decided to join them and sing a song together. (Show the song score and sing "Animals Talking")

3. Rhythm practice and learning to sing songs

1. Rhythm consolidation

Teacher: The little frog and his friends were having a lot of fun. Before they knew it, it was time to go home. However, the little frog found that he was lost. At this anxious moment, he met Grandpa Turtle. Grandpa Turtle told him that there was a lotus leaf bridge nearby. As long as he recognized the rhythm symbols on the lotus leaves and said the correct password to go home, he would be able to find his way home.

The courseware shows rhythm symbols

Teacher: Children, look, do you find the symbols on the lotus leaf familiar? These are the rhythm symbols for “走” and “跑跑” that we have learned. Please follow the teacher and read from left to right.

XX | XX |

XX X | XX X |

(2) Teacher: If we replace the words “走” and “跑跑” with “跳” and “呱”, which represent the movements and sounds of a frog, can you read it?

跳跳 | 呱呱 |

跳跳跳 | 呱呱呱 |

Great read!

(3) Teacher: Look, there are two different lotus leaf bridges here. Let's read them separately. Please ask the female students to read the upper line and the male students to read the lower line. Let's see who reads better.

跳跳 | 跳跳跳 | 呱呱 | 呱呱呱 | 跳跳 | 跳跳跳 | 呱呱 | 呱呱呱 |

跳跳 | 呱呱 | 跳跳 | 呱呱 | 跳跳跳 | 呱呱呱 | 跳跳跳 | 呱呱呱 |

Comment: Both male and female students read very accurately

2. Listen to songs

(1) Listen to the whole song for the first time

Teacher: Children, do you remember that Grandpa Turtle said that there is only one lotus leaf bridge that is the real way home? The answer is hidden in the song below. Let's listen to it together. (Play the song)

Teacher: Children, can you tell which lotus leaf bridge it is?

Listen to the song again

Teacher: That's right. Let me play the song again. In the middle of the song, please use your little finger to start the beat and follow the music to read out the rhythm on the lotus leaf. (Play the song)

Reveal the topic and listen again

Teacher: With everyone's help, the little frog found the way home. This is the song we are going to learn to sing today, "Little Frog Finds Home". (Show the full song sheet) The middle part of this song is read out, and the rest of the beginning and the end are sung out of the lyrics. Let's listen to it again according to the music sheet. (Play the song)

3. Learn to sing songs

(1) Listen to the first line

Teacher: Do you like this song? Let's learn to sing these two sentences together. Let's listen to the teacher sing the first sentence. (The teacher sings and then calls the beat for the students to learn to sing)

Teacher: Here, the small notes are arranged high and low, you must sing them accurately. Now let the little frog lead the way for us, and we will sing it again. (The teacher leads the students to sing the first sentence again)

(2) Listen to the last line

Teacher: The children all sang very well. Now let's learn to sing the last sentence. First, let's listen to the teacher's demonstration. (Teacher sings)

Teacher: Have you found out which word in the song corresponds to two small notes? Yes, it is the word "蛙". We can imagine that there are two little frogs next to each other. When singing, you should sing softly and continuously and pay attention to the sound of the piano. Please sing along with the teacher. (The teacher demonstrates again and asks the students to sing along)

Teacher: Have you found out which word in this sentence corresponds to the rhythm "走哦" that we have learned? That's right. It is the word "家". Its duration is longer than "走" and "跑跑". We need to cross two lotus leaves here to really get home. Let's sing this sentence again. (Practice singing twice)

Full concert

Teacher: With our wonderful singing, the little frog successfully returned home. Let's sing this song again in its entirety. Practice the prelude again. (The teacher plays the audio and asks the students to sing it in its entirety)

4. Teaching castanets

(1) Understanding castanets

Teacher: Today, I have brought a small musical instrument to add some color to the song. This instrument is called castanets. Castanets are usually made of wood and look like shells. When playing, put your middle finger into the elastic band of the castanets. Place the castanets flat on the palm of your right hand, and use your thumb and other fingers to apply force at the same time, making rhythmic closing and opening movements up and down to make sounds. The castanets can also be placed on the palm of your left hand, and gently tapped with your right hand to produce a bright tone. (The teacher shows students how to tap the castanets)

(2) Using castanets to accompany songs

Teacher: The sound of castanets is very short, doesn't it sound like the call of a little frog? Then let's add castanets to the "呱呱" part to accompany our song. Students who don't have castanets can use clapping instead. (The teacher plays the audio and asks students to clap their hands at the "呱呱" part)

(3) Song performance

Teacher: We can also add movements to the jumping part. We can imitate the jumping of a little frog. (The teacher plays the audio and leads the students to do the movements and clap their hands)

4. Music Games

Teacher: Now I would like to invite some students who sing well and do beautiful movements to come up and play a game with the teacher. I would like to invite some children to form a circle. This circle is the home of the little frog. I would like to invite some students to be the little frogs. They will be responsible for jumping forward when the song says "跳". When the song says "呱呱", they will clap their hands on the spot. (Teacher organizes the music game)

Analysis of gamification teaching in the process:

Teacher Wu used storytelling throughout the class. In the lesson of singing "Little Frog Looking for Home", at the beginning of the class, she talked about a few cute little frogs going out to play. They played the game of walking on the music ladder. Here, by comparing the imitation of the melody of the notes to the little frogs walking on the music ladder, it can attract students' interest. When learning rhythm symbols later, the story was extended to the little frogs finding themselves lost. At this time, Grandpa Turtle told them that there was a lotus leaf bridge nearby. As long as they recognized the rhythm symbols on the lotus leaves, they could find their way home. This is also a way of storytelling and playing games to lead students to learn rhythm symbols, which can make students more engaged in learning.

Then, after listening to the song many times and singing along sentence by sentence, we added voice and action, adding clapping action to the "gau" part of the song. After getting familiar with it, we added imitation of the frog's jump to the "跳" part of the song. Then the teacher played the audio and led the students to do the action

and clap their hands, and practiced repeatedly. Teacher Wu used voice and action games to quickly and efficiently achieve the teaching goal of letting students quickly learn voice and action and the melody of the song.

After the students learned to sing the song, in order to consolidate the song and make them more familiar with it, Teacher Wu added a game. Teacher Wu used several hula hoops to form a circle and asked the students to step on the hula hoops. They were responsible for jumping forward when the song called for jumping, and clapping their hands when the song called for "呱". This process not only made the students feel very happy, but also helped them consolidate the song. They can become familiar with the song through the game.

3.3 Class summary

Through observing the two singing classes of Teacher Zhou and Teacher Wu of the Affiliated Primary School of Zhejiang Normal University, I feel that I have gained a lot and benefited a lot. Since the two teachers are going to give these two classes to public classes, they need to borrow classes to polish their lessons before that. After each class, they will improve the shortcomings and apply them to the next class. Generally, the game teaching of the two teachers in the first class may not be satisfactory. Students are difficult to be emotionally mobilized to enter the music and are easily distracted by the game. The two teachers always recall and reflect after class, check the relevant game teaching materials, appreciate the public classes of other excellent teachers on the Internet, and then polish the lessons for the second time. Therefore, I have listened to the two teachers' lessons more than once, and I will have new feelings every time I listen. In the process of investigation and listening to the class, I found that the music literacy and music acceptance ability of students in different schools and even in different classes of the same grade are different.

Teacher Wu and Teacher Zhou told me that every teacher will develop his or her own unique teaching methods and means, and the teaching progress of each class will be different. They will make adjustments based on the musical literacy of the students in each class and their musical acceptance ability. The same lesson may be presented differently in each class. A good teacher will teach students in accordance with their aptitude.

The first-grade students taught by Teacher Wu are still in the enlightenment stage of music class. First-grade students are more suitable for adding rhythm and momentum games to class. Teacher Wu usually adds rhythm after listening to the song and leads students into music through rhythm. Teacher Wu will also make timely and positive comments to students in class. He also told me after class that it is very important to make timely comments on students' performance. When teaching, you can't just focus on your own lectures, but pay more attention to the status of students. When students answer questions correctly, you should make positive comments, which will also make students more interested in answering questions. Teacher Zhou teaches second-grade students. The second-grade students have almost formed the rules of class. Teacher Zhou will add creation to music game teaching, so that students can give full play to their imagination during class, and there are more games that can move in music class. The common point between the two teachers is that they both use Colvin gestures to lead students to listen and sing.

Music gamification teaching is a teaching method and also a teaching concept. This teaching method is used in music class, which makes me feel the enthusiasm and initiative of students in class and the interaction between teachers and students, which makes me more convinced of the benefits of this teaching method. However, teachers should also learn and understand more, and master how to use music games in class, so as to increase teaching efficiency and quality.

4. Field investigation on the implementation of game-based teaching in primary school music classes

The author conducted field investigations and visits to primary schools in Wucheng District, Jinhua City, Zhejiang Province, covering a total of three primary schools. The primary school affiliated to Zhejiang Normal University (West Campus) has 12 classes from grade one to grade two, with about 480 students and three music teachers; the primary school affiliated to Zhejiang Normal University (Main Campus) has 24 classes from grade three to grade six, with about 960 students and three teachers; the central primary school in Lipu Town has 36 classes from grade one to grade six, with about 940 students. The content of the interviews in this article mainly focuses on the selection of teaching materials, the configuration of classroom equipment, students' reactions to gamification teaching, and teachers' understanding of gamification teaching. The survey results are true and effective.

4.1 Selection of teaching materials

Through investigation, I learned that the three primary schools all use the textbooks published by the People's Music Publishing House, which are simplified musical notation versions. Each unit in the textbook is divided into four sections: listening, singing, knowledge and skills, and editing and activities. General knowledge and skills are interspersed in the listening and singing sections. The knowledge inside also appears step by step, and this knowledge will be presented in easy-to-understand ways such as interspersed animated characters, which can attract students' interest. Every name in the textbooks for grades one to three is childlike and simple and clear, but the names of each class in grades four to six begin to become difficult. They are all adjusted with the physical and mental development of students, so that students can gradually accept them, so the choice of textbooks should be cautious. Good textbooks can make it easier for students to accept knowledge points.

4.2 Classroom equipment

Through my field investigation, I found that the equipment of each school is different, and the difference in facilities has a certain impact on students' classes. In the West Campus and Main Campus of Zhejiang Normal University Primary School, his music classroom is equipped with an intelligent all-in-one machine (intelligent blackboard). When you turn on this all-in-one machine, there is a special music class software, which is like the electronic version of our textbook. All the music is imported into it, and it can be controlled by touch. You can also adjust the speed of the song, which can also add a lot of flexibility to teaching. When students are not very familiar with the song or when leading students to play games, you can slow down the song to give students appropriate time to react; when students review the song or basically master it, you can adjust the song back to its original speed. In some appreciation classes, if the song is selected from a certain movie, there is also a video of the movie clip in this electronic textbook, which allows students to listen to the music in combination with the video, which is more conducive to their understanding of the music. In addition, you can also plug a USB flash drive into the all-in-one machine and import your own courseware to make the class more rich and interesting. Of course, the classroom is also equipped with a piano, and on the table are small musical instruments that are often used in music classes, such as snare drums, triangles, string bells, castanets, bells, tambourines, and maracas. These are all enriching the classroom and can also be used in games. Especially in the main campus, it is aimed at senior students, so the setting of the music classroom will be different. He will put sponge mats in the classroom. Some classroom teachers may use the Orff teaching method to let students sit on the ground in a circle, which adds possibilities for enriching the class process. But in Lipu Town Central Primary School, I found that their music classroom looks a little simpler. There is an electronic piano in the classroom. There is a projection, but it is not the kind of smart electronic one. It is enough for ordinary music classes, but if you want to continue to expand or use some game teaching, it will be a bit limited. The sound of the electronic piano is relatively not as good as the ordinary piano in conveying the auditory effect to students.

Therefore, the equipment of music classrooms is also very important. More spacious space and intelligent electronic equipment can give teachers more teaching options and bring students more intuitive experience.

4.3 Students' reactions to gamification teaching

In terms of students' reaction to gamification teaching, the author went to many schools to conduct surveys and listened to several classes on gamification teaching in various grade levels. It was found that students' reaction to music gamification teaching was quite good. During the game, students were immersed in it. There may be some students in the upper grades who lack vitality and their reactions are not as good as those in the lower grades, but most of them still have a positive attitude.

From this, we can see that appropriate game design used in music classes can make it easier for students to accept concrete knowledge. Music games appear in the classroom in a more easy-to-understand way to present knowledge, which can increase students' interest and concentration in music classes.

4.4 Teachers' understanding of music gamification teaching

Playing games is something that children like. Games can liberate children's nature and let them let go of themselves. Primary school music belongs to the enlightenment education stage. Introducing small games in the music teaching process can effectively mobilize students' enthusiasm for learning music, mobilize students' enthusiasm for learning, and guide them to understand music knowledge more independently. However, how to

design games to make music classes more efficient is closely related to the teacher's design of the game, and it also tests the teacher's understanding of music gamification teaching.

Zhejiang Normal University Primary School (West Campus): The West Campus is for students in grades 1-2, so the music teachers are relatively familiar with music gamification teaching and use it quite a lot in the classroom. They also often discuss the gamification teaching methods and use them quite comprehensively.

Zhejiang Normal University Affiliated Primary School (main campus): The main campus is for grades 3-6. We have some understanding of music gamification teaching, but do not use it much in the classroom.

Lipu Town Central Primary School: Music teachers do not have a good understanding of music gamification teaching. They have applied it in class but the application is not perfect. However, they are still positive in this regard.

4.5 Analysis of the survey results on the current status of music gamification teaching in three primary schools

After conducting field investigations in these three schools and communicating with the teachers of the three schools respectively, the author has a clearer and new understanding of the current status of music gamification teaching in these three primary schools.

In terms of hardware facilities, the three schools have basically met the requirements for ordinary music classes, and are equipped with special music classrooms and use teaching materials from the People's Music Education Press. However, for today's innovative music classes, such as applying the Orff teaching method and the Dalcroze teaching method in music classes, better teaching conditions are required, and Lipu Town Central Primary School still needs to improve and strengthen this aspect.

In terms of students' attitude towards music gamification teaching, students in lower grades are more enthusiastic about this aspect than those in higher grades. For lower grade students, although some of them may not fully master the knowledge point in the process, it will greatly enhance their interest in learning, let them feel the fun of music class, and at the same time enhance their love for music class. This also paves the way for them in higher grades. For higher grade students, they are more rational and autonomous than lower grade students. Some difficult to understand concepts can be conveyed to them through the game process, which can make them change their way of thinking to understand and make their learning more relaxed and comfortable. Therefore, students' attitude towards music gamification teaching is still very positive. But there is another point that cannot be ignored in the survey. In the central primary school of Lipu Town, the school there is relatively remote, and most of the students come from rural areas, so their music foundation will be relatively weak, their music literacy is not high, their acceptance ability is not strong, and their classroom discipline will also be weak, so they still need to control the game. It may be more helpful for them to play less active games in the review stage after mastering it, and it will also test the teacher's organizational ability. Therefore, game design should be taught in accordance with the students' aptitude.

3. From the perspective of teacher qualifications, we found through interviews that the teachers of these three schools are all from professional music normal schools. There are relatively few teachers from professional music colleges, but such teachers are also relatively good. However, with the development of education, new educational concepts are gradually introduced into the classroom. Some old teachers may still use the previous teaching methods and have not mastered the relevant theoretical knowledge of the new educational concepts. Therefore, teachers should improve themselves after completing the class, learn more about new teaching methods and apply them better in the classroom.

5. Conclusion

In summary, the author has gained an understanding of music game teaching and the exploration of music game teaching methods in different primary schools and high and low grades through reading literature, field investigation, interviews, and classroom participation during internship. After consulting the theoretical knowledge about music game teaching methods, the author conducted field investigations in three primary schools in Jinhua and found that the teaching environment and equipment play a role in whether game teaching can be smoothly promoted. During the internship, the author personally experienced it, and took a free-flowing class with

the instructor and listened to his class. After each class, they would reflect and summarize together, and continue to follow up on the useful things summarized in the classroom to fully achieve the combination of theory and practice. Classes were also attended in different grades in other schools. The problems existing in the music game teaching in the three schools were summarized and suggestions were put forward.

However, there are still some shortcomings in the research of this article. The knowledge of game teaching is not sufficient, and it is easy to mix personal subjective consciousness when summarizing the achievements of predecessors. There is also a time problem. When following up the open class, I did not hear the end. I hope that in the future I can read more relevant materials and apply it to practice to make the theory more convincing.

Due to the author's limited ability, there are still some imperfect and incomplete research and demonstrations. I will continue to strengthen my studies and strive to improve them in the future.

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