

Development of Cremt Model by Using Chinese Folk Songs

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To Link this Article: <http://dx.doi.org/10.6007/IJARPED/v13-i4/22285> DOI:10.6007/IJARPED/v13-i4/22285

Published Online: 11 October 2024

Abstract

Nowadays, music education, especially primary school music education, has a profound impact on a person's intellectual development. Music plays an important position in the means of influencing young people's thoughts, and it is a powerful source of thought. Without music education, there can be no necessary intellectual development. This study develops a teaching model for using Chinese folk songs in primary schools, employing the Design and Development Research (DDR) approach by Richey and Klein (2007), modified by Saedah Siraj, Abdullah, and Rozkee (2020). It involves three phases: needs analysis, design and development, and evaluation. The first phase used a questionnaire survey questionnaire collected from 267 teachers. The second phase was a combination of NGT and ISM, and the result of the research was a model for teaching creative music in primary schools. The third phase used the Fuzzy Delphi Method with 15 primary school music educators, confirming the model's usability. Overall, this research provides educators with a guide to improving students' creativity through Chinese folk songs.

Keywords: Teaching Activity, Model, Chinese folk songs, Primary Schools

Introduction

Chinese folk songs are the traditional piece of music strongly rooted in China's varied regions and ethnic groups. These songs are passed down orally from generation to generation and cover a wide range of topics, from rural life and nature to historical events and moral messages. Chinese folk songs serve as an important form of cultural expression and storytelling, preserving cultural knowledge and identity. They provide insights into the Chinese people's feelings, beliefs, and history, making them valuable for scholars and enthusiasts interested in China's rich cultural heritage.

Teaching traditional Chinese folk songs to primary school students plays a pivotal role in their cultural and emotional development. This educational practice not only helps in preserving and promoting China's rich cultural heritage but also enhances students' emotional expressiveness and cultural confidence. Integrating folk songs into the curriculum aids in improving students' comprehensive quality by fostering a deep appreciation of traditional values and history (Liu & Othman, 2022; Zishu & Baklanova, 2023). Despite challenges such as dialect barriers and a perceived sense of distance from traditional songs, effective teaching strategies can bridge these gaps and make the learning process engaging and meaningful (Xu,

2023). Moreover, incorporating these songs into moral education can instill values such as honesty, responsibility, and environmental care, thus contributing to the holistic development of students (Ye & Hu, 2023; Liu, 2023).

This study aims to create a teaching model using Chinese folk songs for primary school teachers, employing the Design and Development Research (DDR) approach introduced by Richey and Klein in 2007 and adapted by Saedah Siraj, Abdullah, and Rozkee in 2020. The approach comprises three phases: needs analysis, design and development, and usability evaluation. Accordingly, the study's objectives are delineated across these phases:

A. Needs analysis phase

In order to identify the needs of the teaching activity model in the context of the study, the objectives of the first phase were:

1. To explore the needs of teaching activity model in order to enhance children creativity.

B. Design and development phase

Based on the results obtained from the needs analysis phase, this phase involves the design and development of a model for teaching activity.

2. Identify experts' views on the components and elements that should be included in the development of the CREMT teaching model?
3. Determine experts' consensus on the proper arrangement of components and elements in CREMT model.

C. Implementation and evaluation phase

In this phase, the usability of the teaching activity model and its impact on pupil's creativity are evaluated according to the implementation of the model prototype developed in the second stage.

4. Evaluate the suitability of the elements of the music teaching mode (teaching activities).
5. Determine the agreement of experts on the classification in the CREMT model based on the three domains (teacher's activity, teacher guide students' activity, teacher and student's activity).
6. Validate expert agreement on the list of activities in the respective four clusters (Independent, Linkage, Dependent, and Autonomous) of the CREMT model.
7. Evaluate the usability of teaching activity model for teachers.

The theoretical framework of this study is the integration of constructivist learning theory and teaching model. This learning theory includes: 1) Piaget's adaptation and 2) Vygotsky's Zone of Proximal Development. The teaching activity model includes 1) 5C music creativity teaching model and 2) Kolb's Experiential Learning Model. Among them, the 5C music creativity teaching model is based on the main model to select the appropriate elements used in the model, so as to create a practical guide for the implementation of the model in the music classroom.

Vygotsky's theories emphasise the importance of interaction, cultural context and individualised instruction in teaching music creativity in primary schools. By applying these

theories, teachers can more effectively support the development of their students so that they can achieve a deeper understanding and higher levels of achievement in music creation.

Piaget's theory of assimilation and adaptation has an important role to play in teaching music creation in primary schools. Through the use of assimilation, teachers can help students expand their new musical understanding based on their existing knowledge; through the use of adaptation, teachers can challenge students' existing perceptions, prompting them to innovate and make breakthroughs in music creation. The combined application of these two theories can effectively enhance students' musical creativity and cognitive development.

The detailed activities in the CREMT model fully reflect the 5Cs of music creativity through specific teacher behaviours and student activities. The teacher acts as a guide and facilitator in the activities, and creates a creative environment that supports students' musical exploration through the provision of a wealth of teaching materials and tools. During the teaching process, students are guided to express and understand music freely, and by encouraging them to engage in creative activities, they develop their creative personalities and abilities and become creative students.

Kolb's experiential learning model provides an effective method for music teaching, which can help students learn in practice and make progress in reflection, and ultimately achieve a comprehensive improvement in music skills and theoretical knowledge.

Problem Statement

Howard Gardner argues that the childhood is are generally regarded as the golden age of creativity, the age when children begin to shine with artistic energy (Gardner, 2021). Thereafter it tends to decline and this energy slowly deteriorates, so that most of us end up as artistically stunted adults. Therefore, childhood is the initial period of creativity development and the best time to develop it.

Chinese teenagers are still at a relatively weak level in their creativity development in the world. Data show that only 4.7% of Chinese primary and secondary school students consider themselves curious and imaginative, and 14.9% wish they were imaginative and creative (Liu Daoyu, 2010). There are almost no indigenous Chinese Nobel Prizes, and very few of the world's greatest creative inventions or enterprises belong to China.

Therefore, how to cultivate and develop students' creativity is a question worth pondering in today's society. In China, improving creativity is a new call to promote educational practice and ideological reform. However, the way of understanding and cultivating creativity is controversial in the daily practice inside and outside the classroom, and the problem of how to improve educational creativity remains to be solved.

The country has a strong demand for creative talents, and in the two music curriculum reforms in 2011 and 2022, creation teaching is also regarded as the content field of music curriculum. Moreover, it is found that primary schools are the best stage to implement music creation teaching.

These challenges underscore the need to address the barriers preventing the effective integration of traditional Chinese folk songs into primary education. Therefore, this study aims

to construct a creative music teaching model suitable for Chinese primary school students, aiming at strengthening cultural education and improving students' creativity.

Method

The study adopts the Design Research and Development (DDR) approach, as advocated by Saedah et al (2020), and supported by Richey and Klein (2007). This approach is known for its systematic and structured nature, encompassing phases from needs identification, through design, development, and evaluation, resulting in a dynamic framework creation process (Nik Jazwiri, 2021). According to Nik Jazwiri (2021), the DDR approach consists of three phases: Needs Analysis, Design and Development, and Usability Evaluation (Noor Amy Afiza, 2019). Additionally, this method is versatile for creating assessment tools, questionnaires, and modules (Ramlan, 2017).

The study began by analysing the needs for creative teaching of music in primary schools. The research question that the needs analysis phase aimed to answer was, "What are teachers' needs for creative music teaching?" . The questionnaires were collected from 267 teachers.

The questionnaire involved 300 music teachers in Lixia District, Jinan. Based on Cohen, Manion and Morrison (2007), samples numbering 30 and above are suitable for research study employing statistical analysis. For the purpose of this study, the questionnaire includes the following two parts: A) Demography. Elicited demographic information about the teachers, including their gender and years of experience. This information was used to determine if there were differences in the use of instructional strategies by music teachers based on gender and years of experience. B) Model building requirements. It includes the strategies used by teachers in music teaching, the creativity of students in music class, music teaching, the relationship between music and creativity, and the use of Chinese folk songs in music teaching, etc.

The questionnaires were validated by two experts to ensure their validity. The first is an expert, a PhD at Center for Modern Languages And General Studies, Sultan Idris University of Education, who has expertise in language. The second expert is a PhD from the Faculty of Music of Sultan Idris University of Education, who has expertise in music education.

The survey section used a pilot study of 50 primary school music teachers from the same area to improve the questionnaire item. However, these 50 teachers were not included in the actual needs analysis study. The questionnaire was tested for reliability on all items with a Cronbach's Alpha coefficient of 0.830.

This questionnaire used a descriptive statistical analysis through the Statistical Package for the Social Sciences (SPSS) version 26 to determine the need for CREMT in the lower grades of primary school.

The second phase of this study involved the design and development of the model based on the needs identified in the previous phase. Interpretive structural modelling (ISM) was used in this study. ISM is an interactive learning process. In this technique, a set of different directly and indirectly related elements are structured into a comprehensive systematic model (Warfield, 1974; Sage, 1977).

Nominal group technique (NGT) is used to generate the variables to be discussed by experts in the ISM session. Coupled with NGT, ISM forms part of the design and development research approach as elaborated earlier. A total of 9 experts were invited to join the panel. Participants in the NGT study were the same as those in the Interpretive Structure Modeling Session (ISM) that developed the mobile learning implementation model, as participants participated in the development of the model during the ISM session.

Two instruments were employed in this phase. First, a draft of pre-listed creative music teaching activities generated from literature review and interview was used in the first step of phase 2 during the NGT session. The second instrument was the interpretive structural modeling software developed by Sorach Incorporation called Concept Star. The software was used to facilitate discussion and decision making among experts in a closed session to determine the relationships of the learning activities that were loaded into the software.

The third stage adopted the fuzzy Delphi method. The Fuzzy Delphi method was used in this study. Fuzzy Delphi was introduced by Kaufman and Gupta (1988). It is a combination of the Fuzzy set theory and the Delphi techniques (Murray et al., 1985). The Fuzzy Delphi method is a decision analysis method that introduces the Fuzzy theory in the traditional Delphi method. A total of 15 experts were invited to join the Fuzzy Delphi panel. The tools used in this stage are a set of evaluation questionnaires, with 22 questions divided into two parts: 1) Experts' personal details; 2) experts' views on the model. The first part includes two parts: 1) Part A, which introduces the background information of the participants; 2) Part B, which introduces the use of the teaching model. The second section leads to the experts' views of the model.

Research Findings

The results of this study are reported according to the requirements analysis phase, the design and development phase, and the usability evaluation phase.

Phase 1 (Need Analysis)

A total of 300 questionnaires were distributed by school, and 290 were recovered, of which 267 were valid questionnaires, with a validity rate of 89%, which is more than 60% and statistically significant. The sample finally included 87 male teachers and 180 female teachers.

According to the results of the survey, at present, primary school music teachers are mainly female, accounting for 91.8%; their ages are mostly concentrated in 21-35 years old, accounting for 51.8%, slightly more than the 36-50 year olds (47.3%); their academic qualifications are mostly bachelor's degree, accounting for 46.1%; their teaching experience in teaching music lessons is mostly 11-15 years old, accounting for 42.7%, and most of them have more than two musical specialties, accounting for 39.3%.

Table 1

*Descriptive for every items*The summary of the table shows that the item is agreeable as the number of respondents who indicated that they agree is more than 60%. This suggests that Chinese folk songs should be used as a teaching aid to stimulate children's creativity.

NO	ITEMS	STRONGLY DISAGREE	DISAGREE	NOT SURE	AGREE	STRONGLY AGREE
1.	Children are individuals with high creativity.	10 (3.7%)	-	11 (4.1%)	67 (25.1%)	179 (67.0%)
2.	Children's creativity needs to be continuously stimulated to prepare them to be more innovative individuals in the future.	9 (3.4%)	1 (0.4%)	5 (1.9%)	64 (24.0%)	188 (70.4%)
3.	Children are individuals who get bored quickly especially when it involves the same and repetitive activities.	10 (3.7%)	11 (4.1%)	10 (3.7%)	76 (28.5%)	160 (59.9%)
4.	Children need a lot of stimulation to learn music.	9 (3.4%)	1 (0.4%)	12 (4.5%)	80 (30.0%)	165 (61.8%)
5.	Children tend to learn music when the teacher wisely captures their interest.	10 (3.7%)	1 (0.4%)	10 (3.7%)	70 (26.2%)	176 (65.9%)
6.	The teacher's teaching style is important in stimulating children's creativity.	9 (3.4%)	1 (0.4%)	6 (2.2%)	74 (27.7%)	177 (66.3%)
7.	Teachers need to have a background related to music to enable effective teaching.	10 (3.7%)	1 (0.4%)	15 (5.6%)	79 (29.6%)	162 (60.7%)
8.	Teacher needs to have knowledge about the music being taught.	9 (3.4%)	1 (0.4%)	8 (3.0%)	73 (27.3%)	176 (65.9%)
9.	Teacher needs to understand the music being taught.	10 (3.7%)	2 (0.7%)	9 (3.4%)	72 (27.0%)	174 (65.2%)
10.	Teaching music to children needs to follow appropriate learning rules.	9 (3.4%)	2 (0.7%)	9 (3.4%)	79 (29.6%)	168 (62.9%)
11.	Teachers need to know and understand the character of each child before teaching music.	9 (3.4%)	-	20 (7.5%)	74 (27.7%)	164 (61.4%)
12.	Teachers need to identify the level of potential in children, especially regarding their creativity.	7 (2.6%)	5 (1.9%)	10 (3.7%)	79 (29.6%)	166 (62.2%)
13.	Teachers need to be creative throughout the process of teaching music, especially to children.	9 (3.4%)	-	11 (4.1%)	76 (28.5%)	171 (64.0%)

14.	Teaching music creatively can stimulate children's creativity.	7 (2.6%)	1 (0.4%)	7 (2.6%)	79 (29.6%)	173 (64.8%)
15.	Teaching music creatively can get children interested in learning music.	8 (3.0%)	2 (0.7%)	7 (2.6%)	76 (28.5%)	174 (65.2%)
16.	Teachers need to follow the development of music so that their teaching is always up-to-date.	7 (2.6%)	1 (0.4%)	12 (4.5%)	77 (28.8%)	170 (63.7%)
17.	Teachers need to master various teaching techniques to diversify their teaching style.	8 (3.0%)	-	10 (3.7%)	72 (27.0%)	177 (66.3%)
18.	Teachers need to always think outside the box to produce creative music lessons for children.	8 (3.0%)	1 (0.4%)	8 (3.0%)	78 (29.2%)	172 (64.4%)
19.	Teaching music is the most appropriate platform to stimulate children's creativity.	9 (3.4%)	1 (0.4%)	16 (6.0%)	73 (27.3%)	168 (62.9%)
20.	A variety of elements in music teaching such as singing, songs, and musical instruments can help stimulate children's creativity.	9 (3.4%)	1 (0.4%)	6 (2.2%)	72 (27.0%)	179 (67.0%)
21.	A variety of music teaching content can help attract children to learn music.	7 (2.6%)	3 (1.1%)	6 (2.2%)	75 (28.1%)	176 (65.9%)
22.	Teaching creative music indirectly increases children's creativity.	8 (3.0%)	-	13 (4.9%)	74 (27.7%)	172 (64.4%)
23.	Chinese folk songs can be used in music teaching to stimulate children's interest in learning music.	6 (2.2%)	2 (0.7%)	5 (1.9%)	61 (22.8%)	193 (72.3%)
24.	Chinese folk songs are suitable for stimulating children's creativity.	7 (2.6%)	1 (0.4%)	10 (3.7%)	58 (21.7%)	191 (71.5%)
25.	Chinese folk songs are music that is often used throughout the ages.	7 (2.6%)	4 (1.5%)	7 (2.6%)	55 (20.6%)	194 (72.7%)
26.	Chinese folk songs can give variety to music teaching patterns in stimulating the creativity of children.	7 (2.6%)	2 (0.7%)	9 (3.4%)	57 (21.3%)	192 (71.9%)
27.	Chinese folk songs have a diverse background allowing teachers to easily find activities that can be adapted in the music teaching process to stimulate children's creativity.	7 (2.6%)	1 (0.4%)	8 (3.0%)	53 (19.9%)	198 (74.2%)

28.	Chinese folk songs are played with a variety of musical instruments that can be used to stimulate children's creativity.	7 (2.6%)	1 (0.4%)	7 (2.6%)	62 (23.2%)	190 (71.2%)
29.	Chinese folk songs are more suitable for teaching music to stimulate children's creativity than contemporary music.	6 (2.2%)	2 (0.7%)	10 (3.7%)	53 (19.9%)	196 (73.4%)
30.	The use of Chinese folk songs gives more stimulation and fun throughout the teaching session.	7 (2.6%)	1 (0.4%)	6 (2.2%)	60 (22.5%)	193 (72.3%)
31.	Teachers need an environment that is conducive and compatible with the concept of teaching music using Chinese folk songs to stimulate children's creativity.	6 (2.2%)	3 (1.1%)	6 (2.2%)	59 (22.1%)	193 (72.3%)
32.	Teachers need guidance to be more adept at using Chinese folk songs as teaching aids to stimulate children's creativity.	7 (2.6%)	1 (0.4%)	5 (1.9%)	59 (22.1%)	195 (73.0%)
33.	Teachers need help in producing teaching content using Chinese folk songs to stimulate children's creativity.	7 (2.6%)	2 (0.7%)	7 (2.6%)	58 (21.7%)	193 (72.3%)
34.	Teachers need to be guided to produce creative music lessons using Chinese folk songs to stimulate children's creativity.	6 (2.2%)	3 (1.1%)	7 (2.6%)	56 (21.0%)	195 (73.0%)
35.	Teachers need a complete model to help produce creative music lessons using Chinese folk songs to stimulate children's creativity.	7 (2.6%)	1 (0.4%)	7 (2.6%)	54 (20.2%)	198 (74.2%)

Phase 2 (Design and Development)

The second phase of the study was the most important part of the three phases of developing a model for teaching creative music. The model was developed based on the results of the needs analysis in the first phase of this study. As a solution, this study focused on developing a creative music teaching model based on traditional Chinese folk songs. The results of this phase of the study constitute the outcome of the collective views of the experts on the relationship between pedagogical and instructional activities that will be included in the model.

The findings of the modified Nominal Group Technique (NGT) identified instructional activities that should be included in the model. At the end of the NGT meeting, the final list of instructional activities was presented and agreed upon by the experts.

Table 2

Findings of NGT: Ranking and Prioritization of Teaching Activities The content of CREMT Model by using Chinese Folk Songs can be developed through the collective decision of experts with the help of ISM computer software such as shown in figure 1.

Teaching Activities			E E P 1	E P 2	E P 3	E P 4	E P 5	E P 6	E P 7	E P 8	E P 9	Tot al	Priori ty
Teacher	poses	open-ended	7	7	7	6	6	7	6	5	6	57	1
1.	questions to the children about music.												
2.	Teacher encourages the children to share any ideas about music.		6	6	6	6	7	6	6	7	6	56	2
3.	Teacher plays Chinese folk songs to the children.		5	7	7	6	5	5	7	7	5	54	3
4.	Teacher shows pictures related to Chinese folk songs to the children.		7	7	7	6	5	6	5	6	5	54	3
5.	Teacher gives space to the children to share their knowledge of the Chinese folk songs they know.		4	6	6	6	7	5	5	4	4	47	12
6.	Teacher uses appropriate musical instruments to introduce Chinese folk songs.		6	6	7	6	6	6	6	6	4	53	4
7.	Teacher guides the children to play musical instruments that are used as a medium for teaching Chinese folk songs.		5	5	6	5	5	5	5	5	4	45	14
8.	Teacher asked the children to show their talent using musical instruments related to Chinese folk songs with their existing knowledge.		5	5	6	6	6	4	4	4	6	46	13
9.	Teacher demonstrates the correct use of musical instruments.		6	6	6	5	5	6	6	6	6	52	7
10.	Teacher performed a dance that matched the Chinese folk song.		6	6	6	6	4	7	7	6	6	54	3
11.	Teacher asked the children to make free movements according to the melody of the taught Chinese folk song.		6	5	5	6	6	5	5	5	6	49	10

12	Teacher explains the lyrics of Chinese folk songs to the children.	6	6	6	5	5	6	4	5	6	49	10
13	Teacher trains the children to change the lyrics of existing Chinese folk songs to the lyrics they like in accordance with the chosen theme.	5	5	5	5	7	5	6	5	5	48	11
14	Teacher encourages the children to always show whatever talent they have in regards to Chinese folk songs.	5	5	4	5	6	4	4	4	6	43	16
15	Teacher guides students to explore the sounds of instruments that accompany Chinese folk songs in different ways.	5	5	5	5	6	5	4	5	4	44	15
16	Teachers encourage children to apply what they have learned in different situations.	4	4	4	5	7	4	5	4	4	41	18
17	Teachers guide children to use music as a medium to express their feelings and thoughts.	4	4	5	4	6	5	4	5	4	41	18
18	Teachers guide students to connect music learning with real life.	4	4	4	5	7	4	5	6	4	43	16
19	Teacher gives enough space to the students for independent exploration and practice.	5	6	6	5	7	5	4	4	6	48	11
20	Teachers lead students in choral activities, ensembles and other group work using Chinese folk songs.	5	5	6	5	6	6	5	6	6	50	9
21	Teacher uses lines, color blocks, graphics to translate Chinese folk songs.	5	5	6	6	6	6	5	6	6	51	8
22	Teacher guides the children to create 1-2 bars of rhythmic sound types.	5	5	6	6	6	6	6	5	6	51	8
23	Teachers help students express their own ideas in musical activities.	4	4	5	5	7	5	4	4	4	42	17
24	Teachers allow children to explore and improve their own basic performance techniques.	5	4	4	4	7	6	4	4	4	42	17
25	Teacher guides the children to evaluate their own artistic	4	4	4	4	6	4	4	6	4	40	19

activities
(playing
instruments/singing/acting/mov
ement).

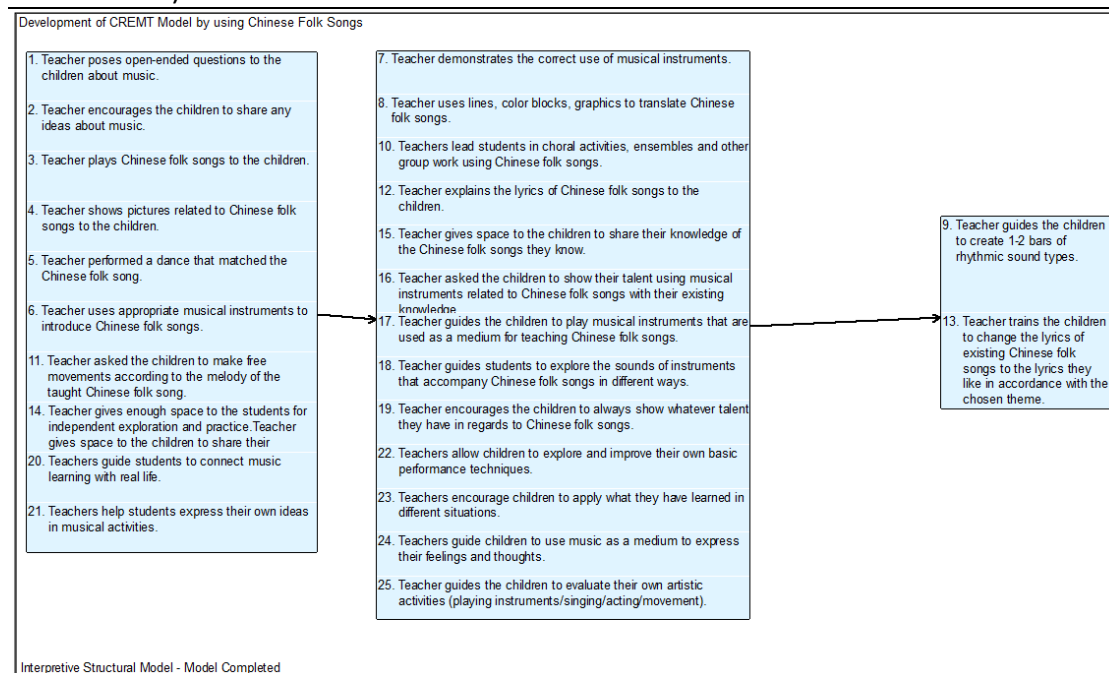


Figure 1: CREMT Model by using Chinese Folk Songs based on Interpretive Structural Modeling (ISM)

This phase was a combination of NGT and ISM, and the result of the research was a model for teaching creative music in primary schools. The model consists of 25 instructional activities and the final model is divided into three parts: teacher's activities, teachers guide students' activities and activities of teachers and students.

Phase 3 (Evaluation)

At this phase, 15 experts were evaluated using a modified fuzzy Delphi method. In this method, the experts had to answer a set of questionnaire which consisted of 22 questions divided into two parts. The first part is the background information of the expert and the second part is the expert's opinion about the model.

Part 1 (Participant's personal information) includes Section A (Background of participants) and Section B (Development of creative music teaching activities). 46.67% (n = 7) of the specialists were males and 53.33% (n = 8) were females, the largest percentage of specialists were between 51-60 years old, and most of the specialists had doctorate degrees. The Music specialities of the specialists were multiple choice questions, with singing having the largest percentage, percussion, choreography and sound exploration having the least. Percussion, choreography and sound exploration were the least represented.

Part 2 is expert's view on the usability of the model. Based on the threshold, "d", and fuzzy values, the survey results ultimately show that the experts have agreed on all five evaluation aspects of the model. Therefore, the experts agreed that the model is suitable as a guide for music lessons in primary schools.

Summary

The needs analysis phase showed that most teachers felt that a systematic teaching model was needed to guide creativity music teaching. However, current instruction does not meet students' needs for music learning and it is difficult to arouse students' interest in learning music. The second phase of the study, which constitutes the main findings of this study, developed the CREMT model. The model was based on teaching and learning activities and was generated through expert opinion using ISM software. The third stage involved evaluating the model using experts' views. The results showed that the model received a high degree of consensus from the experts. Therefore, the CREMT model is suitable as a guide for teachers in delivering instruction to students.

This research makes a significant theoretical contribution by integrating constructivist learning theory, particularly Piaget's theory of adaptation and Vygotsky's Zone of Proximal Development, into the development of a music teaching model. By aligning these well-established learning theories with the creative music teaching process, the study expands on existing educational frameworks and proposes a novel application in the context of primary school music education. Additionally, the use of Kolb's Experiential Learning Model provides a practical guide for fostering creativity through experiential learning, which has not been extensively explored in this specific domain. Contextually, the study addresses the unique challenges in teaching Chinese folk songs to primary school students, particularly those related to cultural preservation and creativity enhancement. This contribution is significant in bridging the gap between traditional Chinese music education and modern pedagogical approaches, promoting cultural heritage while enhancing students' creative and cognitive development. The CREMT model, developed through a systematic DDR approach, offers educators a structured, adaptable framework that is directly applicable in Chinese primary school settings, making it a valuable resource for improving educational practices in music education.

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