

Children's Music Teaching Strategies Based on the Inheritance of Local Music Culture in Southern Sun

Zhizhong Geng

Shaoxing University, Zhejiang, China

gengzhizh@usx.edu.cn

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Abstract: By learning national music, students can understand and the music culture that loves the motherland enhances national consciousness and patriotism. This article aims to analyze the feasibility of integrating South of Jiangsu music into children's music teaching through research, find the problems facing them and propose solutions, and try to apply South of Jiangsu music to kindergarten music teaching activities in order to be able to integrate South of Jiangsu Southern music and kindergarten music teaching activities are closely integrated to achieve the purpose of the perfect integration of South of Jiangsu music and kindergarten music education. In this article, 45 teachers and staff of A kindergarten are randomly divided into 5 groups to understand the basic situation of teachers, including education, age, teaching age, major and teachers' basic attitudes towards folk music, as well as the southern Jiangsu folk music Familiarity. Research data shows that the vast majority of children like music teaching, and they like 76% more than they don't like, and more parents who express an indifferent attitude to music are 84% more than those who feel important. This experimental study shows that most teachers hold a positive attitude towards the development and use of folk music education resources in kindergartens, and parents do not have enough knowledge about folk music. Music teaching is to make the excellent southern South of Jiangsu culture improve students' cultural literacy, so that young people can understand the local culture through the recognition, feeling and understanding of the southern South of Jiangsu local culture, and inherit the excellent culture of the Chinese nation.

1. Introduction

Folk music is based on people's folk life and work under a specific cultural background. It has a certain cultural and artistic quality, which can not only reflect the local folk customs, but also reflect all aspects of people's production and life. Its common witty language, bright and vivid music melody, and short rhythm and simple rhythm characteristics are very consistent with the characteristics of children's learning and interest. In the interactive process of folk music, young

children can not only enhance their love for their national hometown, but also understand the local culture in a rather interesting form, and have a distinct educational function.

Folk music exists as a special cultural carrier and is a manifestation of the natural and human ecology of a country and a region [1]. Folk music is an integral part of Chinese culture, and at the same time it forms a treasure trove of traditional Chinese music along with humanistic music, court music, and religious music. Music education is one of the main activities in kindergarten arts activities, which not only can cultivate and cultivate children's aesthetic ability and artistic quality, but also should take the inheritance of folk culture as an important direction [2]. Strengthening the application of folk music in kindergarten music education can not only enrich its educational content, promote the overall development of young children, cultivate children's love and tolerance of home culture, but also help promote cultural heritage [3].

The teaching method proposed by Roels J M and others is one of the systematic and influential systems in music education of young children [4]. In its teaching structure, it emphasizes the important position and value of folk language and folk music, and promotes and inherits the traditions and rich cultures and arts of the local people is an indispensable important content in music education. And give a creative influence, all of this is a sign of national consciousness, a sign of strength that maintains its nature among the nation and maintains cultural unity. Fitch E J believed that the "original nature" of music is mentioned in educational theory [5]. Specifically, the original music is not independent music, but interwoven with body, language, etc. This is a kind of music in which the individual fully participates, that is to say, the individual cannot be a bystander, but should be a actively involved players.

This article aims to analyze the feasibility of integrating South of Jiangsu music into children's music teaching through research, find the problems facing them and propose solutions, and try to apply South of Jiangsu music to kindergarten music teaching activities in order to be able to integrate South of Jiangsu music and kindergarten music teaching activities are closely integrated to achieve the purpose of the perfect integration of South of Jiangsu music and kindergarten music education. The 45 teachers and staff of A kindergarten were randomly divided into 5 groups, to understand the basic situation of teachers, including education, age, teaching age, major and teachers' basic attitudes to folk music, as well as familiarity with folk music in South of Jiangsu Degree.

2. Proposed Method

2.1. Understanding Paradigm of Southern Jiangsu's Local Music Curriculum with "Culture Characteristics" as the Core

The curriculum understanding paradigm refers to the paradigm for understanding the curriculum as a multiple "text" [6]. Course understanding does not exclude the basic knowledge and basic skills in the course, but it surpasses the knowledge and skills at a deep level. The traditional higher music teacher education curriculum is based on curriculum development as a paradigm, in which the division of specific majors such as vocal music and instrumental music is based on the study of music technology [7-8]. What is outstanding is the teaching of "double basic" basic knowledge and basic skills [9]. This paradigm of music curriculum development makes teachers' pay too much attention to the teaching of professional knowledge in the teaching process and ignore the cultivation of students' comprehensive qualities. They pay too much attention to the instillation of knowledge in the teaching methods and ignore the teaching practice ability and independent learning ability Cultivation, too much emphasis on the authority of teachers in the relationship between teachers and teachers, without consciously weakening the cultivation of students' innovative ability [10].

The overall goal of today's elementary and middle school art curriculum reform is to "promote the integrated development of students' artistic ability and humanistic qualities." Teachers under the traditional music education training model are clearly far from the teachers' quality requirements under the overall goal. Whether the cultivation of comprehensive quality can meet the requirements depends on the scientific nature of the curriculum system [11-12]. Therefore, the transformation of the curriculum development paradigm of music teacher education to the paradigm of music curriculum understanding is an inevitable trend of curriculum reform and development.

South of Jiangsu local music is a comprehensive art combining various art forms such as music, literature, dance, and performance. Southern Jiangsu local music has its own unique aesthetic vocabulary and cultural characteristics. Its formation is inextricably linked to the local ecological environment, folk customs, aesthetic interests, language characteristics, cultural background[13]. Therefore, the South of Jiangsu music curriculum cannot be simply constructed and taught using traditional music education models, nor can it be evaluated by the standards that define Western music, but rather, South of Jiangsu music should be understood as a specific culture. The Southern Jiangsu local music has the cultural characteristics of Wudi's agility and wisdom, as well as the poetic and gentle cultural connotation of Jiangnan's literature [14-15]. Folk songs, singing of opera, or instrumental music in South of Jiangsu music belong to the level of "technical understanding", and they are only the material composition of the spiritual interpretation of South of Jiangsu music culture, and our understanding of the production of art must be significantly exceeded Performance range (beyond is not eliminated).

The curriculum understanding paradigm, as a curriculum paradigm that uses music courses as multiple texts to understand, determines that its corresponding teaching practice needs to use multidisciplinary discourse to interpret the endless meaning of teaching [16].

2.2. Construction Model of South of Jiangsu Music Curriculum with "Disciplinary Extension" as the Core

The paradigm of "understanding course" means to understand the course and construct the course from different "views". Specifically in the construction and teaching of the South of Jiangsu music curriculum, it is necessary to pay attention to the mutual extension and synthesis of the disciplines. The South of Jiangsu Music Course is a comprehensive art course with "South of Jiangsu Music" as the core. It is "disciplinary as the base point, extending in the content of the subject, and expanding the regional cultural content involved in the subject into the form of the regional cultural curriculum." The advantage of this model is that it can strengthen the connection between subjects and regional culture, increase the comprehensive strength of the entire curriculum system, and then cultivate students' cultural literacy and increase students' interest in subject learning [17].

As a culture, South of Jiangsu music covers the history, geography, customs and festival culture of the region, and is closely related to ethnology, folk literature, history, sociology, religion, psychology, linguistics, musicology, etc. Inseparable connection. The teaching of southern Jiangsu music courses can adopt the model of "one subject (music) focusing on mathematics subjects", that is, the teaching of the curriculum with southern Jiangsu music as the starting point. The "sounds, concepts, behaviors" of instrumental music in southern Jiangsu, etc., also involve cultural phenomena such as southern dialect and southern folk culture [18].

2.3. Teaching Practice Model of Southern Jiangsu's Local Music Curriculum Based on "Practice in Context"

American music education philosopher David Elliott pointed out: "Music is a diverse human

practice that exists in many different musical practices or music." The "practice" of music here does not refer to the singing, performance or composition in the traditional sense of the piano room and classroom, but refers to the "practice" of sharing human activities in a broader sense. At the same time, music works are a multi-dimensional art-one-society construction. Music educators should recognize the decisive role of true musicality in teaching context for students to understand music, and then introduce students to specific South of Jiangsu music languages In the context and the original culture, to understand this kind of music culture through appreciation, performance, inspection and other methods [19].

(1) Appreciation is the basis

The value of any art must be manifested by resonating with the appreciator. In the appreciation of South of Jiangsu music, listening is the basic means and the central link. Teachers should allow students to understand the connotation of music, experience the soul of music, and realize cultural understanding and inheritance through listening more in the specific music atmosphere and situation of the relevant culture, and on this basis, inspire students to their structure, style, Analysis of genre, skill, connotation, etc. [20].

(2) Acting is auxiliary

If you want to have a deeper understanding and understanding of South of Jiangsu music, performing practice is also an indispensable link [21-22]. This session requires students to learn or create some relevant performance clips, an instrumental performance, or some basic programs or some choirs of local opera, or a folk song, a rap, etc. Under such specific context, students can experience and feel the unique cultural vocabulary of South of Jiangsu local music through such creative behaviors [23].

(3) Inspection is the key

Field trips are to allow students to step out of the classroom, delve into the music investigation in the folk life of southern Jiangsu, and experience and collect various local music materials in the native environment. With the development of society and the improvement of people's aesthetic consciousness, the development of local music culture also shows a multi-faceted and multi-angle trend. Field visits can enable students to touch the vivid content and dynamic images of various aspects of local music culture, and then grasp For the latest developments in local music culture, obtain first-hand information for further study and research [24-25].

3. Subjects and Steps

3.1. Experimental Setup

(1) Experimental background

A Garden is a model kindergarten directly under the education bureau of a certain city, founded in 1992. There are 45 faculty members and 448 young children. There are three small and medium classes and four large classes, with a total of ten classes. The park has good teaching facilities and a strong foundation for the establishment of the park. It has formed the characteristics of the park based on "quality education, developing the personality of children, highlighting art education and innovative education", and has won many advanced kindergartens. Through more than a year of observation and practice in the A Garden, the author understands the current situation of the development of folk music education activities in the garden, and through interviews and surveys, investigates the problems in the application of folk music in the A garden. The typical practice of folk music in our country during the implementation of kindergarten, put forward effective countermeasures of folk music in music education activities.

(2) Experiment setting process

The 45 teachers and staff of A kindergarten are randomly divided into 5 groups. They understand

the basic situation of teachers, including education, age, teaching age, major, and teachers' basic attitudes towards folk music, as well as those familiar with southern Jiangsu folk music. degree. According to the experimental phenomenon, record all the data, use the Excel software owned by the computer to conduct data statistics, and analyze and compare the data using SPSS19.0 analysis software One-way ANOVA program. The results of the data are expressed in the form of average.

3.2. Experimental Procedure

(1) Conduct questionnaires or interviews with teachers, parents, and children of the kindergarten, and put forward some questions about South of Jiangsu music to analyze their understanding, love, acceptance, and adoption of South of Jiangsu culture Their attitude towards South of Jiangsu music analyzed the problems, difficulty, implementability and other issues of integrating South of Jiangsu music into the teaching of young children, and proposed specific solutions.

(2) Collect, count and analyze questionnaires, analyze the understanding of South of Jiangsu culture; analyze the impact of South of Jiangsu music's penetration in children's teaching; analyze whether there are conflicts in their learning, life and thoughts; analyze ethnic groups The role of music in children's music teaching.

(3) Strictly discuss and summarize the analysis of the data, discuss the authenticity, reliability and rigor of the results; discuss whether the integration of South of Jiangsu music is really effective in early childhood teaching; discuss the effect of South of Jiangsu music integration in early childhood teaching . Finally, it summarizes the results of the penetration of South of Jiangsu music in the teaching of children.

3.3. Notes

(1) Before the experiment, the communication technique of concise text, fluent attention to questions and the least educated among the respondents should be done. When one question is transferred to another, pay attention to the logical relationship, words and tone, such as from general to individual, easy to difficult, etc.

(2) Analyze and summarize any problems that may exist; review the content, order, and words of the questionnaire; delete the questions that the integration of Sunan music is not meaningful in the teaching of children;

(3) Summarize the survey data and the analysis results, use statistical related algorithms to summarize, and use data simulation to generate mathematical text.

4. Analysis of Survey Results

4.1. Discussion of Teachers, Parents and Students' Cognitive Statistics on Music

(1) This article uses interviews and questionnaires to investigate the understanding of folk music among teachers. First of all, through the basic situation of teachers, including education, age, teaching age, professional and teachers' basic attitudes to folk music, and the familiarity of southern Jiangsu folk music; secondly, the author will use the interview method to understand teachers' knowledge of folk music in depth Master and understand the level, and finally understand the teachers' basic literacy of folk music and the application status in classroom teaching.

1) Most teachers take a positive attitude towards folk music

Teachers are the primary organizers and direct implementers of kindergarten activities. Teachers' understanding and attitude towards South of Jiangsu music will directly affect its application and implementation in music activities. The author obtains the knowledge of South of Jiangsu music

from the teachers of Garden A by interviewing the teachers of Garden A and collecting text materials, and summarizes and analyzes them on this basis. As shown in Figure 1 and Table 1, the number of teachers who think that it is very beneficial to carry out South of Jiangsu music accounts for 53.35% of the total survey, 41.42% think it is more beneficial, and 5.23% hold indifferent attitudes or unhelpful. It can be seen that most teachers hold a positive attitude towards the development and utilization of South of Jiangsu music education resources in kindergartens. The interview found that although all teachers have different definitions and expressions of South of Jiangsu music, they all have the same problem. Teachers affirm the value of South of Jiangsu music, but the implementation process is quite difficult. When asked about the impact of the kindergarten's music education activities in southern Jiangsu, most teachers gave affirmative answers, mainly reflected in the two aspects of the inheritance of southern music and the richness of music activities. The affirmative knowledge of the teachers laid the foundation for the development of South of Jiangsu Music in the A Garden activities.

Table 1. Teachers' attitude towards the recognition of folk music (Unit:%)

Team	Very helpful	More beneficial	Doesn't matter
Team A	51.74	43.73	4.53
Team B	52.32	43.64	4.04
Team C	53.74	42.72	3.54
Team D	51.84	41.54	6.62
Team E	53.26	42.45	4.29

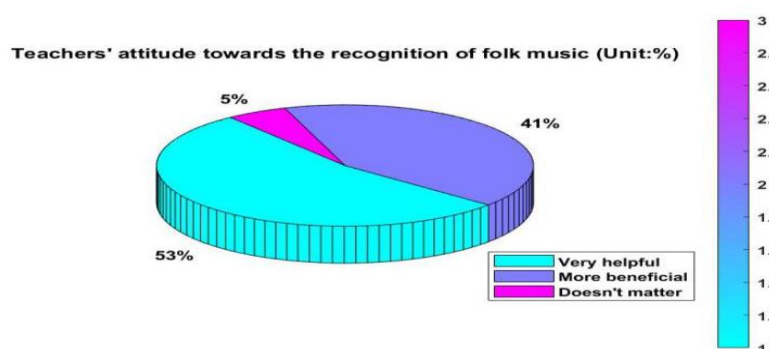


Figure 1. Teachers' attitude towards the recognition of folk music (Unit:%)

2) Young teachers don't know enough about South of Jiangsu music

This article investigates the understanding and mastery of young teachers about local South of Jiangsu music. Among them, 52.47% of kindergarten teachers have a little understanding of local traditional South of Jiangsu music; 46.50% of kindergarten teachers indicate that South of Jiangsu music has introduced music activities. The necessity of it is not well understood. However, most of these teachers are young teachers. From teachers' attitudes and emotional tendencies, it is revealed that teachers do not have enough knowledge of South of Jiangsu music, and South of Jiangsu music quality is not high, but there are certain learning and Accepted intentions. The data collection is shown in Table 2 and Figure 2.

3) Most teachers think that the development and application of music in South of Jiangsu is difficult

During the interview process, due to the constraints of themselves and many external factors, about 90% of the teachers believed that South of Jiangsu Music had difficulties in the application of

kindergartens, and believed that the lack of available resources, only a small number of teachers suggested that some music literacy be higher. Of teachers went deep into implementation and achieved satisfactory results.

Table 2. Teachers' understanding of South of Jiangsu music (Unit:%)

Team	Know very well	A little understanding	Hardly understand
Team A	1.42	50.13	48.45
Team B	0.45	52.13	47.42
Team C	1.53	51.48	46.99
Team D	0.74	50.16	49.10
Team E	1.21	52.95	45.84

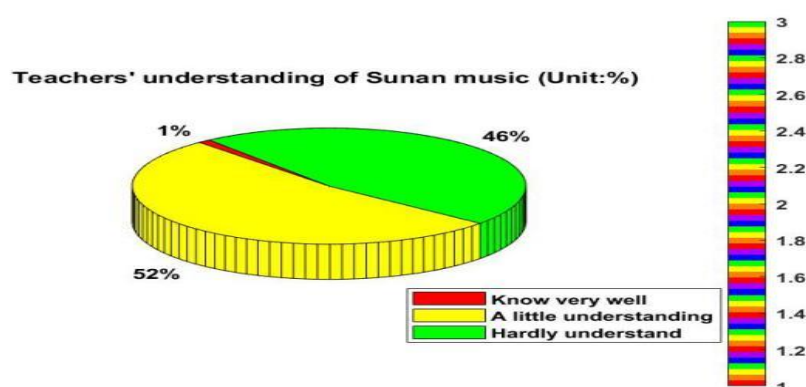


Figure 2. Teachers' understanding of South of Jiangsu music (Unit:%)

4) Parents have insufficient knowledge of music

The family is an important educational place and growing environment for young children, the parents are the masters of family education, and the special envoy is the driving force of kindergarten education. 120 parents of different grades were interviewed on the issue of Sunan music entering kindergarten music education. 37% of parents said that folk music was necessary to enter teaching activities, 55% of parents thought it didn't matter, and 8% of parents said it was unnecessary. It follows from this that parents do not have enough knowledge of South of Jiangsu music.

(2) Kindergarten managers directly or indirectly influence the formulation and execution of kindergarten teaching plans. Interviewed the two principals, mainly focusing on "how to view the value of South of Jiangsu music and folk music in music education", "how can folk music be carried out in kindergarten music activities" two questions were investigated. The garden directors all affirmed the educational value of South of Jiangsu folk music itself, and said that kindergartens attached importance to folk culture-related educational activities. Children are the masters of the activities and the main body of folk music education. The active participation of children is an important guarantee for the smooth progress of music activities in South of Jiangsu. During the investigation, it was found that although the content of folk music involved in an activity is very limited, it is not difficult to find that children have high interests, dedication, and enthusiasm in folk music activities. Through observing folk music activities, and interviewed 83 children participated in the activity, of which 73 children like to participate in the activity; when asked why they like it, some children answered out of novelty, and some children answered because of the warm atmosphere. It was found in the survey that 38 young children said they liked it very much, 35

young children said they liked it, 7 young children said it didn't matter, and only 3 young children said they didn't like it. When observing the development of folk music plays in practical activities, children's enthusiasm for participation is generally high.

An investigation was conducted on the form of current kindergarten teacher folk music activity design, and the results are as follows:

The main considerations of teachers when carrying out activities can reflect teachers' educational values and teaching views. According to the survey data, the main factors that preschool teachers consider when designing and organizing folk music education activities are: children's interest 76.37%, cultural value 54.67%, musical characteristics 43.51%, and 35.17% for creation. It can be seen that teachers pay particular attention to children's interest in the learning process, and also pay more attention to the hidden cultural value of folk music, the aesthetically appealing or distinctive musical elements in folk music materials, and the creative performance of children in activities. Teachers with different titles have great similarities in consideration of the factors of children's interest, but there are great differences in other aspects. Junior teachers attach great importance to the characteristics of music. They usually think that "choosing the right music material is equal to more than half of the success." No junior teacher takes children's autonomous learning as the main consideration; most of the factors considered by middle and senior teachers are relatively close to each other. Pay attention to the cultural value of folk music education and children's creativity and independent learning in activities. Relatively speaking, senior teachers also give more consideration to teachers' demonstration performances. They believe that teachers' accurate and infectious performances are the main way for children to feel and understand folk music, and it is also a prerequisite for stimulating children's interest and achieving educational goals. This shows that senior teachers have higher requirements for demonstration performances of folk music arts, which may be the main reason why they have difficulty performing in the previous survey. The data collection table is shown in Table 3 and Figure 3.

Table 3. Considerations for designing music education activities(Unit:%)

Team	Toddler interest	Cultural value	Music features	Good for creation
Team A	73.73	58.84	42.85	32.73
Team B	75.25	57.67	44.56	34.65
Team C	75.28	56.37	43.70	33.73
Team D	76.75	54.65	43.04	34.55
Team E	74.94	56.72	43.56	34.63

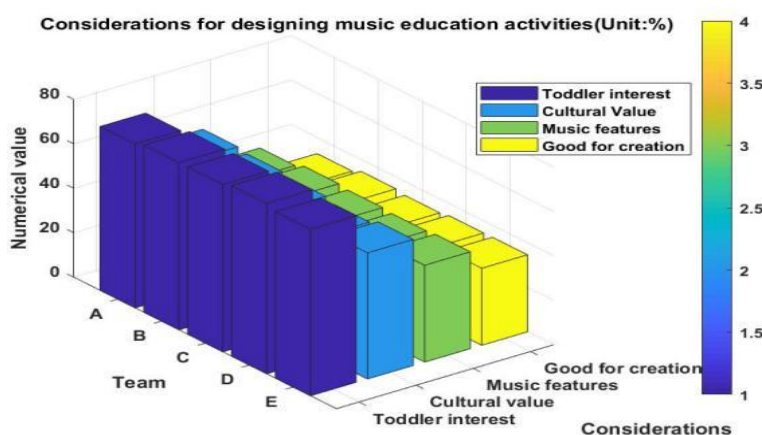


Figure 3. Considerations for designing music education activities(Unit:%)

4.2. Analysis of the Selection and Discussion of Teaching Materials

(1) The relationship between the teaching material and the curriculum is judged differently in different backgrounds and angles. With the continuous development and enrichment of the curriculum theory, various explanations have their rationality. In curriculum research, most of the time the textbook is used as a subsystem of the curriculum. In the practice of the curriculum, it is mostly the relationship of mutual influence and restriction, especially when the understanding of the content of the curriculum is different. It can reflect the microsecond relationship between school-based textbooks and school-based courses. The data collection is shown in Table 4 and Figure 4:

Table 4. Frequency of use of courses, textbooks and teaching materials (unit:%)

Team	Course	Textbook	Teaching material
Team A	89.84	34.53	54.34
Team B	99.35	42.50	64.63
Team C	89.54	53.36	76.45
Team D	93.55	46.29	46.04
Team E	95.31	56.33	55.68

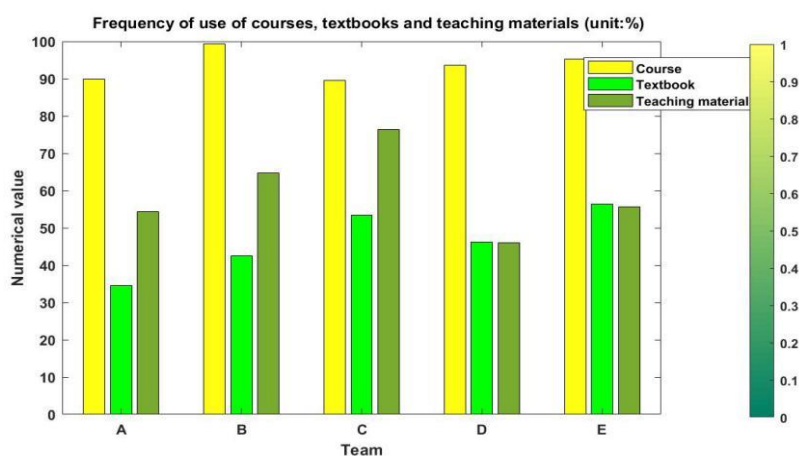


Figure 4. Frequency of use of courses, textbooks and teaching materials (unit:%)

(2) In the theoretical basis of this study, cultural analysis theory is taken as the premise of course understanding, and certain methodological guidance is provided. It can be said that the process of content selection is cultural processing. Lawton, the representative of cultural analysis theory, believes that the cultural selection and transmission of school curriculum should be based on these common basic cultures, especially the best part and "common cultural heritage." That is, "education must be related to the most important and valuable parts of the culture, focusing on the common cultural content, forms and characteristics of cultural traditions in different regions, different nationalities and different social forms. These common basic cultural activities The crystallization of common human wisdom and wealth have the characteristics of interconnection and inheritance, and their data collection is shown in Table 5 and Figure 5.

In addition, it needs to be clear that the music culture involves a wide range of fields and a variety of forms. Not all the content of South of Jiangsu School-based textbooks will be based on this theory. In teaching, people mainly focus on those who Growth and the formation of musical consciousness have meaningful cultural content.

Table 5. Selection of cultural content of teaching materials based on cultural analysis theory(unit:%)

Team	Different regions	Different national cultures	Different social forms and cultures
Team A	43.53	89.06	65.35
Team B	64.23	84.90	76.66
Team C	53.43	93.46	74.40
Team D	57.25	84.69	67.24
Team E	66.43	89.22	64.74

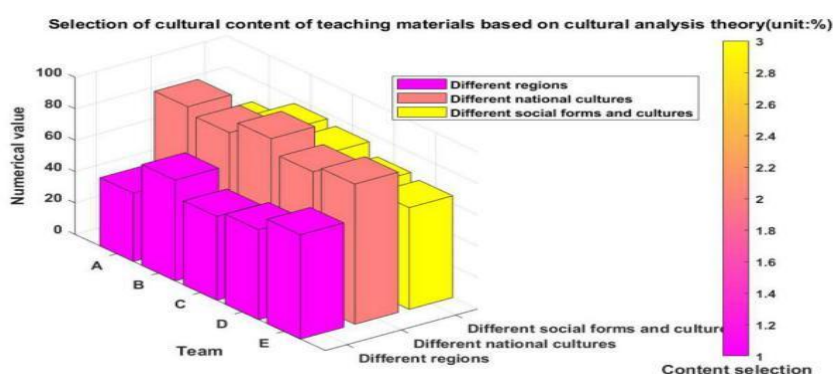


Figure 5. Selection of cultural content of teaching materials based on cultural analysis theory(unit:%)

5. Conclusion

(1) The integration of Chinese and Western cultures is getting closer and closer. While people study Western music, they must inherit the country's precious musical heritage. South of Jiangsu music conveys the excellent traditional culture of the Chinese nation and enhances the Chinese people's sense of national identity and pride. At the same time, the South of Jiangsu folk music will be endless in the transmission of people from generation to generation. If there is a lack of conscious voluntary in the group, it is difficult to work by external force. Faced with the current situation of "successful few people" in folk music, people should start with early childhood education. According to the experimental data survey in the text, early childhood is an important period of physical and mental development in a person's life, and early childhood education is the most basic education in a person's life. Children aged 3-6 years develop rapidly in intelligence and have strong learning ability. Children's music education can fully tap children's potential and play an important role in cultivating children's moral, intellectual, physical and aesthetic development. Cultivating children's interest and love for folk music from an early age provides an endless stream of folk music.

(2) Inheritance is a thing that requires countless generations of unremitting efforts to do, and it is not a one-off, so the integration of South of Jiangsu folk music into kindergarten music teaching activities is also a long-term business. After investigation, it is found that parents do not pay much attention to music teaching, so people need to find problems and confusions in practice in a timely manner, and actively solve them, while keeping the essence of music while constantly innovating. The music school-based curriculum expands the inheritance method of local music in southern Jiangsu. The music school-based curriculum based on the cultural heritage of southern Jiangsu is to ensure the implementation of the national curriculum standards, the curriculum developed according to the actual needs of the school according to the social economic development and

cultural background of southern Jiangsu In order to effectively protect, inherit and develop local music, and strive for students to cultivate the needs of students to love the local and national cultural feelings, the needs of teachers' own development, and the needs of economic and cultural development and local cultural inheritance in southern Jiangsu.

(3) This research uses research methods to try to apply South of Jiangsu folk music to kindergarten music teaching activities, in order to be able to closely integrate South of Jiangsu folk music with kindergarten music teaching activities, and achieve the purpose of perfect integration of South of Jiangsu folk music in kindergarten, And give full play to the educational function of folk music in southern Jiangsu, and strive to provide some guidance for front-line teachers. In this study, interviews and surveys were conducted with first-line kindergarten teachers, children and parents to clarify the current status of the integration and practice of South of Jiangsu folk music in kindergarten music teaching. Not all folk music in southern Jiangsu is suitable for young children. Content that is not suitable for kindergarten is removed, and content that is easy to understand and has educational value is selected.

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Data Availability

Data sharing is not applicable to this article as no new data were created or analysed in this study.

Conflict of Interest

The author states that this article has no conflict of interest.

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