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Impact of Music ODL on Student's Learning in Chinese Universities

Haiyang ¹, Md Jais Ismail ²

¹ School of Education, Baoji University of Arts and Science, Shannxi Province, China

² Conservatory of Music, College of Creative Arts, Universiti Teknologi MARA (UiTM), 40450 Shah Alam Selangor, Malaysia

myhaiyang2020@sina.com, mdjais@uitm.edu.my
Tel: 013-6006204

Abstract

The purpose of this study is to ascertain how students feel about music online learning. The integration of music education and online distance learning, combined with grounded theory constructs the research framework. The interview approach is used to collect data for the study. And the methods of data analysis are set by using the instrument of the interview including Verbatim Transcript, Coding System, and Synthesizing Themes. The viewpoints of music online education were revealed in three aspects; the development of online education, challenges of online music courses, and innovations and deficiencies in online music education.

Keywords: music education; online learning; interview; qualitative

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1.0 Introduction

People worldwide are undergoing a public health crisis as a result of the global spread of the COVID-19 virus. Before the vaccine is produced successfully, one of the most effective strategies for China, South Korea, Singapore, and other countries to prevent the epidemic is to efficiently and swiftly restrict large-scale human mobility. As a result, most governments especially in the Asian region have successively promulgated and enacted a series of laws and regulations imposing significant restrictions on people's travel and social activities including education (Ismail et al. 2022). School suspension is one of the drastic strategies for protecting public health and mitigating the spread of epidemic diseases. It entails closing school facilities, stopping classroom instruction, suspending courses, and dissolving or evacuating faculty and pupils (Adnan & Anwar, 2020). Long-term school closures have had an unparalleled influence on and challenged the worldwide education system. Based on the foregoing, the Organization for Economic Cooperation and Development (OECD) expedited the interchange and dissemination of information and knowledge through a global survey to assist governments in mitigating the harmful impact of the epidemic on education (Adedoyin & Soykan, 2020).

In recent years, online courses have garnered increasing attention from the public, as they resonate with the effectiveness of online learning. Online learning is effective, although its completion rate is low. According to a Harvard University survey, only approximately 10% of online free courses get completed (Chuang & Ho, 2016). When the University of Texas at Austin researchers evaluated an online course, they discovered that only 5.6 percent of 5,000 students completed their studies and received certificates (Liu et al., 2014). Music education via the internet is still in its infancy. There is a dearth of practice (Wang et al., 2020). COVID-19 is a new epidemic, and there is no research on the experiences of music university students during the COVID-19 era. However, prior research indicates that assessing

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music students' experiences during the COVID-19 crisis is crucial to ensuring students' safety and the quality of their instruction (Ismail et al., 2021). The objective of this study is to explore students' personal experiences with music distance learning during COVID-19 in terms of benefits, challenges, perspectives, and ideas for improving distance learning.

2.0 Literature Review

Due to the extensive use of evolving information technology in the field of remote education, new technical names for learning environments such as digital learning, online learning, and distance learning are also emerging. It becomes critical to understand how to utilize this specialized terminology scientifically and appropriately. Without a thorough and precise understanding of the primary qualities of these professional words, evaluating and appropriately utilizing similar learning environments is impossible (Chen et al., 2018). The design of various sorts of learning environments is determined by the course's learning objectives, the learners, the medium of instruction, and the course material. Teachers and instructional administrators must understand how to use the learning environment effectively, and with the continual development of information technology, the impact of learning tools and information technology on learning outcomes is obvious. The words "digital learning," "online learning," and "remote learning environments" are increasingly being used interchangeably by educational practitioners and scholars (Dumford & Miller, 2018).

Previous studies examined the elements affecting the success of online learning while researching the subject. According to Yusof et al. (2022), three aspects influence learning in computer-based remote learning: engagement with content, interaction with teachers, and interaction with classmates. Della (2017) asserted that student, instructor, curricular, technological, contextual, and design elements affect online learning efficacy. Garad (2021) studied the influence of remote learning infrastructure during the 2020 COVID-19 pandemic. Using e-learning infrastructure and cognitive aptitude, educational institutions' readiness for distance learning was examined. An LMS, electronic devices, communication software, and Internet access make up the e-learning infrastructure. This study employed a quantitative approach and enrolled 324 people from three prominent universities in Yogyakarta, Indonesia.

Music can be taught synchronously or asynchronously using the advantages of the online platform. Teachers can ensure high-quality instruction by using the synchronous online teaching network platform; however, online instruction cannot replace classroom instruction. Because the online education platform is not region-specific, students are unable to concentrate in class. The majority of music majors lack self-control and are unable to manage their behavior in class. As a result, while online education can meet students' needs, its effectiveness cannot be guaranteed. As a result, it cannot serve as a substitute for traditional classroom instruction. Second, the majority of teaching platforms are incapable of meeting the needs of a small number of professional musicians. The instructor is unable to maintain effective control over the students and monitor their behavior during the learning process due to the small size of the professional class (Pernici et al., 2018).

Synchronized video tools such as WeChat video and Tencent meetings are available for course administration; however, both teachers and students found the results to be unsatisfactory. This is because the image and sound will be warped and delayed, particularly at high pitch (Li & Ismail, 2022). At that point, video platforms such as WeChat are unable to effectively relay the treble and timbre to the teacher, preventing the teacher from correcting the students' performances and singing promptly (Gu & Li, 2020). Additionally, this is an inescapable difficulty. Therefore, if the issue of sound quality transmission is to be resolved, students will be required to purchase sound cards or use more professional live broadcast platforms, which will undoubtedly impose additional financial burdens on students and reduce the appeal of large-scale online professional courses. During the demonstration procedure, the author noticed that it is impossible to make appropriate alterations to students' performances and singing actions. Students will not be able to comprehend the teacher's demonstration promptly (She et al., 2021). Real-time video connections necessitate a robust network environment for both instructors and students (Hu, 2021). If one of them has a poor network connection and the image is out of sync, the teaching experience will be impaired. Or perhaps one of them abruptly departs. Occasionally, disconnections and instructional disturbances also occur. These factors all contribute to the one-on-one video teaching experience (Yusof et al., 2022). Similarly, this is a hopeless option during an epidemic breakout.

The concept of "Internet + education" has inspired a fresh construction paradigm in China: online music education. Internet + education is, thus, the foundational model for online music instruction. Learning, teachers, teaching platforms, and educational content are all components of an interactive model that illustrates their interdependence. Online music education is a combination of Internet technology with a music education that focuses on the characteristics of musical art. Online music education does not only disrupt the traditional face-to-face approach to music instruction, nor does it completely replace the role of music educators. Individualized music education is the basis of this innovative educational technique. The paradigm for online music education is derived from the "Internet + education" model, which incorporates musical elements into the original model.

3.0 Methodology

This study employs qualitative approach with a phenomenology research design. Ten music students were selected using a purposive sampling method. They are sophomores and juniors, males and females, between the ages of 18 and 20, from a variety of academic backgrounds and academic levels. The reason sophomores and juniors were chosen is that they have some experience with online and offline schooling. Seven of them were from urban areas, while three were from rural ones. The data collection approach for this project was through interviews. The effectiveness and influence of online music learning among university students were investigated using a semi-structured interview. Interviews can assist researchers in delving deeper into the research objectives and eliciting more information from participants' perspectives. Using interview protocol, music students were asked to describe the merits and cons of online distance learning, as well as their recommendations. The interview guide featured open-ended questions to encourage respondents to discuss their

opinions and experiences. Telephone and in-person semi-structured interviews were conducted. The interview began with several general questions before going into the specifics and doing an analysis of the gathered data. Each interview was taped. Each interview lasted an average of 20 minutes. The researcher was able to uncover commonalities by listening to the interviewees' descriptions during the interview as well as recording interviews many times.

The data analysis process was carried out in stages. There were three stages consisting of verbatim transcription, coding, and synthesizing themes. Data were analyzed in three stages according to Spielberg's method of intuiting, phenomenologically analyzing, and phenomenologically describing. Intuiting requires complete immersion in the data while suspending judgment and evaluation via bracketing. Through phenomenological investigation, the researcher learns the characteristics of a phenomenon. In other words, the phenomenon would not exist without the characteristics that distinguish it. Finally, during phenomenological description, the researcher augments the written account with the various significant aspects of the phenomenon. This technique resulted in a comprehensive account of university students' experiences with online music studies. Numerous metrics were utilized to enhance the rigor of our findings, including asking participants to confirm the themes that emerged following each data processing phase. External control and member verification were used to make sure that the data analysis process was correct and credible.

4.0 Results

The results of the semi-structured interview are shown in Table 1.

Table 1. Interview Coding Analysis

Open Coding	Axial Coding	Selective Coding
Poor interaction between teachers and students (F1)	The interaction between teachers and students in online music course teaching is not good	perspective
The Particularity of Music Learning (F2)		
It requires a lot of practice and practice (F3).		
Online courses are not supervised by a teacher, so they require students to be more self-aware. (G1).	Learning goals for online music courses are difficult to fully control	
Lack of teacher restraint (G2)		
Unable to form a complete and effective learning tracking system. (G3)		
Students need enough self-discipline (H1)	Polarization in online music courses	
Unable to keep up with the teacher (H2)		
Inattentive (H3)		
Polarization of learning effect (H4)		
National Policy Support (J1)	Strong support from national policies	
The Combination of Music and Network Technology (J2)		
New Concept of Music Teaching (J3)		
State advocates development and construction ODL (K1)	The continuous improvement of Internet technology promotes the construction of online music courses	
Promoting ODL development (K2)		
Opportunities during the pandemic (L1)	Current social conditions bring multiple opportunities for the construction of online music courses	
ODL music learning is more dominant as the epidemic becomes normal (L2)		
The r&d of online learning technology needs to be improved. (M1)	Research	
Lack of equipment for online learning (N1)	Affected by regional economic conditions	
Family Financial Situation (N2)		
Network Problems (N3)		

Special personnel are responsible for different modules (O1) The Teaching Staff should grow (O2) Be able to know each teacher's area of expertise (O3) Quality supervision Department (O4)	Online music course teaching staff professionalism
Pre-class guidance for key and difficult points (P1) There are teaching assistants for after-school tutoring (P2) Upload the learning content to the platform in advance for easy preview (P3) Students or groups can discuss with each other (P4) The transition from passive learning to Active Learning (P5) Interaction between students, teacher-student interaction (P6) Motivate students' Enthusiasm (P7) Inquiry-based learning (P8) Targeted provision of reading materials and Network resources (P9)	Dual teacher teaching mode
functions, such as assignment, unit testing, course notification, etc. (Q1) Resource Sharing (Q2) Easy access to Resources (Q3) There is a fixed discussion area (R1)	process mode

5.0 Discussion

The findings have indicated students' personal experiences with music distance learning during COVID-19 in terms of benefits, challenges, perspectives, and ideas for improving distance learning. Practical courses are a critical component of the music discipline, particularly in elementary and secondary schools where the majority of music courses are focused on practical courses (Misirli & Ergulec, 2021). Even in college and university music programs, students must take practical classes to apply their theories. For example, piano impromptu accompaniment courses demand substantial hands-on practice on the keyboard during the theoretical study to apply and perform the subject successfully. Music Science is a unique course that defines how much time should be spent on each instrument. This issue may be resolved in the future with the help of a variety of new technologies, but it is a significant issue for those who are taking online music lessons right now. While the advent of online music classes enhances students' real-time learning, students' lack of self-awareness will result in challenges with their learning progress, as professor-imposed restrictions will be absent (Arsita, 2021). While existing online music course platforms offer a variety of teaching resources, they all lack a consistent instructional framework. Song (2018) details a thorough tracking mechanism. Additionally, because of a lack of effective teacher supervision, learners learn primarily by imitation, and learning process errors cannot be corrected promptly, resulting in uncertainty about learning objectives (Lee et al., 2019).

While teachers' supervision and help are not available in real-time during online music sessions, a variety of music practice courses are available. Throughout the learning process, students rely on their own comprehension and imitation. Their ability to distinguish between the degree of mimicry and movement foundations will be put to the test. Students who exhibit substantial learning effects are almost assuredly able to keep up with the course's progression, thus insuring the learning impact as well (Wahab et al., 2021). On the other hand, the polarized learning effect may arise in the case of students who have weak learning capacities; if they fall behind on their learning progress for an extended period, it is natural for students' passion for learning to decrease, resulting in the polarized learning effect. Additionally, online education must be managed with sensitivity to the needs of students (Qin, 2016). As compared to learners who have a low degree of consciousness and no way of monitoring or disciplining them, students who have a high level of consciousness will have a stronger sense of the learning impact. It's difficult to ensure that pupils who attend online music lessons learn effectively. This implies that there will always be a gap between students who take these classes and those who do not.

Currently, some universities are implementing a comprehensive integration of information technology and music practice courses via the integration of music teaching practice and information technology to alleviate current constraints on the development of music courses via the integration of music practice courses and modern information technology to music in music courses via the integration of music practice courses and modern information technology to alleviate current constraints on the development of music courses via the integration of music practice courses and modern information technology to influence music in music courses via the integration of music practice courses and modern. When current information technology is integrated, employed, and spread vigorously in the field of music education in China, it has included the country's long-term planning aim of music development. The authors intend to accelerate the growth of online music education in China by fusing the advantages of traditional music education in colleges and universities with the advantages of modern technology developed for online education in other countries (Soner & Arapgirlioglu, 2019). The National Music Ministry's support for policy establishes a solid foundation for the expansion of online music education in colleges and universities across the country. As a side note, individuals from diverse backgrounds have contributed to the development of online music courses, which are becoming increasingly entwined with the path of the music business. The process of formalizing music courses is well underway.

The majority of online music courses now available are aimed at colleges and other educational institutions, which makes sense. Nonetheless, due to the high cost of technological research and development associated with the establishment of online music courses, schools and institutions are compelled to collaborate with corporations or organizations that develop such technologies in society to accelerate their growth (Simpson, 2018). Due to the distinct objectives of the two types of courses, college courses are more frequently used by students, whereas enterprise courses are more frequently used for business promotion, generating increased commercial interest and propelling the commercialization of numerous online music courses (Hobson & Puruhito, 2018). According to the research, it also

places a greater emphasis on the impact of well-known instructors, as well as the packaging and public relations of well-known professors, when it comes to teacher education. This is because corporate interests necessitate development. The quality of the courses will decrease, and they will be unable to devote enough time and attention to curriculum creation, instructional research, and educational growth.

6.0 Conclusion

As a result of tremendous advancements in science and technology, as well as social lifestyle modifications, education and learning methods are also undergoing substantial changes. The integration and innovation of Internet technology (including artificial intelligence, big data, and other new technologies) and education have a variety of effects on traditional education and teaching, including the transformation of educational forms, the reorientation of teaching functions, the transformation of passive learning into active learning, and the diversification of teaching methods. The contribution of this study has aided the growth of online music education significantly. Major music students in the art institutions or universities have implemented online classes, online instrumental music rehearsals, online art exams, and online concerts as part of their preventative and control efforts for the new crown pandemic. For instance, the Shanghai Conservatory of Music's online music brand "Cloud Music" supports the advancement of teaching and practice through the creation of "Cloud Chorus," "Cloud Rehearsal," "Cloud Symphony Concert," and "Cloud Teaching and Research." In comparison to traditional teaching methods, the online music classroom teaching mode leverages modern and information technology to overcome time and space constraints, facilitate the sharing of high-quality resources, and conduct ground-breaking research on the future of music education and teaching.

In the Internet era, as Internet technology advanced, a new concept and approach emerged, altering how individuals generate knowledge and live their lives. Online music education is a novel concept based on the combination of Internet technology and critical thinking. A new paradigm for music education development, including a new teaching style for music education development, the application of online teaching modes, such as online music courses, mobile applications, real-time two-way interactive instruction, and flipped classrooms, to comprehend the benefits and drawbacks of diverse modes, each of which has its own set of advantages and disadvantages. All instructional activities are oriented towards the student. How should teachers integrate online and face-to-face instruction? It is critical to continue investigating the evolution of online music education. This is a guide for teachers on how to use models and platforms to make music lessons more interesting.

The purpose of online education is not to replicate the offline content and manner of instruction but to adapt the traditional music learning technique to the new learning mode and to establish a process that is increasingly by students' cognitive knowledge. For instance, the Internet's high-quality course platform, as represented by MOOCs, can diversify the source of a school's course resources and encourage resource sharing. The advancement of Internet technology has increased people's access to knowledge and transcended time and space constraints. Due to the abundance of resources, materials can be combined to create an infinite number of courses. The combination of the Internet and the flipped classroom, as well as the blended pedagogy, which combines online and offline instruction, can foster students' interest and talent. Through this study, it has been determined that it is beneficial to provide students with not only a variety of teaching methods, teaching resources, and teaching methods, but also independent, personalized, and inquiry-based learning methods for music learning. The research on this topic provides theoretical and ideological support for online music education in China, as well as a guideline for future research on online music education. The authors recommend more rigorous research using experimental design to further this topic.

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Paper Contribution to Related Field of Study

"Technology tools and computer development" is a primary emphasis of online education delivery nowadays. When technology is maturely created and used, it can resolve teaching issues caused by immature network technology development, such as network delays causing audio and video to be out of sync, a poor teaching experience, and the fact that the two sides of the screen are in separate spaces. This study assists in understanding the online learning process specifically in the area of music education. Without a proper classroom environment, there is a diminished sense of engagement and communication in teaching, and the teaching process is insufficiently compact. This study provides guidelines to music educators, researchers, and practitioners to understand the implementation of music ODL in China.

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