

Characteristics and Development Trends of Internet Plus Music Education

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ABSTRACT

The 'Internet Plus Music Education' utilizes online technologies to transcend traditional educational constraints of time and space, offering students flexible and efficient learning pathways, thereby innovating the mode of music education. This study thoroughly analyzes the characteristics of this model and its future development, focusing on how it achieves open sharing of resources, enhances interaction and autonomous learning in foundational arts education through tools such as MOOCs, micro-courses, social platforms, and music applications. Online sparring software is the product of the deep integration of the Internet and music education. With continuous and comprehensive service content, online sparring software enables the music education industry to become large-scale and replicable online. It also explores the trends of data-driven transformation and offline-to-online integration in music education, aiming to address challenges, improve teaching quality, and provide new perspectives for the technological dissemination and inheritance of musical culture.

KEYWORDS

Online Technologies, Flexible Learning Pathways, Data-Driven Transformation, Music Education

INTRODUCTION

With the development of the economy and the significant increase in the number of music learners in society, art education has begun a new era. The traditional offline instrumental teaching mode cannot effectively solve the problems of playing wrong notes and having the wrong rhythm. Without correction, a vicious circle can start. Driven by the rapid development of the mobile Internet and its huge market benefits, network sparring software has sprung up to fill the market demand. In this digital age, the application of internet technology has brought about tremendous changes across various industries, and the integration of the Internet with music education presents a series of new opportunities and challenges. The widespread availability of the Internet and continual advancements in technology have injected fresh vitality and possibilities into music education. Through online platforms and various applications, learners can access a diverse range of music education resources anytime and anywhere, including instructional videos, music learning apps, and online courses (Shi, 2023). This convenient, flexible, and personalized learning approach offers learners more choices and enhances their learning experiences.

However, the accompanying challenges cannot be ignored. Ensuring the quality of online music education, effectively conducting music expression and skill training in virtual environments, and addressing communication and interaction issues in online learning are all problems that need to be

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Table 1. The scale and forecast of music education in internet plus; China from 2017 to 2023

Year	2017	2018	2019	2020	2021	2022	2023E
Market size/100 million yuan	709.2	795.5	969.3	938.3	1133.8	1410.6	1416.7
Growth rate %	—	12.2%	21.9%	-0.3%	20.8%	24.4%	14.6%

solved (Yue & Shen, 2024). Particularly in the field of music education, which emphasizes practice and interaction, the ongoing exploration and experimentation of creating authentic learning experiences in virtual environments remain important (Lampropoulos, 2024).

Therefore, delving into the characteristics and development trends of “Internet Plus Music Education” not only helps us better understand the current situation, but also enables us to anticipate future development directions. Through in-depth research in this field, we can better leverage the advantages of the Internet and technology to drive innovation and development in music education, providing learners with richer, more convenient, and efficient learning experiences.

LITERATURE REVIEW

Summary of Research Status Quo

According to the relevant research topics of this paper, on May 24, 2020, in the Wanfang database, 4,622 articles could be retrieved with the keywords “internet logical thinking,” 20,342 articles could be retrieved with the keyword “network,” 579 articles could be retrieved with the keyword “Internet,” 94 reports could be retrieved with the keywords “music education,” and 348 articles could be retrieved with the keywords “music education and social development.” On the Internet and music education, there are 2,447 reports on the “teaching methods of songs.” According to the survey findings, there are some notable areas for critical analysis. The large number of articles retrieved with keywords related to the Internet, logical thinking, and music education indicates a strong interest in these fields. This suggests an increasing recognition of the importance of technology and its integration with education, especially in the realm of music. However, the retrieved articles are mainly focused on general topics such as the “Internet” and “internet logical thinking,” while the number of articles concerning specific themes like “music education” and the “teaching methods of songs” is relatively low. This indicates a lack of research in more specialized areas within music education. Of particular note is the absence of reports retrieved with the specific theme and keywords of “scientific research on social music teaching methods in network logical thinking,” indicating a gap in cross-literature concerning social music teaching methods and internet-based logical thinking approaches. This could be an area suitable for further exploration and investigation. In conclusion, while there is a wealth of literature available on the Internet, logical thinking, and music education, there are also opportunities for further exploration, especially in more specialized fields and interdisciplinary research. Critical analysis of existing research can help identify gaps, indicate future research directions, and contribute to the advancement of knowledge in the field of music education.

Therefore, based on historical data, market trends, economic conditions, and policy changes, an analysis of the market size of music education in China in the Internet Plus era was conducted. Table 1, Table 2, and Table 4 are from the “2023 China Unicorn Enterprise Research Report.” Table 1 presents the market size of music education from 2017 to 2023 along with the corresponding growth rates; it aims to estimate the future development trends of the music education market.

In Ho's research, it is suggested that the use of the Internet in music classes makes the humdrum courses livelier and more interesting (Ho, 2004). Music teachers must keep pace with the times and actively promote the perfect combination of information technology and music education. Integrating online learning resources can better motivate students to learn songs (Hershner, 2018). Researchers should actively use the power of information content and public opinion to cultivate students' abilities

Table 2. China internet education industry unicorn rankings in 2017

Ranking	Full list ranking	Enterprise name	Valuation (\$100 million)	Founding Date	Location
1	65	VIPKID Rice Technology	15	2013	Beijing
2	89	Work Together	12.5	2013	Shanghai
3	101	Shanghai School	10.8	2015	Shanghai
4	107	(Renamed TutorABC)	10	2008	Beijing
4	107	Yuan Tutoring	10	2012	Beijing
4	107	Xuebajun	10	2013	Shanghai
4	107	Puxin Education	10	2014	Beijing
4	107	Zuoyebang	10	2015	Beijing
4	107	Direct Broadcast Optimization	10	2017	Wuhan

to innovate. Based on the online service platform, music teachers should actively promote the use of the Internet to serve students and education more comprehensively.

Campbell (2017) suggested that the Internet in school music education brings unprecedented opportunities and challenges to music education in colleges and universities. Because the Internet contains both positive and healthy information and ugly data, it is a double-edged sword. Music teachers should encourage the use of online learning and music works learning to promote healthy development. In the Internet age, music teachers not only play the role of knowledge processing experts, but also provide suggestions to students in the learning process, encourage them to actively use internet technology to learn, and form their ability to preview information. The importance of internet education in hardware and technology configuration is not limited to internet access (Rusten & Hudson, 2002). It is not a substitute but an improvement. Under traditional conditions, we innovate by using the internet to plant the seeds of music among young musicians.

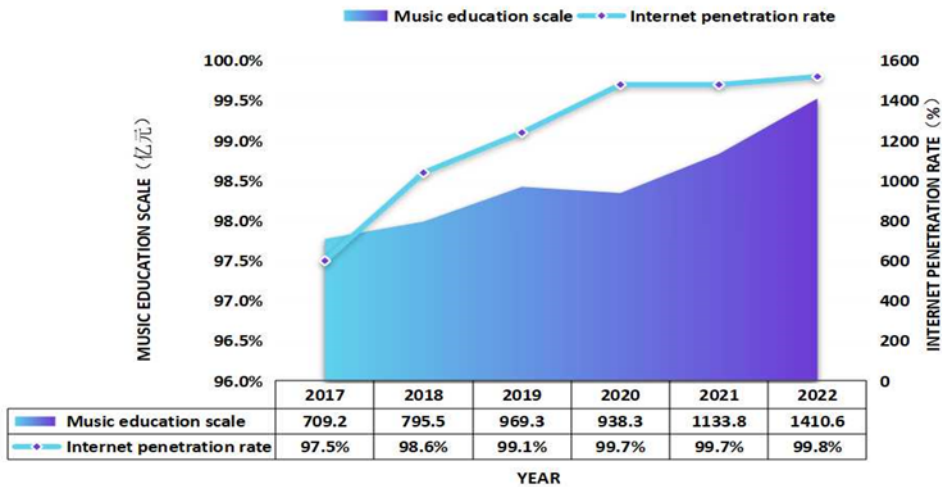
Music education combined with the Internet encompasses four key aspects, starting with the relationship between music education and the Internet: “the relationship between music education and the Internet,” “improving music teaching on the Internet,” “digitizing music education,” and “self-learning and training based on cloud computing technology;” (Macrides & Angeli, 2018). To summarize, the current research situation shows that most researchers focus on the significance of “Internet Plus Music Education,” the model of “Internet Plus Music Education,” and the future development direction of “Internet Plus Music Education.” The music teaching mode of “Internet Plus” has broken through the limitations of time and space and has become an important part of modern music teaching.

“Internet Plus Music Education” Mode

Online music education is a relatively new teaching mode and comes from internet teaching systems in the field of visual art education (Alter, 2014). To cope with the current administrative strategy of the Ministry of Education in the field of computerization, music education will be closely integrated with the Internet; this will change the mode of shaping music education. Therefore, online music teaching has become a positive model for promoting the development of visual teaching and new classroom teaching in primary and secondary schools (Deng, 2022). The list of unicorns in the Internet education industry in China in 2017 is shown in Table 2.

The education mode of Internet music education is based on the Internet, which is linked with teachers, educational content, online learning platforms, and interaction (Salavuo, 2008). Based on the uniqueness of art, we combine music education with network information to create such a classroom learning model. At the same time, in the process of online education, we must always pay

Figure 1. The scale of domestic music education and the internet penetration rate



attention to the phenomenon of students. According to the traditional educational strategy, students receive their own educational experiences and test scores, while teachers' income is fixed and there is often little room for personal choice in the teaching methods used (Alexander, 2000). Online music courses provide students with a variety of learning methods, increase the richness and diversity of vocal music learning, and improve classroom learning efficiency and communication and interaction frequency (Jellison, 2015).

Traditional and Online Music Education

In the past, classroom teaching made learning more difficult due to external factors such as time and rest. Online teaching reduces the barriers for different students to learn songs and provides opportunities for people to learn songs. In addition, online classroom teaching can update and improve teaching resources. Students have more opportunities to learn raw materials in time. The scale of domestic music education and the internet penetration rate in China are shown in Figure 1.

When it comes to traditional music teaching methods, teachers may not be able to solve all music problems for all students. Compared with teachers, the total number of students is undoubtedly huge. Moreover, different problems need to be solved in certain timeframes, which makes it difficult for students to communicate and deal with their problems online in time. Procrastination is not only time-consuming, but also affects future studies. Generally speaking, online video teaching includes recording music in advance to illustrate knowledge points or express music creation (Bauer, 2020). Students can only acquire professional knowledge to fill the gaps in their understanding. For questions or concepts they do not grasp, they must rely on their own research. Students can only acquire professional knowledge to fill the gaps in their understanding. For questions or concepts they do not grasp, they must rely on their own research. The next time the student encounters a similar problem, they may have difficulty solving it. This may delay opportunities to study. The Internet has the benefit of big data integration, which can correct and deal with learning habits, learning materials, and learning difficulties; it can make appropriate learning plans or plans to make learning effective and purposeful.

Today, to realize the development of the times and keep up with the pace of the times, all industries need diversified development. Of course, online music editors should also keep pace with the times. This is a new situation. Nowadays, China strongly supports "Internet Plus and Music Education."

Online music education allows all students to use the same educational resources and receive the same cultural education. Online music teaching can provide every student with the same teaching

resources. Music education provides a fair and just service platform for everyone, so that every student can realize his or her own life value.

Advantages of Online Music Teaching

Online music education has many significant advantages. Firstly, it breaks through geographical and time constraints, allowing students to access educational resources anytime and anywhere without being restricted by their location or schedule. This provides students with greater flexibility and convenience, enabling them to learn music at their own pace and schedule. Secondly, online music education provides access to a wider range of learning resources and opportunities. Students can choose courses and instructors from professional music institutions worldwide, gaining richer learning experiences and educational resources. Additionally, online music education typically utilizes multimedia technologies, combining video, audio, and images to make learning more dynamic and intuitive.

Furthermore, students can interact with teachers and other students through online platforms, sharing experiences, solving problems, and enhancing learning outcomes. Lastly, online music education can save time and costs. Students do not need to travel long distances to attend school or training institutions, nor do they need to pay for additional transportation or accommodation expenses. In summary, online music education provides students with a more convenient and effective learning approach through its advantages of flexibility, richness, interactivity, and cost-effectiveness, contributing to the development and popularization of music education (Hernández, 2020). By analyzing typical algorithms in cognitive sensor networks, relevant routing algorithms are used to balance the energy consumption of network nodes (Wang, 2021). Aside from certain advantages, mostly regarding the organization of teaching and more time for practice, the results show that students were for the most part deprived of a comprehensive experience of music during the previous teaching process. A general conclusion is drawn that direct contact between the student and the professor in face-to-face teaching practice is an irreplaceable aspect of music education (Mihailovic, 2021).

RESEARCH METHOD

This paper starts with theory and practice, mainly using literature research, practical research, and a questionnaire survey. By collecting, sorting out, and studying the relevant literature in the fields of internet thinking, “Internet Plus,” social music education, and online music education, the characteristics and development trends of music education in “Internet Plus” are summarized (Tang, 2022). Studying the existing online and offline music teaching modes and consulting relevant literature and data provides a practical basis for the writing of this article (Allen, 2017). When investigating the online music teaching mode, this study conducted a detailed questionnaire survey, conducted in-depth research and comparative analysis, and finally used these data to verify the rationality of this study (Roopa & Rani, 2012).

The Reasons for Choosing the Above Research Methods

The reason for choosing the literature research method is because the literature research method is a research method used to answer research questions by summarizing and evaluating published literature. The advantage of the literature research method is that it can obtain a large number of data and provide a comprehensive overview of the research field. In addition, the literature research method helps researchers to understand the research trends and future research directions in the research field. However, the limitation of the literature research method is that there may be literature selection bias, and actual data cannot be obtained. Therefore, when selecting literature, it is important to cover different viewpoints and research findings from various scholars to obtain a more comprehensive understanding. Avoiding the selection bias is crucial. It is essential to include contrasting viewpoints or different research outcomes to ensure the objectivity and comprehensiveness of the analysis.

Additionally, one should prioritize selecting the most recent literature, especially in rapidly evolving fields such as the Internet and music education. Outdated literature may fail to reflect current trends and developments. Following these practices ensures the comprehensive and objective content of this article, thereby enhancing the credibility and persuasiveness of this research.

The reason for choosing the practical research method is that the practical research method is used to study the participants through interviews, observations, and records so as to understand information about their life, work, and social environment. The advantage of the practical research method is that it can provide real-world data and situations and help researchers to understand the motives and reasons behind participants' behaviors and decisions. In addition, the practical research method can provide abundant information to help scientists better understand specific situations and phenomena. However, the limitations of the practical research method may lead to observation bias, because scientists may ignore other factors and selectively observe and record certain phenomena intentionally or unintentionally (Cohen et al., 2017).

The reason for choosing the questionnaire research method is that this method investigates participants by making questionnaires to understand their views, attitudes, behaviors, and other information (Nardi, 2018). The advantage of the questionnaire survey method is that it can provide a large amount of data and can be carried out on a large scale among participants (Kelley et al., 2003). In addition, the investigation method is usually not grounded in the laboratory environment and can be carried out in the natural environment. However, the limitations of the questionnaire survey method may include potential biases in the questionnaire design. The researchers neglected some factors when designing the questionnaire, which led to inaccurate results.

Data Collection

Investigation and Design Process

For the questionnaire design, for students and teachers, the author designed two sets of questionnaires. The survey content included an analysis of the current application of internet technology in the field of music education, existing issues, and challenges; it also included an investigation and analysis of future development trends. The specific survey content covers an analysis of the popularity of internet-based music education, focusing on the number of online music courses, student participation, and the coverage of educational institutions and platforms. The survey examines the acceptance and application of internet-based music education in different regions and schools to understand its actual usage in various environments. Additionally, it focuses on the advantages and challenges of internet-based music education. It focuses on investigating the impact on student learning experiences, the richness of educational resources, the evaluation of teaching effectiveness, and the attitudes and feedback of teachers and students towards online learning.

For the survey object, the survey object randomly selects students and teachers from 30 music training institutions. To compile a list of all music training institutions for random sampling, information can be sourced from local education department registrations, relevant internet platforms, or databases. The sample size of 30 music training institutions has been chosen based on research objectives and resource limitations. We used random sampling techniques to select institutions from the sampling frame and ensured each had an equal chance of selection through random number generators or other methods. This approach guaranteed sample representativeness and minimized selection bias.

In terms of survey implementation, the survey period was from September 27, 2023 to October 11, 2023. In this questionnaire survey, 1,300 questionnaires were distributed to students, and 1,128 questionnaires were recovered, with a recovery rate of 86.77%. A total of 240 questionnaires were distributed to teachers, and 213 questionnaires were collected. The recovery rate was 88.75%. In addition, there were 30 students and 30 teachers in this interview.

Figure 2. Students' understanding of online music teaching

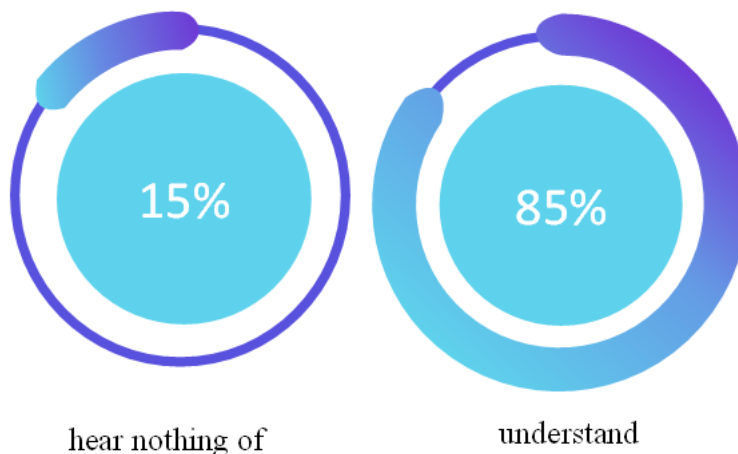


Table 3. Name and proportion of software selected and written by students

VIP Sparring	Xiaoyezi Sparring	Quick Sparring	You zi Lian Qin	Other
53%	31%	12%	3%	1%

Statistics and Analysis of Survey Results

In terms of students learning about the “online music teaching mode,” to understand students' understanding of online music teaching, they were surveyed. The survey results are shown in Figure 2.

The survey results show that, for students, the learning rate of online music teaching mode is high.

Today, with the high popularity of internet technology, the Internet is the main channel for learners who need music teaching and learning. At the same time, the author asked students who chose “Know” to write the software name “Online Music Teaching Mode,” and a total of 684 students chose and wrote it. The survey results are shown in Table 3.

The survey results show that the online music teaching mode of “VIP Sparring” and “Little Leaf Sparring” have higher learning rates for students.

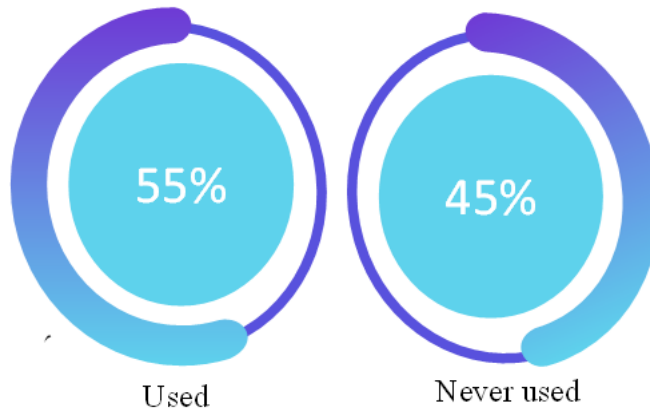
In terms of the use of the online music teaching mode, to understand the proportion of students who have used the online music teaching mode and the proportion of those who have not, the author created a survey, and the survey results are shown in Figure 3.

CASE ANALYSIS

Case Analysis of “VIP Sparring”

“VIP Sparring” is a one-to-one online string sparring system software developed by Limited Company for children aged 5-16. At present, it includes online sparring services for Three traditional musical instruments: electronic keyboard, guqin, and cello. The founder is Ge Jiaqi. Through “VIP Sparring,” students and teachers register their clients (“students” and “teachers”) to help students better solve various problems. In February 2018, Tencent and Lanxin Asia led a round of corporate financing worth several billion yuan (the 'B' round). In November of the same year, the company secured \$150 million in Series C financing from the Tiger Global Fund.

Figure 3. The usage of the online music teaching mode



In terms of the service content, up until now, the “VIP Sparring ” software covered two modes of online training for various musical instruments: the “real person one-on-one” training mode and the intelligent artificial intelligence training mode. It provided accompanying training courses and unique music literacy content as value-added content derived from accompanying training courses. These diverse derivative contents were designed with different columns for different age groups. For structured design, there was full intervention before, during, and after class, with online practice guidance consisting of voice online transmission technology and eagle eye cameras. After entering the classroom, teachers displayed students' basic information, parents' playing requirements, and students' historical practice sheets. The teacher of “VIP accompaniment” provided guidance and online feedback to students through standardized accompaniment steps and prescribed language content. In terms of value-added services and auxiliary training courses, they significantly boosted learning interest by providing five-minute videos or audio clips . The shift of music literacy learning from offline to online has saved the time cost of offline instrumental courses and improved learning efficiency. It saved the cost of offline matching and finding suitable teachers. Through online sharing and peer learning, it promoted communication and interaction in music learning, enabling the entire learning process to achieve low-cost, cross regional, personalized, interesting, and quantifiable learning outcomes.

Before starting “VIP Sparring,” Ge Jiaqi and his team went through three times of study and transformation. Using an automatic speech recognition system, they confirmed the wrong voice when playing the piano, but because the highest accuracy was only 70%, they fell, recorded the demonstration video of the performer's performance, and provided a demonstration class for students. Parents were asked to make a video of their children playing the piano and send it to the teacher for review. However, due to the complexity of the whole process, it was difficult for parents and students to understand the teacher's review. After analyzing the causes of previous failures, Ge Jiaqi and his team developed “VIP Sparring.” In 2018, their annual revenue increased by 600% year-on-year. In 2019, their monthly sales reached approximately 100 million, and the overall scale of the company grew to become one of the top performers, ranking second to fifth in the industry.

Since its establishment three years ago, “VIP Sparring” has spread all over the world. The total number of online sparring teachers exceeds 20,000, covering more than 80% of the national professional music schools. In the past few years, the order volume has increased by 12 times, and the overall scale at this stage is several times that of the second to fifth largest competitors in the industry.

Table 4. China digital music market scale and forecast in 2013-2023

Age	Market size/100 million yuan	Growth rate %
2013	18.4	
2014	37.2	102.2%
2015	70.5	89.5%
2016	101.8	44.4%
2017	144.5	41.9%
2018	195.8	35.5%
2019	250.2	27.8%
2020	293	17.1%
2021	317.6	8.4%
2022	333.8	5.1%
2023	367.9	10.2%

Data-Based Music Education

At present, the development of music technology in China is uneven, so we can only study it using information music education (Jing et al., 2021). The development of music education is inseparable from big data technology. By studying and analyzing the specific contents of students' and teachers' education and the current cloud education platforms of universities, we can analyze the shortcomings and requirements of music education development. Researchers should develop the needs of music education and cooperate with cloud computing technology, collect understandable opinions and suggestions on how to establish an effective “network technology” based on purposeful data analysis, and present good content and educational methods on the cloud learning platform. Further, they should improve the quality evaluation of the song-learning platform.

With the development of the network society and network era, traditional education has experienced modernization and diversification (Castells, 2004). However, in the method of teaching the professional skills of songs online, teachers and students can communicate in real-time or through short videos. However, there is still a gap in the communication between teachers and students on the screen, especially with language expression, and the demand for “artistic concepts” is obvious. In online classes, students have rich and varied teaching resources, but can they understand or have the ability to improve their skills. In in-store education, teachers' methods and intonation can achieve very vivid practical results, and students naturally understand the approaches faster than in supervising classroom education. Based on previous growth trends, market demand, technological advancements, policy support, and the competitive environment, an analysis of the Chinese digital music market from 2013 to 2023 was conducted, as shown in Table 4.

Nowadays, there is no doubt that the educational resources of first-class cities in China are different from those of other big cities. The quality difference between teachers and teaching staff directly affects students (Darling-Hammond, 2000). This unsustainable state leads to music education becoming a rarely taken course with slow development. There are many aspects of neglect in vocal music learning that fail to meet better teaching standards, which means that many talented students cannot obtain richer teaching resources. Therefore, the development of music education must be based on the Internet to speed up the development of related aspects and improve the attention of schools.

Overview of Offline Music Education and Training

Offline music training institutions cannot conduct offline training without the permission of the education bureau; this is meant to avoid crowd gathering and virus infection. On the other hand, offline music training institutions generally adopt the traditional zero-distance education strategy, which brings great friction and resistance to the operation of the institutions. In this case, many organizations are forced to carry out online education business processes, but there are still many organizations that do not understand the basic technology of online education platforms.

During the outbreak of the pandemic in China, the Ministry of Education called for the “suspension of teaching” and changed the traditional offline teaching content into online teaching. Many online platforms, such as Nail and Tencent Classroom, developed free cloud learning platforms, making more teachers “anchors” of online learning. Music teachers learned to find valuable classroom information in time, expanding their knowledge and changing their teaching plans in the informative classroom. On the other hand, music teachers needed to learn how to make the classroom look better through online platforms. In the traditional offline course, the music teacher faces every face of the students, and every movement of the students is visible. Accidents in class can be solved.

Improvement of Music Education Mode

With the development of the times, music education requires the effective construction of online teaching platforms. To build a good online teaching platform, it is necessary to develop suitable online courses for different types of music courses. For example, music courses that focus on basic knowledge can help online courses and offline communication and discussion. Teaching methods, such as music massive open online courses and music micro-lesson, can use images, audio, video, and other elements to present basic knowledge to students (Fan et al., 2022). Students can exchange information and converse with each other about the basic knowledge they have recently acquired. In this process, students can understand the basic knowledge of music they have learned and cultivate good thinking habits and language expression skills by sharing learning experiences. In addition, the first stage of students' learning and training in music teaching is also the most important moment in which to correct their mistakes (Kruse-Weber & Parncutt, 2014). One should try to give priority to offline teaching and assist online practice. By mastering music teaching, the balance between traditional and online teaching can be gradually shifted to online teaching, thus promoting more integrated communication and exchange between online and offline .

DISCUSSION ON THE APPLICATION AND FUTURE TRENDS OF ONLINE EDUCATION IN THE FIELD OF MUSIC EDUCATION

With the continued impact of the COVID-19 pandemic, traditional offline music education has faced unprecedented challenges, prompting many institutions to turn to online education as a solution (Joseph & Lennox, 2021). This shift highlights the importance of internet technology combined with music education. The continuous development and improvement of online education platforms have enabled both students and teachers to gradually adapt to the mode of online learning. Students can access high-quality music education resources from home, while teachers can better interact with students and guide them through online platforms. However, this transformation also signifies the inevitable change in the mode of music education. Traditional teaching methods are no longer adequate, necessitating corresponding reforms and adjustments. This includes strengthening the construction of online education platforms, developing online courses tailored to different types of music curricula, and facilitating student communication and discussion through online platforms. Additionally, teachers need to learn how to better organize classrooms and guide students on online platforms to enhance teaching effectiveness and learning experiences. The traditional teaching mode is face-to-face teaching by the main teacher in a certain environment. Due to a lack of free time or

technical reasons, parents are unable to accompany, assist, and guide their students. Without timely feedback, incorrect sounds and rhythms can affect the experience and efficiency of instrumental music learning. Over the long term, many students have had to suspend instrumental music learning. With the continuous surge in market demand, there is a shortage of accompanying teachers. Thus, the online training mode has been born.

With the continuous advancement of internet technology, music education has also begun to utilize new technologies to improve teaching effectiveness. By utilizing elements such as images, audio, and videos to present fundamental music knowledge and facilitate student communication and discussion through online platforms, student interest and comprehension can be enhanced, thus promoting the learning process. Lastly, with the widespread adoption of online education, the establishment of well-designed online education platforms has become increasingly crucial. This includes the improvement and enrichment of technological features. Through the construction of robust online education platforms, students can be provided with more convenient and efficient learning experiences, thus driving further development in music education.

In this new educational environment, online education will become an essential component of music education, offering students a more diverse, flexible, and personalized learning experience.

CONCLUSION AND PROSPECTS

Relevant research shows that some online music courses, such as music massive open online course, music micro-lesson, WeChat official accounts, and other teaching modes, are all made in advance and uploaded to a network so instant communication cannot be achieved in class. During class, students cannot communicate with teachers at any time. Therefore, the online music teaching mode can not only help the development of teachers' offline music teaching, but also help to increase the communication and interaction between teachers and students. Nowadays, the internet-based music teaching mode can realize the interaction and communication between teachers and students in the classroom. In the online classroom, students can answer teachers' questions at any time, and at the same time, they can also ask teachers questions in the classroom, thus promoting interaction and communication between students and teachers more quickly.

The current research direction of "Internet Plus Music Education" is mainly reflected in the campus-based music education model. Music courses on campus are usually taught only in the classroom through on-site teaching. The content of teachers' teaching is mostly limited to the content in textbooks and is monotonous and boring. Teachers pay more attention to preaching and less attention to students' inquiries. Students' learning ability and music level are often assessed solely based on final exam results, while their actual in-class learning abilities and music levels are overlooked.

The combination of the Internet and music education has optimized the shortcomings of traditional music teaching to some extent. Through the Internet, students can not only learn basic knowledge through textbooks, but also learn the deeper music teaching content. At the same time, music teachers can also use the Internet to view online music teaching resources needed for classroom teaching. However, online music education is a double-edged sword. Therefore, music teachers should actively guide students to search and learn about healthy and positive music resources.

COMPETING INTERESTS STATEMENT

The authors of this publication declare there are no competing interests.

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