The Systematic Literature Review on the Types of Teaching Strategies for Music Teachers

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| ARTICLE INFO	ABSTRACT
	This systematic literature review (SLR) reviews relevant research on various aspects of music teaching strategies. The review processes included five key methodological steps, namely guided by protocol review, formulating the research questions, systematic advanced searching strategies based on identification, screening, and eligibility adopted from PRISMA, and several databases, which included CNKI and Scopus, followed by quality appraisal and data extraction from the journal articles and lastly, the analyses. Through thematic analysis of research, the article proposes several prominent forms of music teaching strategies. The research's main problem is the lack of relevant literature on music teaching, particularly in teaching strategies, especially considering the effectiveness of different interactive teaching strategies. Based on this, the study screened some relevant literature related to music teaching strategies and music classroom interaction issues in previous research. A literature library on the relationship between music interactive teaching strategies and the influence of music classroom atmosphere was constructed by summarizing their commonalities. It points out their effects on creating a teaching atmosphere, including (1) music teaching strategy types, (2) music teaching strategy functions, (3) music teaching strategy dilemmas, and (4) music teaching strategy elements. The research results indicate that different music teaching strategies can impact the music classroom atmosphere. The higher the openness of teaching strategies, the more they can create a positive classroom atmosphere. **Keywords:** Music teachers; Music teaching strategies; Systematic literature review; Teaching atmosphere.

INTRODUCTION

Music education is an integral part of quality education, which is significant for the overall development of students and the progress of society and culture (Wang & Webb, 2023). Music is a fundamental art subject in Chinese education, but most Chinese teachers are still influenced by traditional exam-oriented education ideas when teaching music. They adopt an indoctrination teaching method, which somewhat undermines students' interests and leads to low efficiency in classroom teaching. Especially with this teaching method, the classroom tends to be dull, and students cannot fully realize the educational purpose of cultivating students' artistic perception ability in art subjects (Wolffenbuttel et al., 2023). In this process, music can honestly play its teaching value as an art subject only by improving teaching measures and creating a good teaching atmosphere (Gao, 2023). Teaching strategies include the regulation of teaching content, teaching methods, and teaching methods by teachers in teaching activities, as well as the regulation of student learning activities and processes. However, from previous academic research, the research on music teaching strategies is still not systematic and concrete enough, especially compared to mathematics and English. There is a consensus in the international academic field on the importance and value of current research on music teaching strategies.

Some scholars advocate for diversified teaching strategies, such as Yang (2023), who believes that diversified teaching strategies can meet the diverse needs of students and significantly improve their artistic literacy and music skills; Sun (2021) pointed out that in the face of a diversified cultural and artistic environment, inheriting ethnic music culture requires more diverse teaching strategies. By reasonably screening and scientifically transforming the content of ethnic music culture, a national education strategy and inheritance system that aligns with the actual music teaching situation in universities can be constructed. Gao (2015) proposed that the development of music teaching in primary and secondary schools in the information technology environment requires more diversified music teaching strategies and the use of internet technology and multimedia courseware; Yan (2022) also believes that in the context of aesthetic education, music education should focus on developing diversified teaching practice models and innovation. Although these scholars have pointed out the critical value of implementing diversified music teaching strategies in their research, without exception, they have not explicitly analyzed what is included in diversified music teaching strategies. Another group of scholars advocates for differentiated teaching strategies. For example, Wang (2018) believes that music teaching itself has ethnic characteristics and should be combined with the cultural characteristics of ethnic music, adopting differentiated teaching strategies to promote the construction of recognition of ethnic traditional music culture; Wang (2014) believes in his research that in order to carry out music subject teaching, it is necessary to grasp the personalized differences of students in order to better tap into their potential for music art development. However, there is no precise analysis of the connotation of differentiated teaching strategies. Only Zhang (2010) has studied that winning music teaching strategies can be divided into three types: active selection strategy, coupled selection strategy, and passive selection strategy; Jiang and Yin (2014) divided music teaching strategies into four categories based on the dimensions of student personality development in their research: personalized, differentiated, exploratory, and autonomous. However, on the one hand, the relevant literature is relatively old, and on the other hand, its classification is not comprehensive enough. Through literature review, it can be found that research on music education strategies is becoming increasingly wealthy. However, there are shortcomings in the classification methods, connotations, and systematic discussions of specific music teaching strategies. This type of research has become more perfect in other disciplines. For example, Fan and Li (2022) conducted a systematic literature review on badminton teaching research in China and internationally, providing a reference for the future development direction of badminton teaching. Apostolou et al. (2013) conducted a systematic literature study on accounting education, pointing out the direction for the subsequent development of accounting education; Lahodynskyi et al. (2018) classified and discussed different teaching strategies for second language learning from the perspective of personalized differences among students, and conducted a systematic literature review on the concepts, implementation methods, and development prospects of various teaching strategies. There have been systematic literature discussions on academic research in many disciplines. Detailed literature research on teaching strategies in this discipline supports the subsequent development of the discipline. However, in terms of research on music teaching strategies, although many scholars have pointed out the importance of implementing teaching strategies, there is still a lack of systematic literature review on music teaching strategies. There is also a lack of sorting out specific classification methods and literature proposals for music teaching strategies, which limits the prospects of further improving music teaching strategies. Therefore, this article aims to systematically organize the research on music teaching strategies in China and internationally and contribute to further research on music teaching strategies and future music subject education development. The study proposes four hypotheses to address the shortcomings in previous literature:

1   There is a lack of precise classification of music teaching strategies in previous literature related to music teaching.
2   There was a lack of discussion on the role of different interactive teaching strategies in previous research on music teaching strategies.
3   In previous studies on the role of music teaching strategies, there is a lack of literature analysis on the impact mechanism of music teaching strategies and classroom atmosphere.
4   In previous studies on music classroom atmosphere, there was a lack of research on optimizing classroom atmosphere through teaching strategies.

THEORIES

Implementation theories are theories that explain the dynamics and effects of teacher-student interactions from a particular educational or pedagogical perspective, and they can help us to guide and improve the implementation and application of the dynamics of teacher-student interactions, as well as the assessment of and feedback on the dynamics of teacher-student interactions. Bloom's Classification of Instructional Objectives, a theory that guides instructional objectives and activities, categorizes instructional objectives into three domains: cognitive, affective, and psychomotor, and teacher-student interactions are an essential means of achieving instructional objectives (Wilson, 2022).
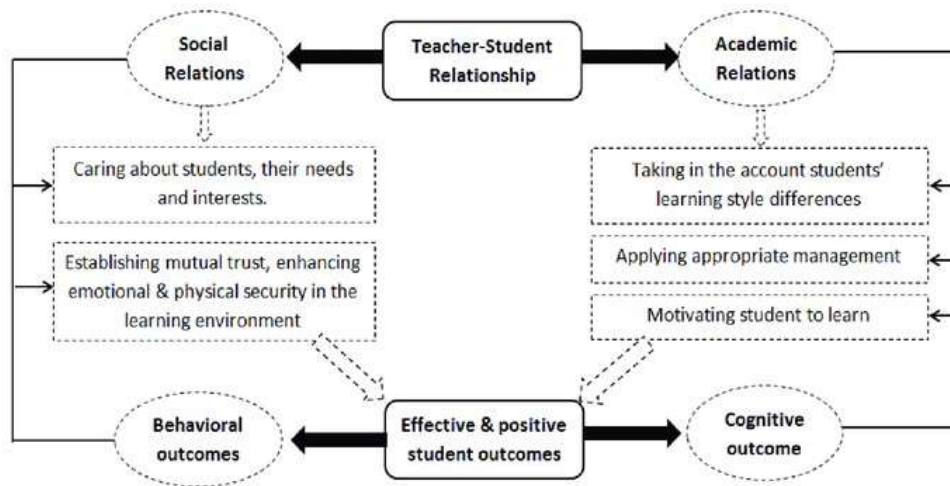
***Figure 1.* Classroom management theoretical framework.**

Source: Authors' own work.

This study utilizes (Robert, 2007) the theoretical framework of classroom management to illustrate the components and outcomes of effective teacher-student relationships. According to Pianta, teacher-student relationships significantly impact students' academic achievement and socio-emotional development. The framework is organized into two main components, social and academic, influencing the quality of teacherstudent relationships (Fernández et al., 2022). Teacher-student interaction is the core of classroom teaching, which affects students' academic performance and emotions, attitudes, motivation, self-efficacy, and other aspects, which in turn affects students' overall development. The quality of teacher-student interactions depends on two main components: social and academic relationships. The social relationship refers to the level of affection, trust, respect, and support between the teacher and the student, and the academic relationship refers to the level of expectation, feedback, guidance, and challenge that the teacher provides to the student (Paola, 2021). It can be improved in several ways. Teachers can improve and optimize the quality of teacherstudent interactions by enhancing their professionalism and teaching ability, increasing student participation and initiative, selecting and applying appropriate teaching methods and strategies, and creating and maintaining a positive classroom climate and environment, thus improving the effectiveness of classroom teaching and the development of students. Therefore, this article believes that improving interactivity in music classroom teaching activities and adopting more interactive music teaching strategies can positively affect the building of a good music teaching atmosphere to a certain extent.

METHODOLOGY

Review Protocol – PRISMA
This study's systematic literature review (SLR) is guided by PRISMA (Preferred Reporting Items for Systematic Reviews and Meta-Analyses). According to Noraishah et al. (2021), PRISMA can be used to establish an SLR of the recent trend. It is well-known in environmental management, social sciences, safety studies, etc. The quality appraisal process was included in this paper, and the criteria outlined are guided by Hong et al. (2018). Thus, the quality of all the selected articles was determined before being incorporated into the review. All selected articles were processed through several stages, data extraction and data analysis, and the data extraction process was guided by the research questions. Additionally, qualitative data was analyzed using thematic synthesis, performed by analyzing the extracted data. All the protocols are considered alternatives to ensure the process meets the review's aim.

Formulation of the Research Question
This paper presents the SLR by identifying, appraising, and synthesizing the relevant previous studies that can fulfill the pre-identified inclusion criteria based on the predetermined and explicit technique to answer the specified research questions (Glass, 1976). Sources from previous studies formulated the research question, such as those by Pacheco et al. (2021). The following research objectives were developed to describe a comprehensive report on the current studies: (1) Clarify the specific types of music teaching strategies; (2) Analyze the impact of different music teaching strategies.

Systematic Searching Strategies Identification.
In the process of conducting literature research on music teaching strategies, to ensure the indexing of literature in both domestic and international literature databases and to ensure equal emphasis on Chinese and international literature, the study indexed journals in the Scopus journal database and the CNKI database of China National Knowledge Infrastructure. The researchers conducted the first literature index on December

20, 2023. During the search process, they searched the CNKI literature database using "music teaching" and "teaching strategies" as keywords and obtained 99 literature journals. A search was conducted in the Scopus journal database using keywords such as "music," "teaching," and "strategy," and 220 relevant literatures were obtained. On this basis, to further radiate all relevant papers on music teaching strategies, a second literature index was conducted on January 28, 2024, to supplement the incomplete coverage of the literature. In the process of this literature indexing, 35 relevant kinds of literature different from the first index were found in the CNKI literature database using "music teaching strategies" as the keyword; 6 relevant pieces of literature different from the first index were found in the Scopus journal database using the keyword "music teaching." The search results are shown in Table 1.

Table 1: *Search string used in the selected database*

Data Base	String
CNKI	Title, abstract, or author-specified keywords "music teaching," "teaching strategies," "music teaching strategies"
Scopus	TITLE-ABS-KEY (adopt* OR accept*), "music," "teaching," "strategy," "music teaching strategies."

Source: Authors' own work Screening.

As shown in Table 2, in the screening stage, the study extracts relevant literature from the two surveys separately and eliminates duplicate literature. Subsequently, the study analyzed the content of the literature abstract and only retained literature that fully aligned with the research topic of music teaching strategies. During this process, the study excluded 20 out of the 99 literature collected for the first time in the CNKI database and 11 out of the 35 collected for the second time. 140 out of 220 pieces of literature were excluded from the first collection of SCOPUS data, and two out of the six documents collected for the second time were excluded.

Subsequently, the study conducted literature screening based on correlation, further excluding literature from a year earlier than 2019 and screening the research background and field of the literature. Only 21 out of the 99 pieces of literature collected for the first time in the CNKI database were retained during this process. Only 1 out of the 35 pieces of literature was collected for the second time, totaling 9 out of the 220 databases collected for the first time in the SCOPUS literature database, and only eight were retained. Out of the six literatures collected for the second time, only four were retained, totaling 35.

Table 2: *Inclusion and exclusion criteria*

Criterion	Inclusion	Exclusion
Timeline	2019 - 2024	< 2019
Publication Type	Research articles	Book series, review articles, proceedings paper, paid articles published before 2017
Language	English, Chinese	Others

Source: Authors' own work Eligibility.

In SLR process protocols, eligibility is a manual screening process. The authors manually checked the remaining papers to identify which was either by reading the title, abstract, or the entire paper (Mohamed et al., 2021). This eligibility process requires the author to select only studies focusing on information and communication technology (ICT). The author conducted thorough readings to ensure the survey content matched the research objectives. Articles that did not meet the criteria based on the survey content were removed. The appropriate studies were extracted and placed in a table according to theme and sub-themes. At this stage, selected articles from CNKI and Scopus databases were discussed thoroughly and rigorously analyzed. The final number of articles selected for the quality appraisal stage was 25 (see Figure 2).
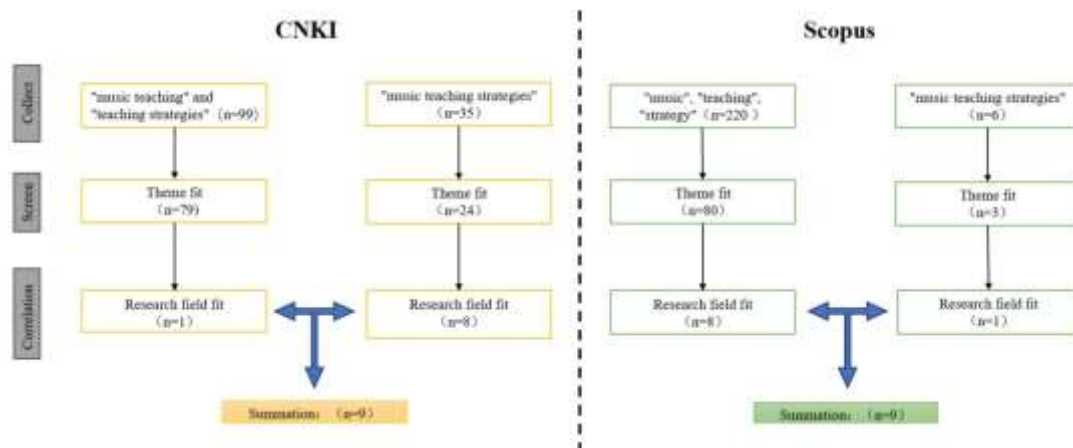
***Figure 2.* Results of the article collection.**

Source: Authors' own work.

Quality Appraisal

MMAT Research Methods.

While conducting topic selection for research, to ensure that the quality of the selected literature meets the needs of literature analysis, the purpose is to distinguish and clarify the research methods, depth, and scope of the selected literature. During the research process, the article used the mixed method evaluation tool (MMAT) pointed out by Hong et al. (2018) to evaluate the quality of literature for both quantitative and qualitative research methods. The quality evaluation of literature was obtained through problem screening (evaluation methods are shown in **Table 3**). The selection items for quantitative research methods include the data sources of quantitative research, whether the data collection methods meet the research needs, etc. Qualitative research mainly starts with quality analysis from the perspectives of the qualitative research field, text data analysis methods, and consistency between analysis and interpretation. In addition, the MMAT research method also analyzed the fit between the literature research method and the core research topic of this article - "Music Teaching Atmosphere." This is required to control the quality from a methodological and analysis perspective (Hong et al., 2018).

At the beginning of using the MMAT evaluation checklist, it is necessary to answer two optional questions, S1 and S2, and then further evaluate the specific content based on different research types (qualitative research, quantitative randomized controlled trials, quantitative nonrandomized studies, quantitative descriptive analysis studies, MMR). The evaluation items are shown in Table 3.

Table 3: *MMAT Evaluation Checklist*

Research design	Assessment criteria
Screening Questions	S1 Is there a straightforward research question?
	S2 Can the collected data answer research questions.
	1.1 Is the qualitative method suitable for answering the research question.
	1.2 Is the qualitative data collection method sufficient to answer the research question.
Qualitative research	1.3 Is the collected porcelain sufficient to extract research findings.
	1.4 Is there sufficient data to support the interpretation of the results
	1.5 Is there consistency between the sources, collection, analysis, and interpretation of qualitative information
Quantitative nonrandomized	2.1 Does the subject represent the target population.
	2.2 Is the measurement of outcomes and interventions (or exposures) appropriate.
	2.3 Is there complete outcome data available.
	2.4 Have confounding factors been considered in the design and analysis.
	2.5 During the research period, did the study proceed as expected (or was it in an exposed state)
	3.1 Is the sampling method suitable for answering research questions.
	3.2 Is the sample representative of the target population.
	3.3 Is the measurement method appropriate.
	3.4 Is the risk of nonresponse bias shallow.
	3.5 Is the statistical analysis method appropriate
Quantitative (descriptive) MMR	4.1 Is there sufficient reason to use mixed method design to solve research problems
	4.2 Is the study's different components effectively integrated to answer research questions.

4.3 Have the results of both qualitative and quantitative aspects been fully

explained.
4.4 Have the differences and heterogeneity issues between quantitative and qualitative results been fully resolved.
4.5 Does the different components of the study meet the quality standards involved in each previous conventional method.

Source: Liao et al. (2021)

MMAT Research Results.

Based on the mentioned MMAT research method, a specific evaluation was conducted for each literature. In the evaluation process, the study first distinguished the research types used in different literature, distinguishing four research methods: qualitative research, descriptive quantitative research, non-randomized quantitative research, and mixed research methods. It should be noted that in the MMAT research method, there should also be a research method called "quantitative randomized controlled trials." Still, due to its inconsistency with the research direction of this article, it will not be discussed. Based on the categorizing of articles, this study divides the evaluation criteria into "yes," "no," and "unknown" according to the questions on the MMAT scale for evaluating the quality of different types of literature. In the classification process, if there is any unclear classification, the author contacts the literature writer through the communication contact information reserved by the publishing house, ensuring that each issue is evaluated based on thorough discussion. If the literature meets three of the five evaluation criteria, it can be adopted in article adoption.
Firstly, from the perspective of literature classification, there are 12 articles belonging to qualitative research methods, of which six articles meet all five criteria, four documents meet the four criteria, and three papers meet the three criteria. According to MMAT evaluation, the quality of all selected literature meets the research needs. The quality evaluation of its MMAT method is shown in Table 4 below.

Table 4: *Qualitative Research Methods Literature MMAT Situation*

Study	Research Design	QA1	QA2	QA3	QA4	QA5	Number of criteria fulfilled	Inclusion in the review
Zhang, 2020	QL	/	/	/	/	/	5/5	√
Shin, J, 2019	QL	/	X	/	/	/	4/5	√
Wang, 2022	QL	/	X	/	/	/	4/5	√
Ning & Yaxin, 2019	QL	/	X	/	X	/	3/5	√
Torchon,2022	QL	/	/	/	/	/	5/5	√
Shi & Zhao, 2023	QL	/	X	/	/	/	4/5	√
Subramaniam, 2021	QL	/	/	/	/	/	5/5	√
Zhang Runhan, 2020	QL	/	/	/	/	/	5/5	√
Zhao, 2019	QL	/	/	/	/	/	5/5	√
Fang Qinglin, 2023	QL	/	/	/	/	/	5/5	√
Peng, 2020	QL	/	X	/	/	/	4/5	√
Akombo, 2021	QL	X	X	/	/	/	3/5	√
Cui & Cheng, 2022	QL	/	/	/	/	×	4/5	√
Pang, 2020	QL	/	/	/	/	/	5/5	√
Zhu, 2019	QL	/	/	/	/	×	4/5	√
Mengan, 2023	QL	/	/	/	/	/	5/5	√
Lee & Choi, 2019	QL	/	/	/	/	/	5/5	√

Noted: QL= Qualitative research.
Source: Authors' own work

Two quantitative nonrandomized studies were included, and both documents meet the five measurement criteria in the MMAT research method, as shown in Table 5.

Table 5: *Quantitative nonrandomized study MMAT situation*

Study	Research Design	QA1	QA2	QA3	QA4	QA5	Number of criteria fulfilled	Inclusion in the review
Pineda, & Waddell, 2022	QN(NR)	/	/	/	/	/	5/5	√
Bang, 2022	QN(NR)	/	/	/	/	/	5/5	√
Su & Jiang, 2021	QN(NR)	/	/	/	/	/	5/5	√

QN (NR) = Quantitative non-randomized.
Source: Authors' own work

There are four quantitative descriptive studies. Two of the literature met all 5 MMAT quality evaluation criteria, while the others met 4 MMAT quality evaluation criteria. The quality evaluation of its MMAT method is shown in Table 6.

Table 6: *Quantitative Descriptive Study MMAT Situation*

Study	R&D	QA1	QA2	QA3	QA4	QA5	Number of criteria fulfilled	Inclusion in the review
TONG Li-jun, 2021	QN (DC)	/	/	/	/	/	5/5	√
Atmojo, 2021	QN (DC)	/	X	/	/	/	4/5	√
Wilson, 2022	QN (DC)	/	/	X	/	/	4/5	√
Ferencziné Ács, 2020	QN (DC)	/	/	/	/	/	5/5	√

Note: QN (DC) = Quantitative descriptive.
Source: Authors' own work

The mixed study included one sample that met five MMAT quality evaluation criteria. The quality evaluation of the MMAT method is shown in Table 7.

Table 7: *Mixed Study MMAT Situation*

Study	R&D	QA1	QA2	QA3	QA4	QA5	Number of criteria fulfilled	Inclusion in the review
Roberts, Bissett, & Wilding, 2021	MX	/	/	/	/	/	5/5	√

Note: MX = Mixed method.
Source: Authors' own work

Data Extraction and Analysis

After literature screening and quality evaluation in the previous section, 19 relevant types of literature were collected around music teaching atmosphere and teaching atmosphere, and their quality was evaluated using the MMAT research method. All literature passed the quality evaluation process and was retained. In this stage, further refinement of relevant data is carried out, and a systematic literature review (SLR) analysis method is used to conduct a thematic analysis of the article to obtain research conclusions through qualitative research as quickly as possible in the following text (Whittemore et al., 2005). According to Braun and Clarke (2019), thematic analysis is a type of study that looks for patterns in previous research by looking for any similarities or connections that might be present in the data. The techniques suggested in this review formed the basis for the thematic synthesis in this assessment (Kiger & Varpio, 2020; Noraishah et al., 2021). Firstly, researchers read the article to provide a reference for listing the original data. Secondly, an initial code was created based on the content of the article to give a detailed and targeted organization of the literature. Once again, the accuracy of each literature was studied, and all information related to the topic was extracted. Finally, the coding framework was summarized, and the internal connections and commonalities among 25 pieces of literature were organized. According to Braun & Clarke (2019), the created themes reflected the complete data set and were related to the original data. Several themes emerged during this process. Lastly, the researchers carefully examined the suitability of the main themes proposed by Nowell et al. (2017). Based on the SLR research method, the study identified four themes: music teaching strategy types, music teaching strategy functions, music teaching strategy dilemmas, and music teaching strategy elements, see Table 8.

Table 8: *SLR Data analysis situation*

Articles/Themes	Music teaching strategy types	Music teaching strategy functions	Music teaching strategy dilemmas	Music teaching strategy elements
Zhang, 2020		√		√
Shin, 2019		√	√	√
Wang, 2022		√		√
Ning & Yaxin, 2019	√	√		√
Torchon, 2022	√	√		√
Shi & Zhao, 2023		√	√	√
Subramaniam, 2021	√	√		√
Zhang, 2020	√	√		
Zhao, 2019	√	√		
Fang, 2023	√	√		√
Peng,2020	√	√		√
Akombo,2021				√
Pineda, & Waddell, 2022	√	√		
Bang,2022		√		
Tong, 2021	√	√		√
Atmojo, 2021	√	√		√
Wilson, 2022		√	√	√
Ferencziné, 2020		√		√
Roberts & Wilding, 2021	√	√	√	√
Cui & Cheng, 2022				√
Pang, 2020	√	√	√	
Zhu, 2019	√	√		
Mengan, 2023			√	√
Lee & Choi, 2019	√			
Su & Jiang, 2021		√		√

Source: Authors' own work

RESULTS

Background of the Selected Studies

Among the 25 articles, a total of 5 were conducted in China (Zhang, 2020; Wang, 2022; Shi & Zhao, 2023; Tong,
2021; Su & Jiang,2021), 1 in the United States (Pineda & Waddell, 2022), two in South Korea (Shin, 2019; Bang, 2022), 1 in West Africa (Torchion, 2022), one in Kenya (Akombo, 2021), and one in Romania (Ferenczin, 2020). In addition, more studies have been conducted in articles that specify the research field or use purely theoretical analysis methods to avoid field selection. There are a total of 14 articles in this category (Ning & Yaxin, 2019; Atmojo, 2021; Roberts et al., 2021; Subramaniam, 2021; Zhang, 2020; Zhao, 2019; Fang, 2023; Peng, 2020; Wilson, 2022; Cui & Cheng, 2022; Pang, 2020; Zhu, 2019; Mengan, 2023; Lee & Choi, 2019).

From the perspective of research methods, according to the data statistics in Tables 2.4.2, 2.4.3, 2.4.4, and 2.4.5 above, the 25 selected articles in the article are more focused on qualitative research methods, with a total of 17 articles (Zhang, 2020; Shin, J, 2019; Wang, 2022; Ning & Yaxin, 2019; Torcon, 2022; Shi & Zhao, 2023; Subramaniam, 2021; Zhang, 2020; Zhao, 2019; Fang, 2023; Peng, 2020; Akombo, 2021; Cui & Cheng, 2022; Pang, 2020; Zhu, 2019; Mengan, 2023; Lee & Choi, 2019), There are also three non-randomized quantitative studies (Pineda & Waddell, 2022; Bang, 2022; Su & Jiang,2021), four descriptive quantitative studies (Tong et al., 2021; Atmojo, 2021; Wilson, 2022; Ferenczin, 2020), and one mixed study (Roberts et al., 2021). Based on the SLR analysis in the previous text, the study suggests that more scholars tend to use qualitative research methods in analyzing music-teaching strategies related to content and examining the classification and function of music-teaching strategies in teaching case analysis or theoretical analysis.

In terms of publication year, there are five papers published in 2019 (Shin, 2019; Ning & Yaxin, 2019; Zhao Lu, 2019; Lee & Choi,2019; Haiyan,2019); There are six publications published in 2020 (Zhang, 2020; Wang, 2022; Zhang, 2020; Peng, 2020; Ferenczin, 2020; Pang,2020); There are five publications published in 2021 (Subramaniam, 2021; Akombo, 2021; Tong, 2021; Atmojo, 2021; Roberts et al., 2021; Su & Jiang2021); There are five publications published in 2022 (Torcon, 2022; Pineda & Waddell, 2022; Bang, 2022; Wilson, 2022; Cui & Cheng,2022); There are three publications published in 2023 (Shi & Zhao, 2023; Fang, 2023; Mengan, 2023).

Developed Themes

In the process of analyzing the research topics, four topics were identified. This year, further discussions will be conducted on the identified topics to clarify the current focus of literature research on music teaching strategies. Firstly, research on the types of music teaching strategies continues the relevant research methods of basic teaching strategies (Atmojo, 2021; Zhang, 2020; Fang, 2023). A teaching strategy integrates the teaching ideas, method models, and technical means that implement the teaching process. It is a method model formed by the thinking strategy processing of the teaching thinking on its three factors. A teaching strategy is a comprehensive plan developed to achieve a specific teaching goal and put into practice during the teaching process. It includes organizing the teaching process reasonably, selecting teaching methods and materials, and formulating teaching behavior procedures that teachers and students should follow (Zhao, 2019). Zhang (2020) pointed out that teaching strategies should include three elements: first, goals, which must serve specific teaching objectives; Second, the process should consist of a complete teaching activity process; Third, the method is to regulate teaching activities. Therefore, teaching strategy refers to the sum of teaching principles and behaviors adopted to achieve teaching objectives. It includes the regulations of teachers on teaching content, teaching methods, and teaching methods in teaching activities, as well as the regulations on student learning activities and methods.

The function of music teaching strategies can be divided into two research focuses. On the one hand, many scholars have pointed out that the use of different types of music teaching strategies can have different impacts on teaching activities （Zhao Lu,2019; Wilson,2022; Zhang, 2020;）; On the other hand, combining quantitative research methods to determine whether a particular teaching method can have any impact on teaching activities Subramaniam, 2021; Bissett & Wilding,2021; Atmoio,2021; Tong, 2021; Pineda & Waddell,2022; Zhang, 2020）. Firstly, in the previous research, scholars such as Zhao Lu (2019), Wilson (2022), and Zhang (2022) proposed several basic teaching types in the field of music teaching based on basic teaching strategy types and combined with the objective reality of music classroom teaching. Zhao Lu (2019) pointed out in his research that in this process, teachers adjust the openness, freedom, and flexibility of classroom teaching activities based on teaching strategies, thereby constructing different classroom atmospheres. According to the changes in flexibility, it will positively or negatively impact students' learning situation. In addition, some scholars have researched the classification of teaching strategies based on the classification methods of other mainstream disciplines. For example, in the teaching strategy of music art history, the teaching strategy classification methods of "using history to guide theory," "simplifying complexity," and "transferring teaching" in history teaching strategies are used (Zhu, 2019). For example, in music appreciation teaching, the classification method of psychology teaching strategies is borrowed, and perception is used as the classification basis (Lee & Choi, 2019). In terms of the latter, many scholars have proposed many mature teaching methods in current music classroom teaching activities, such as the Orff music teaching method analyzed by Zhang (2020) in his research, the MMI teaching experimental method proposed by Pineda & Waddell (2022) in his study, and the music aesthetic teaching theory proposed by Ning & Yaxin (2019) in his research. These teaching methods often have potential value that can be explored in-field analysis. By innovating and reflecting on teaching methods, teachers can significantly improve the quality and effectiveness of teaching. For example, Zhang (2020) discussed the Orff teaching method in his research, pointing out that introducing this strategy into the teaching environment in China can stimulate the subjectivity of college students in music learning and encourage them to actively participate in music practice and exploration. Under this teaching method, students can experience joy, freedom, exploration, and creativity in music teaching and learning, enhancing their motivation and participation in education and their ability to understand and appreciate music.

The difficulties in implementing music teaching strategies are combined with the pain points of music teaching. Whether in China or internationally, analyzing the problems and challenges encountered by music teachers in frontline teaching activities can help teachers choose and adjust their music teaching strategies (Shi & Zhao, 2023). In this process, the main problems that current music teachers encounter when implementing music teaching strategies are transforming teaching concepts and adapting teaching environments (Shin, 2019). In addition, one of the critical issues is whether music teaching strategies can be adapted to the actual local teaching situation (Roberts et al., 2021). Especially in the teaching process of traditional music with strong ethnic characteristics, special attention should be paid to the differentiation of teaching strategies (Su & Jiang,2021). The focus of music teaching strategies is to discuss that in the overall context of sustainable education development, the current trend of music teaching is increasing towards diversification and nationalization (Akombo, 2021). To implement authentic music teaching in music classrooms, connecting music works from different cultures with their original social and historical backgrounds is necessary to improve students' music literacy and cultural awareness (Torcon, 2022; Wilson,2022; Akombo, 2021). Therefore, in the process of thinking about music-teaching strategies, the one hand, teachers should integrate diversified music-teaching content into teaching activities. On the other hand, they should also draw nutrients from ethnic music art forms and enrich them into teaching activities. From the perspective of ethnic elements, Shi & Zhao (2023) proposed in their research that ethnic vocal music is a unique musical art of a country. This music form integrates traditional folk songs, bel canto singing, local folk songs, and opera art. It has ethnic characteristics and the roots of American vocal singing, scientific vocal methods, and singing techniques. From

a diversified perspective, diversified teaching elements refer to combining the actual characteristics of students' teaching age, drawing as much teaching content as possible from different types and music elements while emphasizing the interdisciplinary nature of music teaching to improve students' music literacy and provide rich teaching materials and tools for teaching (Feren, 2020). From the new media era perspective, utilizing digital technology to optimize teaching strategies has become a trend, which has excellent educational value in cultivating students' music ability and artistic appreciation literacy (Cui & Cheng, 2022; Mengan, 2023).

DISCUSSION

From the perspective of music teaching strategy types, considering the characteristics of quality-oriented education in the music discipline, in the process of selecting music teaching strategies, it is necessary to adhere to the four basic principles of naturalness, openness, inspiration, and progressiveness. Therefore, if we directly classify music teaching strategies from the perspective of primary teaching strategy classification and combine these principles, music teaching strategies can be divided into five teaching strategies: direct teaching, experiential teaching, independent exploration teaching, expansion learning, and cross-border learning (Fang, 2023). In addition to the classification methods of music teaching strategies based on the teaching principles of the music discipline, there are also two mainstream classification methods in the research literature library. One is to classify strategies based on the main body of teaching. For example, Zhang (2020) proposed three teaching strategies: partner teaching, tutoring teaching, and classroom teaching, based on the classification method of music teaching strategies based on the main body of his study. The main difference is that teachers have different levels of initiative in teaching. When teachers want to give more classroom initiative to students, the gradual process of teaching strategy from peer teaching to tutoring and then to classroom teaching is an increasingly important role for teachers in the classroom. On top of the judgment criteria of the teaching subject, the teacher-student interaction relationship can be further integrated into the classification of teaching strategies, thereby further dividing tutoring teaching into three types: exploratory tutoring teaching strategy, gamified tutoring teaching strategy, and personalized tutoring teaching strategy, forming classroom teaching, cooperative teaching, and exploratory tutoring teaching strategy There are five classification methods for teaching strategies: gamified tutoring and personalized tutoring (Zhao, 2019). The other classification method combines educational tools' current development and integrates interactive teaching methods with distance Internet teaching technology (Tong, 2021; Brown & Pyle, 2021). From the path perspective, the current music teaching strategies can also be divided into Internet online teaching, student self-questioning, and other teaching strategies (Atmojo, 2021).

In the process of music teaching activities, with the transfer of the teaching subject by teachers, the formation of interactive relationships between teachers and students will make the music classroom atmosphere harmonious, thereby improving the quality of teaching (Wilson, 2022). From the perspective of teaching interaction between teachers and students, direct teaching strategies are generally adopted for music teaching. Due to the limited interaction between teachers and students, teachers impart knowledge and skills through lectures and clear guidance. Students may create a dull classroom atmosphere due to their low interest in classroom teaching. As the teaching subject of teachers gradually "gives way" to students, the evolution from direct teaching to group cooperative teaching and then to three types of tutoring teaching models will make students increasingly crucial in the classroom. Teachers are guides and assistants, stimulating students' thinking and creativity, cultivating their problem-solving and innovation abilities, and improving their learning quality by enhancing participation and motivation (Zhao, 2019). Therefore, in music teaching activities, teachers should use diverse teaching strategies such as games, stories, role-playing, and improvisation to stimulate students' interest, curiosity, and imagination. At the same time, they should cultivate students' musical expression and communication skills and provide personalized attention and necessary support for students so that students can experience fun, freedom, exploration, and creativity in the music classroom, thus enhancing their motivation and engagement in learning, as well as their understanding and appreciation of music (Wilson, 2022; Peng, 2020). In addition, the integration of new Internet teaching technologies will also have an impact on the quality of classroom teaching. Online teaching strategies are of great significance to intelligent teaching. Enriching and innovating online teaching resources and methods and focusing on online teaching interaction and feedback can provide strong support for teachers to collect student information and pay attention to student learning progress, thus improving the personalized and targeted level of teaching activities (Tong, 2021; Brown & Pyle, 2021; Atmojo, 2021).

Nevertheless, simultaneously, in carrying out a diversified music teaching atmosphere, teachers need help with problems such as untimely changes in teaching concepts, the uncertainty of teaching content and objectives, and the inapplicability of teaching method selection (Shin, 2019). From the perspective of technology, the dilemma lies in the need for more Internet technology thinking and application ability of Internet technology, especially since many music teachers are older and lack an understanding of emerging Internet technologies (Tong et al., 2021). Therefore, the key to optimizing music teaching at present lies in the fact that, on the one hand, music teachers should actively transform their teaching thinking to accept new things, especially breaking the traditional teaching thinking mode, actively carrying out interactive teaching behaviors, and improving students' sense of classroom participation (Bang, 2022; Shin, 2019). In addition, educators need to

strengthen training and professional skills development, adapt to the rapidly changing context of Internet educational technology change, and enrich teaching means (Zhang, 2020). The current research trend in music education emphasizes integrating cultural diversity and traditional music elements into teaching, highlighting the importance of global and multicultural perspectives in music education (Shi&Zhao, 2023). At the same time, while respecting and appreciating different music cultures, educators should also maintain their musical cultural identity. Educators should use various resources and methods to spread and teach diverse music cultures, encouraging students to boldly innovate and explore freely in music (Akombo, 2021).

CONCLUSION

University music education is plagued with problems such as irrational curriculum, low student participation, insufficient teacher resources, insufficient equipment, and imperfect evaluation mechanisms. The study is done through the systematic literature review process, which includes content related to music teaching strategies, including music. The study found that the current state of music education strategies in universities is gradually improving, but some problems remain. Many scholars have tried new teaching methods and approaches, such as project-based learning, cooperative learning, inquiry-based learning, etc., to improve students' initiative and participation. Meanwhile, some scholars have also begun focusing on music education's practical and applied aspects, such as music performance and production, to develop students' practical skills and experiences.

Starting from the relevant conclusions of this study, it is proposed that in future music classroom teaching activities in universities, teachers should pay more attention to establishing interactive relationships with students, especially in response to the current lack of interest in the classroom among students. Tailored teaching strategies should be developed based on the student's age and cognitive development, particularly when applying game-based and group cooperative teaching methods in music teaching activities. In terms of theoretical inspiration, more quantitative research may be conducted around the relationship between activitybased teaching strategies and music classroom atmosphere. The literature analysis in this article provides literature support for future theoretical models related to the interactivity of music teaching strategies. In addition, the study suggests that future research could further explore the effectiveness and applicability of different music education strategies and how they can be better integrated with students' realities and needs. More attention should be paid to how new technologies can better assist music education, such as artificial intelligence and virtual reality, to improve music education's quality and effectiveness. In conclusion, future university music education strategies will focus more on diversity, innovation, and practicality. New teaching methods and approaches must be constantly explored and researched to meet the needs of students and social development.

There are also some shortcomings in the research, and the collection and screening of literature may not be comprehensive enough. The collection may not be complete for some literature related to the interactivity of music teaching strategies. In addition, there may be some shortcomings in the organization of literature, and we hope to improve it further.

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