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Dear: **Qin Xiaoya, Angkana Karanyathikul, Sombat Kotchasit**

Paper Title: **Development of a Basic Music Course Using Dave's Sequencing Combined with Experiential Learning to Enhance the Musical Ability of Students**

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Sincerely

Asst. Prof. Dr. Sanya Kenaphoom
Editor-In-Chief

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Development of a Basic Music Course Using Dave's Sequencing Combined with Experiential Learning to Enhance the Musical Ability of Students

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Background and Aims: The objective of this research was to create a fundamental vocal music course using Dave's taxonomy and an experiential learning approach. The purpose was to improve the music skills of students at Xi'an University and assess the course's effectiveness.

Materials and Methods: The study included a sample of 30 second-year music education students from Xi'an University, who were recruited via cluster random sampling. The instruments comprised of six lesson plans, a learning achievement test with a reliability coefficient of .78, and a satisfaction questionnaire with a reliability coefficient of .77. The data analysis involved the use of measures such as the mean, standard deviation, and t-tests for both one sample and dependent samples.

Results: The results of the study revealed that the basic vocal music course consisted of six key elements: principles, objectives, contents, instructional technique, media/resources, and evaluation methods. The course focused on cooperative, hands-on learning, customized content, interactive teaching methods, multimedia materials, and thorough assessment. Students demonstrated a noteworthy enhancement in their musical skills and reported satisfaction levels beyond 70%, with statistical significance at the .05 level.

Conclusion: The course successfully improved students' musical skills, validating the importance of Dave's taxonomy and experiential learning in music education. This practical approach is highly beneficial for daily instruction and the enhancement of skills.

Keywords: Basic Vocal Music Course; Students' Musical Ability; Daves Taxonomy with Experiential Learning Approach

Introduction:

China has made significant progress in education, which has played a crucial role in advancing socio-economic development and prosperity. However, obstacles exist, especially in terms of education fairness, quality, and return on investment (Guo et al., 2019). China acknowledges the importance of aesthetic education; however, music education is frequently not given enough significance, resulting in a lack of focus on its growth and improvement (Ho, 2014). Despite the emergence of high-quality vocal music courses, their adoption in higher education institutions is hindered by obsolete content and a lack of innovation (Blackburn & Hewitt, 2020). Traditional pedagogical approaches in vocal music education typically fail to provide thorough training and student involvement, which hinders the effectiveness of teaching and learning (Wang, 2022).

An analysis of faculty backgrounds in music education reveals shortcomings in combining specialized expertise with general education principles (Lianhong, 2021). The prevailing "one-to-one" format of vocal music education neglects comprehensive student growth and practice capacities, as stated by Wang (2022). Inadequate teaching resources and obsolete teaching methods hinder student advancement and involvement, prioritizing memorization rather than a deep comprehension of music (Guo et al., 2019).

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Evaluation methods in vocal music courses may not effectively measure overall musical development, leading to worry and constraining students' musical advancement (Guo et al., 2019). This study suggests using the Daves taxonomy with experiential learning into a basic vocal music course at Xi'an University to tackle these issues. The Daves taxonomy emphasizes creating musical meaning to enhance pupils' understanding of music and emotional expression (Senaviratne, 2023). Experiential learning activities enhance practical engagement, autonomy, and intrinsic motivation, contributing to transformative learning experiences within the theoretical framework (Blackburn & Hewitt, 2020).

This study aims to address several research questions pertaining to vocal music courses. These include identifying the background information and existing challenges in vocal music courses in relation to Dave's taxonomy, determining the essential components of a basic vocal music course that incorporates Dave's taxonomy with experiential learning methods, and evaluating the implementation of such a course to enhance students' musical abilities. The main goals are to examine the fundamental elements of vocal music using Dave's taxonomy and experiential learning, to create a thorough curriculum that improves the musical skills of students at Xi'an University, and to evaluate the success of this curriculum. The study aims to quantify the enhancement in students' musical skills prior to and following the implementation of the course, as well as assess their contentment with the revised course structure.

This paper aims to improve the basic vocal music course by combining several methods to develop students' technical skills, musical inventiveness, and deep artistic understanding. This project intends to enhance the cultural and artistic environment of Xi'an University, hence improving the music education experience.

Literature Review:

Vocal music is a prominent kind of musical expression that places emphasis on the human voice as the main medium of communication in music (Han, 2021b). Unlike instrumental music that use several musical instruments, vocal music highlights the natural qualities of the human voice. Vocal music classes are designed with great care to develop and enhance individuals' singing and vocal performance abilities. They cover a wide range of themes such as vocal techniques, breath control, pitch accuracy, and expressive interpretation (Haitao & Hirunrux, 2023).

Problem in Vocal Music Teaching

Various obstacles impede the efficacy of vocal music instruction and students' learning experiences. The absence of modern music genres in the curriculum and variations in teachers' piano skills affect the quality of education. Furthermore, the lack of attention to vocal music theory and the absence of extracurricular performance opportunities hinders students' overall growth in vocal music education.

1.1 Lack of Representation of Pop Music in Vocal Teaching

Lack of representation of pop music in vocal teaching inhibits student engagement and creates passive learning experiences, overshadowing the appeal of contemporary genres (Haitao & Hirunrux, 2023).

1.2 Variability in Piano Proficiency among Educators

Variability in educators' piano proficiency impacts the quality of musical accompaniment, affecting the overall educational experience and students' academic advancement (Haitao & Hirunrux, 2023).

1.3 Neglect of Vocal Music Theory and Aesthetic Ability

Neglecting vocal music theory diminishes students' understanding and connection with the subject, emphasizing vocal methods over academic components and aesthetic growth (Haitao & Hirunrux, 2023).

1.4 Requirement for Extracurricular Performance Opportunities

Absence of extracurricular performance opportunities hinders students' practical abilities and interest in vocal music, despite the importance of such experiences for holistic learning (Haitao &

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Hirunrux, 2023).

Curriculum Development Model

The curriculum assumes a significant function within the framework of an education system. The blueprint facilitates the attainment of targeted learning objectives by guiding both the teacher and the student. In order to get a thorough understanding of the components of the curriculum, it is important to engage in a comprehensive study of curriculum definitions.

1. The Models of Bobbitt and Charters:

Franklin Bobbitt (1918) likened curriculum development to building a railway, where educators must map out learners' paths, considering their development and talents. Educators must understand the entire educational landscape and its connections, then tailor content and experiences, accordingly, ensuring efficient learning organization through monitoring student interactions with the curriculum.

2. The Tyler Model: Four Basic Principles

Ralph Tyler's (1949) technical-scientific model is widely recognized.

Tyler authored "Basic Principles of Curriculum and Instruction," where he detailed a method for curriculum and instruction. The Tyler approach is deductive, moving from the general to the specific. Moreover, the model is linear, following a specific sequence of steps from start to finish.

3. The Taba Model: Grassroots Rationale

Taba (1965) advocated for user-designed curricula. Teachers should start by developing precise teaching-learning modules for their pupils and then go to an overarching structure. Taba supported an inductive method over the conventional deductive method, which involves beginning with a fundamental concept and then moving towards detailed.

The main distinction between the Bobbitt and Charters model and the Tyler model is that they are linear models with four concepts, while the Taba model is a more complex process with seven steps for curriculum development. The concepts of these three models are utilized for curriculum development in this study. The researcher combined the three models to get the six steps for creating the preschool physical education teaching ability course.

1) Constructing Principles
2) Formulating Objectives
3) Selecting Content
4) Selecting Instructional strategy
5) Choosing media and resources
6) Constructing Evaluation Instruments

Daves Taxonomy

The taxonomy of psychomotor domain developed by Dave encompasses the use of motor skills and the capacity to synchronise and control them. The psychomotor domain encompasses activities involving physical movement, coordination, and the utilisation of motor skills. Acquiring these skills necessitates regular practice and is evaluated based on factors such as velocity, power, stamina, coordination, accuracy, range, procedures, or execution strategies. The psychomotor domain developed by Dave is the most straightforward and readily applicable in the context of business development (Dave, 1970).

Levels of Psychomotor Domain of Learning:

Dave's psychomotor domain, formulated in 1970, outlines five proficiency levels from imitation to naturalization, providing a framework for assessing skill mastery across different learning stages. It is widely acknowledged and applied in measuring motor abilities' proficiency from initial encounters to complete mastery.

1) Imitation: Students replicate actions or products observed from others, aiming for accuracy but may produce lower-quality results.

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2) Manipulation: Learners follow instructions or memory to perform tasks, creating identifiable outcomes without relying on direct observation.

3) Precision: Students independently execute tasks with expertise, achieving high proficiency and meticulousness without external assistance.

4) Articulation: Learners combine skills to address diverse demands effectively, adapting strategies with coherence and uniformity.

5) Naturalization: Students perform tasks effortlessly and instinctively, reaching a state of automaticity with minimal cognitive effort.

Experiential Learning Method

The Experiential learning technique focuses on meaningful interaction and experiential learning, highlighting the need of "meaning making" in music instruction (Alansari & Rubie-Davies, 2021). It prompts students to assign personal importance and emotional complexity to music, promoting authentic engagement and deviating from conventional teaching approaches (Rauduvaitė & Yao, 2023). Educators can boost artistic expression, cultivate creativity, and improve musical communication abilities by involving students in experiential learning activities like ensemble performances and creative improvisations (Onwuekwe & Chukwuma, 2023).

Fundamental Elements of Experiential Learning

Various obstacles impede the efficacy of vocal music instruction and students' learning experiences. The absence of modern music genres in the curriculum and variations in teachers' piano skills affect the quality of education. Furthermore, the lack of attention to vocal music theory and the absence of extracurricular performance opportunities hinders students' overall growth in vocal music education.

Experiential learning activities involve students directly participating in simulations, field visits, and problem-solving tasks to enhance their comprehension and retention of musical concepts (Chan, 2023).

Reflective thinking involves students analyzing their behaviors and emotions experiences after participating in hands-on activities to gain useful insights and enhance their learning on a deeper level (Henriksen et al., 2021).

Collaborative learning involves group activities and conversations that promote knowledge sharing among peers, improve communication skills, and cultivate a shared responsibility for learning (Alansari & Rubie-Davies, 2021).

Knowledge Application: Learners utilize their understanding of topics in real-world situations, projects, and problem-solving activities, improving critical thinking abilities and solidifying learning (Žerovnik & Nančovska Šerbec, 2021).

Educators engage in continuous assessment and provide constructive comments to help students identify areas for improvement and utilize their abilities (Ho et al., 2023).

The technique enables educators to tailor learning experiences to cater to individual student requirements and interests, resulting in an interactive and compelling learning atmosphere (Yang et al., 2023).

Daves Taxonomy with Experiential Learning Method in Vocal Music Course

Integration of Dave's Taxonomy into experiential learning enhances vocal music education by combining Bloom's cognitive framework with hands-on experiences, fostering deeper understanding and proficiency (Zahedi et al., 2021). Scaffolding learning objectives and promoting active engagement, reflection, and application of knowledge cultivate analytical reasoning, communication, and innovative thinking in students, nurturing comprehensive educational achievements in vocal music instruction (Msweli et al., 2023).

Music Ability

Music ability spans instrument proficiency, singing, music theory, and perception of musical elements (Tan et al., 2014). Music ability entails the perception and differentiation of different musical



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aspects such pitch, rhythm, harmony, and timbre (Karlin, 1941). Students' musical abilities will be assessed in a vocal music course based on the Daves taxonomy through practical performance evaluations. Various assessment tools will be used to measure students' musical ability before and after the course is implemented. An achievement test consisting of 20 questions assessing various aspects of music skill will be given (Tan et al., 2014). An observation form will be utilized to evaluate pupils' ability to recognize pitch, perceive rhythm, and demonstrate competency. The instruments are designed to offer insights on students' progress and development over time, enabling educators to assess the success of the vocal music course based on the Daves Taxonomy with experiential learning method.

Course Development Process

The significance of curriculum creation within the context of formal education necessitates its continual adaptation to the evolving societal landscape, rendering it a dynamic process. Hence, in its most comprehensive interpretation, the term curriculum encompasses the entirety of people' educational encounters, encompassing both formal educational institutions and the broader societal context (Bilbao et al., 2008).

Curriculum development can be described as a deliberate, purpose-driven, gradual, and methodical undertaking aimed at effecting beneficial enhancements within the educational framework. There is a pressing necessity to revise and modify them in order to effectively cater to the evolving demands of the community (Alvior, 2014).

Curriculum development generally includes the following six steps.

1) Constructing principles: Constructing principles establishes theoretical frameworks for effective teaching methods, aiding in the understanding of teaching evolution.

2) Formulating objectives: Formulating objectives sets educational goals, guiding instructional procedures, teacher-student activities, and evaluation criteria.

3) Selecting content: It involves dynamic interaction to transmit knowledge, skills, ideas, and behaviors, aligning with educational objectives.

4) Selecting teaching strategies/methods: Selecting teaching strategies/methods outlines operational procedures for educators to execute instructional material effectively.

5) Choosing Media and resources: Choosing Media and resources involves selecting teaching materials, aids, and infrastructure to facilitate effective teaching practices.

6) Constructing Evaluation Instruments: Instruments tailors assessment methods to teaching objectives and procedures, ensuring alignment for effective evaluation (Yan, 2020).

Research Conceptual Framework

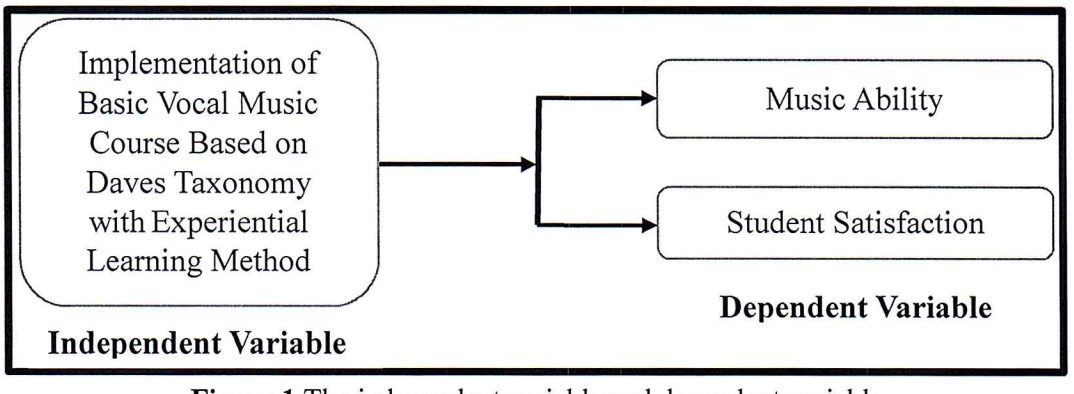


Figure 1 The independent variable and dependent variable

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Related Research

A fundamental vocal music curriculum can be developed by highlighting both domestic and international research in the literature study. Many academics in China have extensively studied the founding and development of music academies and institutions specifically focused on professional vocal music education. They have examined the impact of music educators and evaluated important milestones that have influenced vocal music education (Xie, 2021). Vocal music instruction, as a distinct methodology, combines technology and art, requiring new teaching methods. Recent developments have established vocal music education as a major field, providing fresh prospects for Chinese music aficionados and experts (Haitao & Hirunrux, 2023). This is especially relevant considering China's abundant cultural legacy and increasing enthusiasm for music education, as seen by the recent proliferation of music education programs (Han, 2021a). Globally, studies have investigated the integration of innovative teaching approaches in music education and their influence on students' musical skills. Research on Daves' taxonomy and experiential learning methodologies has emphasized their advantages in promoting musical development (Barrett et al., 2019). Research conducted by Powell et al. (2020) has demonstrated that the implementation of Daves taxonomy improves students' personal connections to music, leading to heightened appreciation and emotional involvement. Research conducted by Salleh and Razali (2020) has demonstrated that experiential learning, which encompasses hands-on and immersive activities like as ensemble concerts and creative projects, enhances students' communication skills, self-confidence, and accountability for their musical growth. These studies highlight the significance of a learning environment that focusses on the student and values meaningful connections in music, as well as hands-on learning. This provides a strong basis for the proposed research on a vocal music course that is based on Daves' taxonomy and experiential learning approaches.

Research Hypothesis

The research hypothesis for statistical testing were as follow.

1) Students who learn through basic vocal music course based on Dave's Taxonomy with experiential learning method will have post test score higher than pretest score.

2) Based on Dave's Taxonomy with experiential learning method, the students will have satisfaction of the basic vocal music course at a high level.

Methodology

Population and Sample

The study included a population of approximately 150 students from six classes at Xi'an University, China, during the 2024 academic year. The study's sample consisted of a single classroom at Xi'an University, specifically comprising roughly 30 second-year music education students. The individuals were chosen through the utilization of the cluster random sampling technique.

Research Instruments

1. Six lesson plans were created and assessed using Dave's taxonomy and an experiential learning methodology. The professional assessment of these lesson plans indicated a significant degree of suitability and coherence. The lesson plans were extremely suited for implementation, as evidenced by the lowest mean score of 4.48 (SD=0.48) and the highest mean score of 4.63 (SD=0.41).
2. The achievement test for evaluating students' learning outcomes in vocal music comprised of 20 multiple-choice questions. The test exhibited item difficulty ranging from 0.715 to 0.760 and item discrimination ranging from 0.47 to 0.66. The test's reliability coefficient was 0.78, indicating that it is reliable and appropriate for collecting data.
3. The content validity and reliability of the student satisfaction questionnaire were assessed by five experts. The range of item discrimination values was between 0.22 and 0.52, while the reliability coefficient was 0.77. These results indicate that the questionnaire is reliable and may successfully measure students' satisfaction with the course.
4. An observation form was employed to assess students' practical skills in vocal music,

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encompassing pitch discrimination, rhythm comprehension, and overall proficiency. This form yielded qualitative data that corroborated the quantitative results obtained from the achievement test and satisfaction questionnaire.

5. Structured Interviews: A set of twelve carefully designed interview questions were created to obtain detailed and comprehensive information from experienced teachers regarding the difficulties and potential areas for enhancement in the vocal music course. The interviews were carried out with a total of five teachers and ten pupils in order to ensure thorough data gathering and analysis.

Data Collection

The curriculum was introduced using the examples throughout the initial year of the 2024 academic year. The data collection strategies employed during the curriculum implementation process were as follows: (1) The samples underwent a pretest to measure their music ability using specially designed instruments. (2) The samples, designated as the experimental group, received instruction in the basic vocal music course through six lesson plans, with a total instruction time of 20 hours. Throughout this time frame, the researcher carefully observed and documented several data points, such as the methods used for teaching, the process of learning, the overall environment in the classroom, the behaviour of the pupils, and the behaviour of the teacher inside the classroom. (3) Upon completion of the instruction, the samples underwent a post-test employing the identical instrument utilised for the pretest. (4) Subsequently, the samples were administered a student satisfaction questionnaire to articulate their perspectives on the curriculum.

Data Analysis

The study involved the analysis of quantitative data using statistical programmes, in accordance with the research objectives. The statistics are employed to ascertain the level of significance at the given threshold of. The study measured the 05 level of scores on music talents before and after participating in the basic vocal music course, which incorporated Dave's taxonomy and experiential learning.

1. The t-test for dependent samples is utilised to compare students' music abilities before and after the implementation of the vocal music course.
2. By using arithmetic mean and standard deviation and t-test for one sample.

   In addition, qualitative data were analysed and interpreted using content analysis and an inductive method.

Results

Phase I: Reviewing pertinent material and documents uncovered significant findings on the current status of fundamental vocal music teaching at Xi'an University. Chinese folk songs are the main focus in vocal music courses, but pop music, despite being popular, is not widely included in the curriculum. The disparity between the curriculum and students' interests may result in decreased motivation and passive learning experiences for pupils. Moreover, combining instructional tools with current technology, namely using the piano as an accompaniment instrument, presents issues because of the differing degrees of expertise among instructors (Haitao & Hirunrux, 2023).

The vocal music degree at Xi'an University tends to overlook vocal music theory and aesthetic growth, instead concentrating mostly on instructing vocal methods and skills. The lack of theoretical teaching and limited practical possibilities outside the classroom impede students' overall learning experiences and interest in the subject. The high number of vocal music students enrolling creates a large amount of work for teachers, causing them to be hesitant to try new teaching methods (Haitao & Hirunrux, 2023).

Phase II: The Finding of Course Document Evaluation by Experts

This step aimed to determine the quality of the draft course document before its implementation. The draft course document was evaluated by experts regarding an appropriateness and consistency of each component of the draft course.

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Table 1 The Finding of the Course Evaluation by Experts

No	No of Items	*M*	*SD*	Interpretation of Appropriateness and Consistency
1	11	4.73	0.41	Very High level

Five curriculum and teaching specialists examined the draft course, resulting in a 100% recall rate. Their average scores varied from 3.80 to 5.00, with an impressive overall average of 4.73 and a standard deviation of 0.41, suggesting widespread approval with minimal variation in ratings. This indicates that the initial curriculum is well-received and appropriate for use in the investigation.

Lesson Plans Evaluation by Experts

The results of the course evaluation, which were gathered and analyzed using arithmetic means and standard deviation, are displayed in the table below. The objective of this approach was to assess the caliber of the lesson plans prior to their execution.

Table 2 The Summary of the Results of Lesson Plan Evaluation by Experts

Lesson Plan	No of Items	*M*	*SD*	Interpretation of Appropriateness and Consistency
1	15	4.59	0.22	Very High level
2	15	4.61	0.33	Very High level
3	15	4.59	0.37	Very High level
4	15	4.48	0.48	High level
5	15	4.57	0.49	Very High level
6	15	4.63	0.41	Very High level

Experts in curriculum and instruction reviewed six lesson plans and found positive outcomes. Lesson Plan 1 had a 100% recall rate, with experts' scores averaging between 4.00 and 5.00 and a standard deviation ranging from 0 to 0.55. The overall mean score was 4.59, showing a high level of performance. Lesson Plan 2 achieved a 100% recall rate, with an average score ranging from 4.00 to 5.00 and a standard deviation between 0 and 0.55, resulting in an overall average score of 4.61. Lesson Plan 3 had a perfect recall rate of 100% and achieved a mean score between 3.40 to 5.00, with a standard deviation ranging from 0 to 0.55. The overall mean score was 4.59. Lesson Plan 4 achieved a perfect recall rate of 100%. It had an average score between 3.80 and 4.80, with a standard deviation ranging from 0 to 0.71, resulting in an overall mean score of 4.48. Lesson Plan 5 had a perfect recall rate of 100%. The average scores of course specialists ranged from 3.60 to 4.80 with a standard deviation of 0.45 to 0.55, leading to an overall average score of 4.57. Lesson Plan 6 had a recall rate of 100%, a mean score between 3.80 to 5.00, and a standard deviation ranging from 0 to 0.55, resulting in an overall mean score of 4.63. All lesson plans were evaluated by experts and shown exceptional performance, showing their usefulness in curriculum creation and teaching approach.

Phase III: The Findings of the Course Implementation

The course was implemented with 30 second year students at Xi'an University in academic year 2023. The one group pretest- posttest design was used as a procedure to investigate the effectiveness of course implementation. The findings were presented as the followings.

The Finding of Comparison of Student Music Ability Before and After Learning Through Basic Vocal Music Course

The comparison of student music skill between pretest and posttest scores was analysed using a t-test for dependent samples and is provided in the table below. This table was created to address the research objective of determining if a fundamental vocal music course may improve students' musical abilities.

Table 3 The Pretest and Post test Scores of Students

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Group	n	Pretest scores		Post-test scores		t	p	Cohen's d
		M	SD	M	SD			
Experimental Group	30	50.67	8.88	84.83	10.13	12.69*	0.001	2.32

The pre-test score for students' Music Ability was 50.67 (SD = 8.88), and post-test, the average score rose dramatically to 84.83 (SD = 10.13), as displayed in Table 3. There has been a significant enhancement in pupils' musical skills after finishing a fundamental vocal music course. The study showed a significant difference between the pretest and post-test scores (t29=12.69, p < .001), with a substantial effect size of 2.32 as per Cohen's d. The fundamental vocal music course greatly enhanced students' musical skill, as seen by the substantial rise in average scores from the pretest.

The Finding of Comparison of Students' Satisfaction After Learning Through Basic Vocal Music Course

The finding of comparison of students' satisfaction after learning through basic vocal music course with the criterion set at 70% which were analysed by using t- test for one sample were presented in the below table. This table aimed to answer the research objective about whether students satisfied with learning through basic vocal music course.

Table 4 Students Satisfaction After Learning Through Basic Vocal Music Course

Group	n	Full Score	Criterion Score	M	SD	t	p
Experimental Group	30	5.00	3.50	4.33	0.08	10.67*	0.001

In Table 4, students' average satisfaction score after completing the basic vocal music course was 4.33, with a standard deviation of 0.43, out of a maximum score of 5.0. The result was statistically significant, above the set threshold of 70% at a statistical significance level of .05 (t29 = 10.67, p=0.001 < .05). The results highlight the high degree of satisfaction among students after taking the basic vocal music course, showing strong support for the educational experience offered.

Discussion:

An analysis of the foundational details of the vocal music course at Xi'an University uncovered notable deficiencies, such as an antiquated curriculum that prioritizes academic understanding over practical implementation, as pointed out by Haitao and Hirunrux (2023). Zheng (2022) emphasized the necessity for thorough enhancements in all part of the course. The course development process was carefully carried out following Daves taxonomy, which includes six important parts consistent with curriculum development theories proposed by Alvior (2014), Taba (1965), and Tyler (2013). The new course focuses on enhancing students' musical abilities and meets the requirements of both educational and societal demands, setting a standard for innovative teaching methods in music education. This holistic strategy not only tackles existing shortcomings but also encourages more scholarly research and progress in course development processes.

The vocal music course at Xi'an University was designed with a conscious focus on the Daves Taxonomy with experiential learning approach to enhance students' musical skill. Our approach is based on curriculum development theories, specifically Tyler's model (Tyler, 2013) and Taba's model (Taba, 1965), which emphasize a structured and coherent progression from broad objectives to detailed teaching strategies and assessment techniques. This agreement with Tyler's methodology, which focuses on society and emphasizes knowledge structure and learner needs, is in line with Bhuttah et al. (2019) view of Tyler's approach as logical and methodical. Our approach aligns with Costa and Loveall (2002) analysis of Tyler's and Taba's models, emphasizing Tyler's hierarchical method and Taba's bottom-up

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strategy. This approach systematically caters to educational needs and specific objectives grounded on behavioral principles. Our curriculum building method combines academic foundations with practical concerns to provide students with a well-rounded and efficient educational experience.

Implementing a vocal music course based on the Daves taxonomy with experiential learning approach led to a notable enhancement in students' musical skills. This was demonstrated by a post-test average score of 84.83, which exceeded the pretest average of 50.67, with a statistical significance level of 0.05. This improvement is a result of experience learning, which not only sparks student interest but also promotes collaborative learning and initiative. The course was implemented by grouping students, engaging in supervised experiential learning, and evaluating successes to facilitate the development of theoretical knowledge and practical experiences. Yamarik (2019) supports these results by emphasizing the enhanced academic performance of pupils instructed using experiential learning techniques. Johnson (2020) states that experiential learning encourages a transition to student-centered methods and enhances deep learning by fostering positive interdependence and individual accountability. This is in line with Bloom's Taxonomy 2001, which prioritizes comprehension over memorization to improve problem-solving and decision-making skills (O'Connor et al., 2021).

Experiential learning techniques have shown potential in enhancing student satisfaction, with an average satisfaction score of 4.33 out of 5.0 among students who completed the basic vocal music course. The standard deviation was 0.43, exceeding the set criterion of 70% at a statistical significance level of 0.05 ($t29 = 55.44$, $p < 0.05$). This method involves engaging students in cognitive, emotional, and psychomotor aspects of learning to promote active participation, enthusiasm, collaboration, and enhance understanding and retention of knowledge. The outcomes are consistent with the research conducted by Rizzolatti et al. (1994), which showed positive perceptions among undergraduate students after experiential education courses, and with Brickner and Etter (2008), who found enhancements in intrinsic satisfaction, comprehension, communication skills, and critical thinking abilities through experiential learning.

Conclusion:

The researcher examined the constituents and procedures involved in curriculum development, which are outlined as follows: The process involves the following steps: 1) Establishing principles; 2) Defining objectives; 3) Choosing content; 4) Selecting instructional tactics; 5) Determining media and resources; 6) Creating evaluation instruments. The primary components of instructional tactics are as outlined: Step 1 involves the grouping of students and the allocation of resources. Step 2 focuses on supervised experiential learning. Step 3 involves evaluating achievements and extracting experiences. Step 4 entails testing and applying new theories and experiences. Subsequently, the researcher developed a novel foundational vocal music curriculum and carried out empirical investigation. The findings were as follows: the student's musical talent showed a significant improvement compared to before, with a statistical significance level of .05. Additionally, the student's satisfaction level was significantly greater than the predetermined criterion of 70%, also at a statistical significance level of .05. These findings suggest that implementing a foundational vocal music course grounded in Daves' taxonomy and utilizing an experiential learning approach can enhance students' learning outcomes. These resources can be utilized by vocal music instructors and educational institutions to directly educate and do additional research on the subject.

The paper proposes numerous suggestions to further develop upon these findings. It is recommended to include a wide range of students from Xi'an University in order to have a full grasp of the influence of the vocal music course on different demographic groups. By including a wider range of students, the curriculum will become more applicable and beneficial. Furthermore, performing comparative study involving students from various institutions helps evaluate the efficacy and adaptation of the course in diverse educational environments. This will offer a deeper understanding of the curriculum's adaptability and capacity for wider adoption. Furthermore, investigating the

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incorporation of experiential learning alongside other instructional approaches, such as technology-enhanced learning, has the potential to improve adaptability and involvement in the educational experience. This hybrid approach can accommodate diverse learning preferences and make use of contemporary instructional resources. Furthermore, it is advisable to conduct a longitudinal research in order to assess the enduring impact of the course on students' musical aptitude and appreciation. Conducting a comprehensive evaluation over an extended period will aid in identifying the long-lasting effects of the curriculum and areas that need to be enhanced. Finally, it is recommended to integrate emerging technologies such as virtual reality and artificial intelligence in order to improve student learning and guarantee that the course stays up-to-date in the face of technological progress. These technologies have the ability to offer inventive and immersive learning experiences, ensuring that the curriculum remains up-to-date and captivating.

To summarize, these ideas seek to improve and broaden the effectiveness of the innovative vocal music curriculum, ensuring that it fits various educational requirements and keeps up with advancing technological developments. Vocal music instructors and educational institutions are advised to implement these tactics in order to maximize student outcomes and advance research in the subject.

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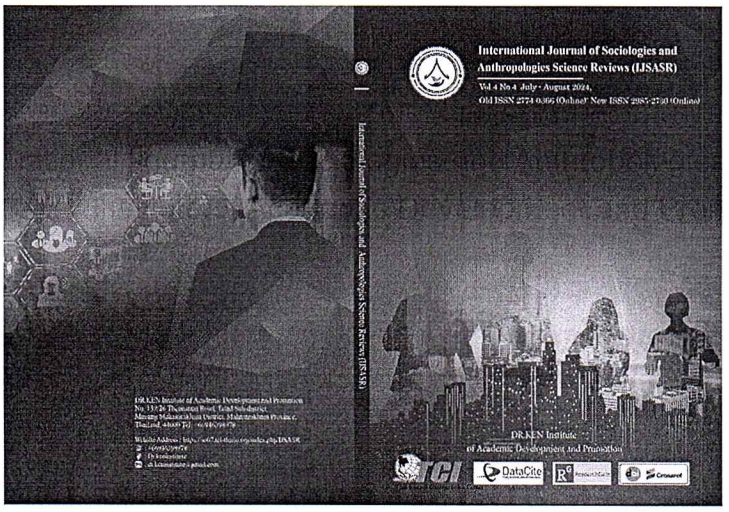
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