

THE EFFECTS OF TASK-DRIVEN TEACHING IN ENHANCING MUSICAL LITERACY AMONG COLLEGE STUDENTS

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ABSTRACT

This study explored the effectiveness of task-driven teaching in enhancing college students' musical literacy. The objectives of this research were: (1) to examine the effectiveness of task-driven teaching in improving college students' musical literacy; (2) to investigate students' attitudes toward the use of task-driven teaching to enhance musical literacy. The study involved sophomore students enrolled in music courses at Yunnan Forestry Vocational and Technical College. Two classes participated, totaling 66 students: 32 in Class One and 34 in Class Two. The study used a quantitative research method, including pre-test and post-test assessments, statistical analyses, and structured questionnaires. Data analysis involved

calculating means and standard deviations and conducting both dependent and independent t-tests. The findings indicated that (1) students in the experimental group showed significant improvements across several dimensions of musical literacy, including basic music knowledge, aural training, music expression, and music appreciation and evaluation; (2) students' attitudes toward task-driven teaching were generally positive, reflecting higher engagement, motivation, and perceived learning value. The results suggested that task-driven teaching effectively enhanced students' musical literacy and provided meaningful pedagogical insights for improving music instruction in higher education.



INTRODUCTION

With the deepening of quality-oriented education in the new era, higher education is shifting from knowledge transmission to the cultivation of students' comprehensive qualities. As a core component of aesthetic education, music education plays an important role in enhancing college students' humanistic literacy, aesthetic ability, emotional development, and creative thinking (Dou, 2021). Therefore, strengthening musical literacy education has become a key task in higher education reform. However, in practice, college students' musical literacy still faces many challenges. Although most universities offer general music courses, teaching models remain traditional, with content focused mainly on music history and theory. The lack of practical, experiential, and life-related learning activities leads to low student engagement and weak motivation to learn. For non-music majors, course objectives are often unclear, and effective assessment or incentive mechanisms are lacking, resulting in limited learning outcomes (Meng, 2022). Inadequate resource allocation and uneven teacher quality further hinder improvements in music education.

Task-driven teaching, grounded in constructivist learning theory, emphasizes student-centered learning through meaningful tasks. It encourages independent exploration, active thinking, and collaborative problem-solving in real-world contexts. According to Wu et al. (2022), well-designed tasks should connect with students' experiences, provide clear goals, and include opportunities for reflection. However, task-based learning (TBL) and task-driven teaching extend beyond language learning to broader disciplinary applications. Recent studies show that task-driven teaching effectively enhances learning engagement and performance in fields such as engineering, medicine, and language education (Li & Zhang, 2021). However, research on its application in higher music education remains limited. Traditional teacher-centered music instruction often prioritizes knowledge transmission, which may not fully stimulate students' creativity or participation (Hua, 2019). Although early studies suggest that task-driven approaches can improve students' music appreciation and collaborative skills (Cao, 2020), most research lacks systematic empirical evaluation.

Therefore, this study addressed this gap by investigating the effectiveness of task-driven teaching in improving college students' musical literacy. It further aimed to compare learning outcomes between students taught with task-driven methods and those taught with traditional approaches, and to explore students' attitudes toward this innovative pedagogical model. By doing so, the study sought to provide empirical evidence and pedagogical insights that may contribute to the reform and improvement of music education in higher vocational colleges.

LITERATURE REVIEW

Task-Driven Teaching

Task-driven teaching is a student-centered instructional approach that guides learners in constructing knowledge and developing skills through the completion of authentic, challenging tasks (Wu et al., 2022). Originating from Dewey's "Learning by Doing," which emphasizes learning through concrete experiences (Jing, 2010), this method has evolved with constructivist theories and modern educational technologies. It is now widely applied across disciplines (Qiao, 2014). In this framework, tasks serve as the core of instruction, with teachers acting as facilitators and students actively engaging in problem-solving, collaboration, and reflection throughout task completion (Van den Branden et al., 2024). Research shows that task-driven teaching enhances learner engagement, practical skills, and knowledge internalization, making it particularly effective in skill- and creativity-oriented fields such as languages, design, engineering, and especially music (Li, 2023). In music education, tasks such as composition, performance, and musical analysis help students move beyond passive knowledge reception by stimulating creativity, enhancing expressive ability, and promoting deep aesthetic understanding (Hua, 2019). Overall, task-driven teaching aligns with modern educational philosophies by connecting knowledge application with competence development and has become an increasingly valuable approach for fostering musical literacy.

Teaching Procedures and Models

Task-driven teaching follows a clear process emphasizing active student participation. Well-designed tasks must be authentic, goal-oriented, and matched to students' abilities (Van den Branden et al., 2024). Teachers assign tasks flexibly, guide students through collaborative problem-solving, and provide timely support (Li, 2023). Through repeated practice, students deepen understanding and transform knowledge into skills (Qu, 2020). Evaluation combines teacher, peer, and self-assessment to highlight both process and results (Zhao et al., 2021). Reflection helps students internalize learning and improve metacognitive awareness. In music education, this six-step model enables students to engage creatively in activities such as performance, composition, and analysis, significantly improving their engagement, practical abilities, and overall musical literacy.

Related Research on Task-Driven Teaching

Task-driven teaching, grounded in constructivist and multiple intelligences theories, emphasizes autonomous inquiry, collaboration, and reflection through authentic tasks and has been widely proven effective in enhancing students' motivation, practical skills, and learning engagement across various disciplines (Van den Branden

et al., 2024; Zhao et al., 2021). As a student-centered alternative to traditional lecturing, it has been applied in engineering, vocational training, language and art education, where task designs aligned with real-world contexts significantly improve learning outcomes. In music education specifically, tasks such as performance planning, composition, adaptation, and cross-cultural analysis stimulate creativity, teamwork, and aesthetic understanding, contributing to the development of musical literacy (Renshaw & Chow, 2018; Qu, 2020). With the rise of digital tools, online collaborative tasks and virtual music creation, its application continues to expand. Task-driven teaching also aligns with Task-Based Learning and Experiential Learning, both of which emphasize learning through doing, reflection, and skill application. Recent empirical studies confirm its effectiveness in STEAM, higher education, and music contexts, showing improvements in creativity, problem-solving, and expressive ability (Wu et al., 2022; Hua, 2019; Kalkanoglu, 2024). Building on this foundation, the present study applies the task-driven framework to college music courses to explore its impact on students' musical literacy.

Musical Literacy

Musical literacy has evolved from a narrow focus on note reading and basic theory to a comprehensive ability that includes musical cognition, aesthetic judgment, perception, cultural understanding, and creative expression (Liu, 2024; Xu & Karin, 2024). Contemporary music education emphasizes that musical literacy involves not only making music but also understanding music, integrating emotional experience, cultural awareness, and technical skill (Liu et al., 2024). According to the Spiral of Musical Development perspective, musical literacy develops progressively through activities such as performance, composition, and appreciation, integrating knowledge, experience, and expression (Cui & Karin, 2024). In higher education, especially for non-music majors, cultivating musical literacy supports aesthetic development, emotional regulation, interpersonal communication, and innovative thinking, making it an important component of holistic quality education (Liu et al., 2025). With the rise of core competencies, musical literacy is increasingly viewed as a practical and integrated ability that extends beyond knowledge and skills to encompass perception, comprehension, expression, and creativity (Rakhmonova, 2021).

Research Related to Musical Literacy Development

Musical literacy generally includes four core components: music knowledge, aural training, music expression, and music appreciation and evaluation. Music knowledge provides the theoretical basis for understanding musical works and should be taught through engaging, experience-based methods rather than isolated instruction (Ingrid, 2022; Rakhmonova, 2021; Fanbo & Thotham, 2024). Aural training helps

students move from basic hearing to deeper musical understanding by strengthening recognition of pitch, rhythm, structure, and style, supported by practices such as imitation and memorization (Jian, 2024). Music expression enables learners to apply knowledge through singing, playing, improvisation, and creation, and is closely linked to creativity, confidence, and emotional regulation (Kalkanoglu, 2024; Bi & Prathumchan, 2024). Music appreciation and evaluation represent advanced development, requiring accumulated knowledge, aesthetic judgment, and cultural awareness, and involve active engagement rather than passive listening (Jian, 2024). Overall, musical literacy develops through a progressive, interconnected process that moves learners from basic knowledge and perception to expressive and aesthetic competencies, supporting a shift in higher education from simple knowledge delivery to comprehensive competence development (Cui & Karin, 2024).

Despite the widespread attention paid to Task-Driven Teaching in recent years and its demonstrated positive impact on students' comprehensive literacy, research on musical literacy in university music education remains inadequate. The existing literature largely focuses on disciplines such as language and science and lacks a systematic exploration of how task-driven teaching operates across different dimensions of musical literacy. Research on aural training, expressive abilities, and aesthetic judgment in music remains limited. Moreover, current studies predominantly employ single-method approaches, such as questionnaires and teaching observations, and lack scientific, diverse, and standardized assessment tools. This results in limited reliability and generalizability of the findings. Additionally, empirical research targeting students in music studies courses at local Chinese universities is relatively scarce, failing to fully account for differences in their educational backgrounds and learning characteristics. Consequently, current research shows clear gaps in theoretical construction, application scope, methodological approaches, and localized practice, necessitating urgent expansion and deepening.

RESEARCH METHODOLOGY

This study used a quantitative research design with two intact second-year music classes: an experimental group receiving task-driven teaching and a control group receiving traditional teacher-centered instruction. Traditional instruction consisted of lecture, demonstration, repetition, and procedural practice, with the teacher determining objectives and guiding all activities. At the same time, students mainly followed instructions without engaging in exploratory, problem-solving, or project-based tasks. To maintain a clear distinction between the two instructional approaches, lesson plans for both groups were reviewed to ensure that only the experimental group incorporated collaborative task design, peer evaluation, and reflective discussion. The independent variable was task-driven teaching, including task design, task assignment, implementation, practice, evaluation, and reflection.

In contrast, the dependent variable was musical literacy, comprising guided creativity training, music knowledge, aural training, expression ability, appreciation and evaluation, learning achievement, and learning attitude. Based on these variables, surveys, lesson plans, and musical literacy tests were developed. The survey included demographic information and items measuring students' satisfaction with task-driven teaching on a five-point Likert scale. Lesson plans were structured around the steps of task-driven instruction. The musical literacy test measured students' abilities before the intervention to identify baseline differences and again afterward to compare the outcomes of task-driven teaching with those of traditional instruction.

The study population consisted of 66 sophomore students enrolled in music courses at Yunnan Forestry Vocational and Technical College during the 2024–2025 academic year. These students formed the entire cohort of second-year music majors, sharing similar academic backgrounds, learning environments, and course requirements, making them a suitable group for examining the effects of different teaching methods on musical literacy. Because the population was small and manageable, the study adopted a census approach, including all students rather than selecting a sample, thereby reducing sampling bias and strengthening reliability. The two intact classes served as natural clusters: Class One ($n = 32$) was the experimental group receiving task-driven teaching, while Class Two ($n = 34$) was the control group receiving traditional instruction. Using intact classes ensured consistency in curriculum, management, and teacher allocation, and allowed systematic implementation and comparison of teaching interventions.

FINDINGS

The Effectiveness of Task-Driven Teaching in Enhancing College Students' Musical Literacy

This study examined the effectiveness of task-driven teaching in improving college students' musical literacy across four dimensions: basic music knowledge, aural musical training, musical expression ability, and music appreciation and evaluation. Using a pre-test and post-test design with 32 university music majors, the musical literacy test served as the primary measurement tool, with total scores representing overall musical literacy. During the intervention, students completed structured music tasks through practice, collaboration, and inquiry, thereby applying their knowledge in authentic learning contexts.

The results show clear improvement in all four dimensions after the intervention. For Music Basic Knowledge, the mean score increased from 15.59 (SD = 9.28, Moderate) in the pre-test to 29.81 (SD = 3.66, Very High) in the post-test. Musical Aural Training improved from 8.09 (SD = 6.11, Moderate) to 16.06 (SD = 4.21, Very High). Music Expression Ability rose from 12.19 (SD = 7.49, Moderate) to 25.91 (SD = 4.25, Very High). Music Appreciation and Evaluation also increased from 8.50 (SD = 4.37,

Moderate) to 11.63 (SD = 3.41, Very High). The overall musical literacy score showed the most substantial gain, rising from 44.38 (SD = 11.33, Low) to 84.41 (SD = 7.84, High)

Table 1 Compare Students' Musical Literacy of Experimental Group and Control Group (Full Score =100)

Students' Musical Literacy	n	Mean	Standard Deviation	df	t
Experimental Group	32	84.41	7.84	60.323	17.83
Control Group	34	52.71	6.49		

$$t_{0.05,60.323} = 2.00$$

$$t_{compute} = \frac{\Delta x}{SE} = 17.83$$

$$t_{compute} = 17.83 > t_{0.05,60.323} = 2.00$$

Table 1 presents a comparison of musical literacy between the experimental group (n = 32) and the control group (n = 34) following the implementation of the task-driven teaching method. The experimental group achieved a mean score of 84.41 with a standard deviation of 7.84, whereas the control group obtained a mean score of 52.71 with a standard deviation of 6.49. Since the two groups have different sample sizes and unequal standard deviations, T-test (unequal standard deviation t-test was applied. The mean score of the experimental group was significantly higher than that of the control group (t-test, t = 17.83, df ≈ 60.32, p < 0.001), indicating a highly significant statistical difference with substantial practical significance. Musical students who learn task-driven methods have higher post-test scores than those who learn traditional methods.

To Investigate Students' Attitudes Toward the Use of Task-Driven Teaching to Enhance Musical Literacy

Descriptive statistics for students' attitudes toward task-driven teaching to enhance musical literacy (n = 32), including mean scores, standard deviations, and interpretations across dimensions. Overall, the results indicate that students generally hold positive attitudes toward this teaching approach. In the Music Basic Knowledge dimension, mean scores range from 3.36 to 3.64, with an overall mean of 3.49, reflecting a moderate to high level of acceptance. For Musical Aural Training, the mean scores are consistently high, ranging from 3.52 to 3.97, with an overall mean of 3.65, suggesting that students perceive task-driven activities as highly beneficial for developing their aural skills. In Music Expression Ability, the mean scores are notably high, ranging from 3.45 to 3.88 with an overall mean of 3.85, indicating that students

recognize the effectiveness of task-driven teaching in enhancing their performance and expressive capabilities. The Music Appreciation and Evaluation dimension also received high ratings, with an overall mean of 3.61, showing that students value task-driven teaching in cultivating their evaluative and analytical skills in music. The standard deviations, ranging approximately from 0.87 to 1.41, indicate some variation in individual perceptions but generally reflect a consistent positive attitude toward the method. Collectively, these results suggest that students view task-driven teaching as an effective and favorable approach for enhancing their overall musical literacy across multiple dimensions.

Table 2: Mean, Standard Deviation and Interpretation of Students' Attitudes Toward the Use of Task-Driven Teaching to Enhance Musical Literacy (N=32)

	Mean	Std. Deviation	Interpretation
I have a thorough understanding of basic music theory (intervals, chords, rhythms, etc.).	3.36	1.18	Moderate
I can identify common music symbols and terms (such as clefs, notes, and time signatures).	3.50	1.17	High
I can correctly differentiate between major and minor scales.	3.64	1.09	High
I understand and can apply common interval relationships (such as major third, minor sixth, etc.).	3.45	1.29	Moderate
I can identify common chord types (such as major and minor triads).	3.52	1.18	High
Music Basic Knowledge	3.49	1.00	Moderate
I can clearly distinguish between different intervals.	3.52	1.23	High
I can identify common melodies and chord progressions by ear.	3.83	1.17	High
I can accurately recognize different instrument sounds.	3.64	1.41	High
I can follow and play along with a rhythm based on auditory cues.	3.80	1.28	High
I can distinguish between different musical styles based on listening.	3.47	1.07	Moderate
Musical Aural Training	3.65	1.04	High



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	Mean	Std. Deviation	Interpretation
I can express emotion accurately in my performances.	3.68	1.10	High
I can adjust my performance speed and dynamics according to the musical style.	3.97	1.23	High
I can use dynamic changes (e.g., crescendo, decrescendo) effectively in performance.	3.88	1.00	High
I can understand and express the relationship between melody and harmony in performance.	4.02	1.18	High
I can adjust my rhythm and emphasis to the piece's structure.	3.70	1.12	High
Music Expression Ability	3.85	0.95	High
I can appreciate and evaluate music from various genres (classical, folk, pop, etc.).	3.45	1.14	Moderate
I can analyze a piece of music based on its structure and harmony.	3.56	1.08	High
I can identify emotional expression in music during listening.	3.71	0.87	High
I can suggest improvements based on an evaluation of rhythm, melody, and harmony.	3.82	1.26	High
I can assess the performer's technical and emotional expression during performance.	3.48	1.13	Moderate
Music Appreciation and Evaluation	3.61	0.93	High

DISCUSSION

1) To what extent does task-driven teaching improve college students' musical literacy?

Task-driven instruction plays a remarkably significant role in enhancing college students' musical literacy. It manifests itself in multiple dimensions, including knowledge acquisition, skill enhancement, learning approaches, cognitive development, and ability integration. From a cognitive and knowledge-structure perspective, task-driven instruction sets specific, contextualized musical tasks that seamlessly integrate abstract musical theoretical knowledge with practical activities. The results of this study are consistent with those of Zhao et al. (2021). This enables students to construct their

knowledge systems as they complete tasks actively. Such a teaching approach encourages students to comprehend musical concepts by exploring, analyzing, and applying knowledge, thereby fostering a more profound and systematic cognitive framework. This active participation and contextualized learning improve students' depth of understanding and knowledge transferability, laying a solid foundation for long-term musical development.

At the skill development level, task-driven instruction concurrently strengthens perception, performance, and evaluation abilities. During task execution, students engage in listening, performing, and composing, and these multidimensional practical activities help transform theoretical knowledge into practical skills. Task-driven instruction enhances musical expressiveness and auditory sensitivity. This finding aligns with Li (2023). Moreover, musical appreciation and evaluation tasks require students to analyze and judge the structure, emotions, and expressive techniques of musical works, thereby strengthening their critical thinking and enhancing their musical aesthetic appreciation and comprehensive application abilities.

Task-driven instruction organically integrates knowledge, skills, and thinking abilities, enabling students to achieve multi-level skill development. It also plays a pivotal role in stimulating students' learning motivation and self-efficacy. By clarifying task objectives and providing opportunities for collaboration and feedback, students can feel a sense of accomplishment and progress as they complete tasks. This positive learning experience bolsters their learning confidence and initiative. Compared with the traditional teaching model, where teachers deliver lectures unilaterally, task-driven instruction emphasizes students' central role, prompting them to shift from passive learners to active participants. Consequently, a virtuous cycle is formed at the psychological level, facilitating the internalization of knowledge and skills. Task-driven instruction supports the holistic enhancement of students' musical literacy. It not only improves individual abilities but also integrates cognitive, perceptual, performance, and evaluation abilities, enabling students to apply learned knowledge and skills flexibly in practical musical activities. This teaching approach underscores the unity of tasks and objectives, the integration of theory and practice, and the coordination of individual abilities and teamwork, embodying a systematic and comprehensive educational philosophy. Task-driven instruction provides a feasible and highly effective reform pathway for college music education.

The difference in musical literacy between students taught using task-driven teaching and those taught using traditional methods reflects both the pedagogical advantages of task-driven approaches and the limitations of conventional instruction. The current results agree with Li (2023). Task-driven teaching emphasizes students' active involvement, learning that can be applied in practice, and connections between ideas and real-world situations. When students in the experimental group used this approach, they did not just learn theory from the textbook; they also learned to apply it

when they performed, listened to, or even commented on music. This teaching approach seemed to bring different parts of music together, so the learning felt more complete. In comparison, the traditional method still relied heavily on listening to the teacher or repeating certain skills, which sometimes left knowledge separate and hard to apply.

The clear gap in musical literacy between the two groups shows how this method can help students grow in several directions at once. For example, it asks them to solve real problems in music, which keeps their thinking active. At the same time, students often do the tasks with classmates, which gives them chances to watch, copy, and adjust their own playing or ideas. This kind of peer exchange is not something the traditional model always offers. These findings align with Fanbo & Thotham (2024). Also, students mentioned that the tasks gave them clear goals and results they could see right away, which made them more willing to keep trying. In contrast, the usual lecture style sometimes failed to hold their interest for long. These findings are consistent with Zhao et al. (2021).

What is important here is not only that the scores were higher, but also that students' learning approach was different. The task-driven lessons led them to connect skills, reflect more deeply, and take a bigger role in class. The more standard approach, by comparison, often stayed on a surface level. Overall, the evidence points to task-driven teaching as more effective for building a broader, more lasting kind of musical literacy.

The distinguishing factor of the task-driven teaching approach in this study lay in the nature and structure of the tasks themselves. Each task was designed to be authentic, collaborative, and performance-oriented, integrating theoretical learning with real-world application. Students in the experimental group were not only asked to interpret and adapt ethnic melodies but also to analyze, arrange, and perform them, which required them to apply music theory, listening, and expressive skills simultaneously. This process embodied learner-centered instruction by encouraging students to explore independently, make creative decisions, and take responsibility for their learning outcomes (Wu et al., 2022; Van den Branden et al., 2024). Furthermore, the collaborative nature of the tasks allowed students to exchange ideas, critique each other's work, and refine their performance through peer interaction—an element largely absent from the traditional teacher-led lessons. The teacher's role shifted from direct instruction to facilitation, providing timely guidance and feedback to help students connect concepts and overcome difficulties. Through this cycle of design, practice, reflection, and feedback, students developed not only stronger technical and expressive abilities but also higher levels of self-efficacy and reflective thinking. These distinctive features of the task-driven approach accounted for the experimental group's superior post-test performance and deeper engagement with music learning.

2) What are students' attitudes toward task-driven teaching in enhancing musical literacy?

This study shows that most students have a positive attitude toward task-driven teaching. Many of them said the tasks felt useful and made sense, not just something to do for the sake of class. In practice, they thought the activities gave them more opportunities to participate rather than just listen to the teacher. A few even mentioned that it was easier to connect what they learned in theory with things they could try out in real music. The results align with Chan (2023). Compared with the usual lecture style, which can sometimes feel passive, this approach seemed more alive.

Another thing that came through in the feedback is confidence. Students felt they could manage the tasks and reach the goals, which probably explains why they stayed more motivated. This outcome aligns with Qu (2020). It is not only about skills; it seems to build their belief that they can do well. To some extent, the positive responses show that students enjoy both the process and the results. While not every student explained it in the same way, the general trend was clear enough. Taken together, these comments suggest that task-driven teaching creates a supportive, learner-centered classroom while keeping music study interesting and practical. These findings align with Van den Branden et al. (2024).

CONCLUSION

Task-driven teaching substantially improved college students' musical literacy. Students' music basic knowledge increased from a pre-test mean of 15.59 (SD = 9.28) to 29.81 (SD = 3.66), their musical aural training improved from 8.09 (SD = 6.11) to 16.06 (SD = 4.21), music expression ability rose from 12.19 (SD = 7.49) to 25.91 (SD = 4.25), and music appreciation and evaluation increased from 8.50 (SD = 4.37) to 11.63 (SD = 3.41). Overall musical literacy showed the most notable gain, rising from 44.38 (SD = 11.33) to 84.41 (SD = 7.84). Comparing the two groups, the experimental group achieved a post-test mean of 84.41 (SD = 7.84), while the control group, taught traditionally, scored 52.71 (SD = 6.49). Welch's t-test confirmed a highly significant difference ($t = 17.83$, $df \approx 60.32$, $p < 0.001$), indicating the superior effectiveness of task-driven teaching. Students also expressed positive attitudes toward this approach, with mean ratings of 3.49 for Music Basic Knowledge, 3.65 for Musical Aural Training, 3.85 for Music Expression Ability, and 3.61 for Music Appreciation and Evaluation, showing moderate to high acceptance of task-driven teaching as an effective method for enhancing musical literacy.

RECOMMENDATIONS

Task-oriented music teaching can greatly enhance learning by making lessons more systematic, meaningful, and student-centered. Its effectiveness depends on designing tasks with clear goals, connecting new content to students' prior knowledge,

and gradually increasing difficulty so that simple activities, such as identifying musical structure, observing phrasing, or focusing on rhythm, naturally develop into more complex ones, such as ensemble playing, composition, and peer feedback. A supportive classroom that encourages cooperation, discussion, and creative exploration allows students to apply knowledge in realistic contexts. At the same time, teachers guide flexibly by intervening when needed and stepping back when students can work independently. Assessment should likewise move beyond factual recall toward evaluating musical expression, creative performance, and practical skills through projects, performances, peer review, and self-reflection. With adaptable tasks, diverse musical materials, and thoughtful digital integration, task-driven instruction shifts music learning from passive knowledge reception to active engagement, nurturing creativity, problem-solving ability, and sustained interest in music.

FUTURE RESEARCH DIRECTIONS

Future research should include larger, more diverse samples to improve the generalizability of findings on task-driven teaching in music. Longitudinal studies are needed to understand whether improvements in musical literacy last over time. Researchers could also explore how digital tools support task-based learning and how blended models that combine traditional and task-driven methods work for different students. In addition, future studies should examine how task difficulty, collaboration, and feedback influence students' motivation, confidence, and thinking skills. Finally, comparing the effects of task-driven teaching across different musical areas, such as theory, performance, aural training, and appreciation, may help identify which skills benefit most.

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