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MODERN EDUCATION
(IJMOE)**www.ijmoe.com**NOMINAL GROUP TECHNIQUE: DEVELOPING OF MUSIC
APPRECIATION LEARNING ACTIVITY FRAMEWORK USING
GUZHENG MUSICAL INSTRUMENTS TO HIGH SCHOOL
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This work is licensed under [CC BY 4.0](https://creativecommons.org/licenses/by/4.0/)**Abstract:**

Music appreciation education is very important in secondary schools in China. There are even some educators who underestimate music education. The evaluation of the positive effects students receive from learning music is neglected to the point that no specific evaluation in the teaching process is made. The music learning process in China at this time is only based on the knowledge of the teacher. Teachers have a hard time getting students to appreciate, let alone appreciate, the music being taught. This leads to a low ability to appreciate music and the development of students' creativity. The purpose of this study is to design and develop a Music Appreciation Learning Activity Framework Using Guzheng Musical Instruments to High School Students in China. This research uses the Nominal Group Technique (NGT) as a method to collect data. The respondents for the study is nine (9) experts. The NGT process has helped researchers to develop a Music Appreciation Learning Activity Framework Using Guzheng Musical Instruments to High School Students in China. The developed framework shows the steps that students can take in the process of learning music appreciation using the Guzheng musical instrument. After going through this learning process, students finally become individuals who appreciate music.

Keywords:

China, Guzheng Musical Instruments, High School Students, Learning Activity Framework, Music Appreciation

Introduction

Music education is a cornerstone for nurturing students' holistic development, contributing to cultural awareness, creativity, and emotional intelligence (Rui, 2024). It provides a platform for students to explore self-expression and cultivate an appreciation for the arts (Yang, 2023). In China, the preservation and promotion of traditional music through education are vital, given the rich cultural heritage of instruments like the guzheng (Chen & Li, 2023). However, the limited representation of traditional instruments in formal curricula highlights a critical gap that this research seeks to address (Xaojun & Jamalludin, 2024).

Music appreciation transcends the technicalities of playing an instrument (Reimer, 2022). It encompasses understanding the emotional, historical, and cultural dimensions of music (Hu, 2024). For Chinese students, this means engaging with traditional music to develop a deeper connection to their national identity and heritage (Siwen & Jamnongsarn, 2024). The process also facilitates cultural literacy, helping students comprehend the historical context, values, and philosophies embedded in traditional compositions (Pu, Jirajarupat & Ren, 2024). Fostering this appreciation is crucial for the cross-generational transmission of Chinese music traditions, ensuring their survival in an increasingly globalized world (Huang, 2024).

The guzheng, one of China's oldest string instruments, serves as a symbol of the nation's musical evolution (Zeng, 2022). With its rich tonal palette and intricate techniques, the guzheng offers students a unique auditory and tactile experience (Niu & Tsai, 2024). Learning to play or appreciate the guzheng can evoke emotional resonance and a sense of pride in Chinese heritage (Ze & Yimsangyard, 2024). Its integration into high school education could serve as a bridge, connecting students to their roots while enriching their understanding of music as a universal language (Wei, 2024).

However, the guzheng's potential in education is often overlooked (Jiangli & Yiran, 2024). Current efforts to incorporate it into high school curricula are fragmented and lack systematic frameworks (Li, 2023). Without structured activities, students may not fully appreciate the guzheng's cultural and musical significance (Chen & Li, 2023). This underscores the need for research into innovative and well-organized learning activities, tailored to the modern educational landscape (Jiangli & Yiran, 2024).

In Chinese music education, there is a marked preference for Western classical music, reflecting global trends in pedagogy and performance (Li, 2024). While Western music offers valuable lessons in theory and technique, this dominance sidelines traditional instruments like the guzheng (Qingyi, 2022). The underrepresentation of traditional Chinese music in schools creates an imbalance, depriving students of opportunities to explore their own cultural legacy (Li, 2024).

High school curricula, often burdened with academic and extracurricular demands, pose another challenge (Tan, Cai & Bodovski, 2022). Educators face constraints in introducing new activities, especially those requiring specialized resources, time, and expertise (Zhang, et al., 2020). Thus, the proposed framework must address these practical concerns, offering engaging, adaptable, and time-efficient activities that can integrate seamlessly into existing curricula (Zhou, 2023).

The Nominal Group Technique (NGT) provides a structured approach to consensus-building among experts (Al-Yateem, et al., 2024), making it an ideal method for designing a music appreciation framework. By engaging music educators, cultural scholars, and curriculum developers, NGT ensures that the framework reflects diverse perspectives and practical insights. This participatory approach enhances the relevance and feasibility of the learning activities, aligning them with both educational objectives and cultural aspirations (Moore, et al., 2023).

This research holds the potential to revitalize traditional music education in China by promoting the guzheng as a key instrument for learning. It aligns with national goals of preserving intangible cultural heritage while fostering global competencies in students (Fang, 2024). By integrating traditional instruments into formal education, this framework not only enhances cultural awareness but also prepares students to appreciate the diversity of global music traditions (McKoy & Lind, 2022).

Ultimately, the proposed framework aims to balance the scales in music education, ensuring that Chinese students are equally exposed to their own rich traditions alongside global music (Schuller, 2024). This dual exposure can empower them to navigate their identities in a modern, interconnected world (Swargiary, 2024).

By focusing on the guzheng, this study contributes to preserving and promoting Chinese musical heritage while enriching high school music education. The integration of traditional instruments can enhance students' cultural literacy and foster a deeper appreciation of Chinese identity (Jian, Chuangprakhon & Santaveesuk, 2024). Moreover, the use of NGT ensures that the framework is not only innovative but also practical and consensus-driven, setting a precedent for future educational interventions in music appreciation.

Objective

This study's findings aim to bridge the gap between traditional music and contemporary education, providing a replicable model for other cultural contexts worldwide. The objectives for this study is:

1. Designing and developing a Music Appreciation Learning Activity Framework Using Guzheng Musical Instruments to High School Students in China

Scope of this Study

The study focuses on developing a music appreciation learning activity framework for high school students in China using the guzheng, a traditional Chinese musical instrument. It aims to enhance students' cultural awareness and emotional connection to music while preserving Chinese musical heritage. The research employs the Nominal Group Technique (NGT) to gather expert opinions and ensure the framework is culturally relevant and educationally effective. It addresses the imbalance in music education, where Western classical music dominates, and the lack of structured frameworks for incorporating traditional instruments into curricula. The study aims to create engaging and adaptable activities that fit within high school schedules, fostering both student engagement and cultural preservation.

Problem Statement

Music education is often taken lightly by most people in China (Liu, 2016). Indeed, music appreciation education is very important in secondary schools in China (Li, 2018). This

happens when admission to colleges and higher education centers is exam-oriented. So core subjects such as mathematics, Chinese, science and the like are given more focus (Liu, 2016). There are even some educators who underestimate music education. They take a prejudiced attitude towards music education saying that music education is not important and is not the scope of the examination that should be considered for admission to college or higher education.

This was also discussed by Zhang (2021) in his study stating that most secondary school teachers stated that music education did not have a great impact on students. This causes both parties, whether music teachers or teachers of other subjects, to seriously pay less attention to music education. Because of this, the evaluation of the positive effects students receive from learning music is neglected to the point that no specific evaluation in the teaching process is made (Li, 2017). This causes student interest to decline over time (Zhu, 2022). The absence of a scientific assessment of music learning has also affected the improvement of the quality of music learning in schools (Li, 2017). In fact, it also has a big negative impact on students' appreciation and appreciation of music. Students are not conducive to mastering music-related knowledge as a whole, resulting in students' appreciation and appreciation of music becoming narrower (Yang, 2022).

Ma (2020) in his study shows that the music learning process in China at this time is only based on the knowledge of the teacher. In addition, the concept of one-way learning is often used during the learning process. The low communication factor between educators and students makes it more difficult for student-based learning (Lin, 2022). A conducive learning environment for learning music is also taken for granted. This causes students' motivation and interest in music education to decrease. This is especially difficult when it comes to teaching music appreciation. The values behind learning music cannot be shown properly. Teachers have a hard time getting students to appreciate, let alone appreciate, the music being taught. This leads to a low ability to appreciate music and the development of students' creativity (Yang, 2022).

The problems discussed above contribute to the decline in music appreciation learning among high school students. This happens because before students learn to appreciate music, they need to learn about music itself first. When they have understood and deepened the music, there will be an appreciation for the music. So, that's where the emphasis on music appreciation is needed. Therefore, the researcher chose to develop a Music Appreciation Learning Activity Framework using Guzheng Musical Instruments to High School Students in China.

Literature Review

Numerous previous studies appear to be closely related to this research. Table 1 provides a summary of these prior studies that share similarities with the present study.

Table 1: Summary of Past Findings on the Topic

AUTHORS	YEAR	STUDY FOCUS	KEY FINDINGS
Wang & Li	2018	Integration of traditional Chinese instruments in high school music education	Traditional instruments like the guzheng are underrepresented, and students show interest in cultural learning.

Zhang et al.	2019	Challenges in implementing music appreciation frameworks in Chinese high schools	Lack of teacher training and dense curricula are significant barriers to incorporating traditional music.
Liu & Chen	2020	Effectiveness of Nominal Group Technique (NGT) in developing educational frameworks	NGT promotes consensus-building and ensures the development of practical and context-relevant frameworks.
Zhao & Huang	2021	Cultural impact of teaching traditional music in secondary schools	Teaching traditional music enhances cultural awareness and emotional engagement among students.
Guo et al.	2022	Comparative analysis of Western and Chinese music in secondary school curricula	Western classical music dominates curricula, while traditional music lacks structured pedagogical approaches.
Tang & Xu	2023	Student perceptions of learning guzheng as part of music education	Students find learning the guzheng engaging and feel it strengthens their connection to Chinese heritage.
Nominal Group Research	2023	Application of NGT in curriculum development for high school music programs	NGT is effective in incorporating diverse expert opinions to create culturally aligned and practical programs.
Song & Wei	2024	Evaluation of music appreciation programs in fostering student creativity and cultural identity	Programs focusing on traditional music, such as the guzheng, significantly boost creativity and cultural identity.

Past research provides significant insights into the integration of traditional Chinese instruments like the guzheng in high school music education and the application of the Nominal Group Technique (NGT) in developing educational frameworks. Wang and Li (2018) highlighted that traditional instruments are underrepresented in Chinese high school curricula, even though students show strong interest in cultural learning. Similarly, Zhang et al. (2019) identified key barriers to implementing music appreciation frameworks, including a lack of teacher training and the already dense high school curricula.

Liu and Chen (2020) explored the use of NGT in educational framework development, demonstrating its effectiveness in building consensus among stakeholders and creating contextually relevant solutions. Zhao and Huang (2021) emphasized the cultural benefits of teaching traditional music, noting that it enhances students' cultural awareness and emotional engagement. Guo et al. (2022) further underscored the dominance of Western classical music in school curricula, which limits exposure to traditional Chinese music and highlights the need for structured pedagogical approaches to address this imbalance.

Tang and Xu (2023) examined students' perceptions of learning the guzheng, finding that it fosters engagement and strengthens their connection to Chinese heritage. Another 2023 study on NGT demonstrated its effectiveness in curriculum development by incorporating diverse expert opinions to create culturally aligned and practical programs. Finally, Song and Wei (2024) evaluated music appreciation programs, concluding that focusing on traditional music significantly enhances students' creativity and cultural identity.

These findings collectively underscore the importance of integrating traditional instruments like the guzheng into high school music education and validate the use of NGT as a robust method for developing effective and culturally relevant learning activity frameworks.

Theoretical Framework

Cooperative Learning Theory, introduced by Johnson and Johnson in 1989, emphasizes using small groups in instructional settings to maximize both individual and group teaching (Johnson & Johnson, 2021). Active learning methods like problem-based learning and team-based learning are grounded in this theory, which is supported by Structure-Process-Outcome and Social Interdependence theories (Rund, 2024). The four types of cooperative learning (formal, informal, cooperative base groups, and constructive controversy) are effective when five elements are present (Johnson & Johnson, 2021): positive interdependence, individual accountability, promotive interaction, social skills, and group processing. Research highlights its success in fostering collaboration and joint learning goals.

David Kolb's Learning Model, introduced in 1984, focuses on learning as a process involving the transformation of experience into knowledge (Kolb & Kolb, 2018). It includes two levels: a four-stage learning cycle (concrete experience, reflective observation, abstract conceptualization, and active experimentation) and four learning styles (Ganira & Odundo, 2023). Kolb's theory emphasizes flexible application of abstract concepts derived from new experiences (Kolb & Kolb, 2018). This model is particularly relevant for training music appreciation educators and students, highlighting the need for continuous guidance and experiential learning to foster deep understanding. Figure 1 shows the theoretical framework for this study.

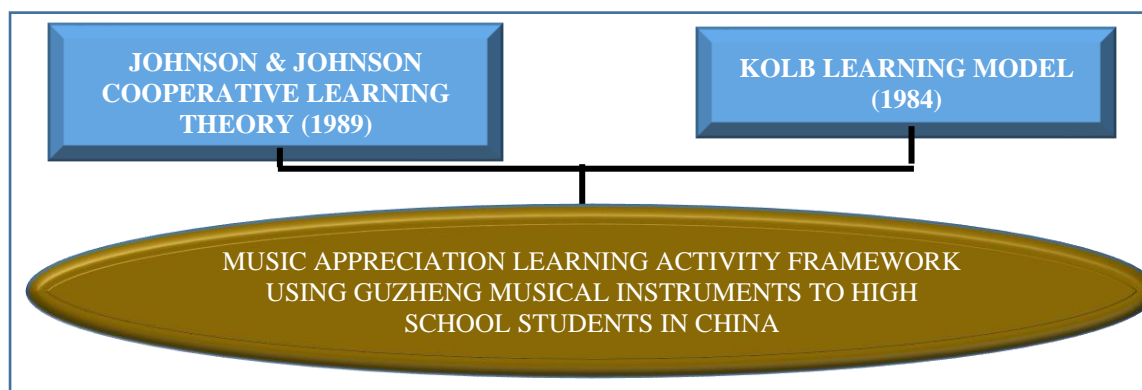


Figure 1: Theoretical Framework

Methodology

Research Approach

This study employs a mixed-methods approach using the Nominal Group Technique (NGT). NGT is considered a mixed-methods strategy because it combines both qualitative and quantitative elements (Lowe et al., 2024). Although not strictly qualitative, the method relies on qualitative data collection and interpretation, supplemented by quantitative analysis to prioritize ideas (Nyalela & Dlungwane, 2024). The qualitative aspect of NGT primarily occurs during the brainstorming phase, where participants generate open-ended responses to a given question or issue (Hugé et al., 2023). These responses, reflecting personal experiences and perspectives, are analyzed qualitatively through thematic or content analysis, identifying common themes (Roberts, 2019; Ranse et al., 2023). The quantitative dimension is introduced when participants rank or rate these ideas, providing numerical data that can be analyzed through statistical methods such as averages, totals, and frequencies (Jiamei et al., 2024). This process allows researchers to determine the most prioritized ideas and analyze consensus levels using tools like medians and modes (Eger et al., 2022). Thus, NGT merges the advantages of qualitative exploration and quantitative prioritization, offering a thorough approach for capturing diverse views while facilitating structured decision-making (Lowe et al., 2024; Nyalela & Dlungwane, 2024). This approach is particularly effective in research where both idea generation and prioritization are essential.

Nominal Group Technique

This research uses the Nominal Group Technique (NGT) as a method to collect data. The main purpose of this phase is to gather experts from related fields to present their views on the content of the framework to be built. Their views and agreement will be used to determine the appropriate content for the construction of a Music Appreciation Learning Activity Framework Using Guzheng Musical Instruments for High School Students in China. The views and consensus of these experts can be seen with the answers obtained from the research questions.

To facilitate the implementation of this research, the researcher will divide it into two (2) parts. The first part is the design stage of the main components and elements that will be the basis of the formation of the framework while the second part is the development stage where the

components and elements of competence that have been confirmed will be developed into a Music Appreciation Learning Activity Framework Using Guzheng Musical Instruments for High School Students in China.

In the first part, which is the design stage, researchers form elements based on literature review and go through an initial verification process by experts first before going through the Nominal Group Technique (NGT) method to discuss the elements that have been formed, and refined according to priority to be developed as a framework.

NGT is a more structured approach compared to the focus group method (WBI Evaluation Group, 2007). This is because NGT is said to generate more ideas in terms of volume than other face-to-face group approaches such as target groups (O'Neil and Jackson, 1983; Delbecq, et. al, 1975). This is clearly based on several advantages listed as follows:

1. Immediate results offer action planning in the form of a prioritized list.
2. The results can be compared with each other if the sessions are conducted with different types of interest groups (in total or with different types of groups for example with students, staff and other subject experts).
3. Combining qualitative and quantitative methods, becomes an attraction for those who tend to choose quantitative methods.

In this study, the NGT process implemented has little changes as found in the original or classic features of NGT. This is because classic NGT takes quite a long time in the process of gathering ideas because it has to be done from the basic level again. Therefore, a checklist containing elements of music appreciation is provided to be discussed during the NGT process. This can also help the experts to understand and then be able to focus the scope of the discussion more clearly and directed based on the needs of the study.

The Nominal Group Technique (NGT) is ideal for developing a music appreciation learning activity framework using the guzheng for high school students in China, as it facilitates structured consensus-building and efficient problem-solving among experts. By involving music educators, cultural specialists, and curriculum designers, NGT ensures the framework is both culturally relevant and pedagogically sound. The technique allows for the identification of challenges, prioritization of practical solutions, and alignment with educational goals, ensuring the framework enhances student engagement and integrates seamlessly into existing curricula. NGT's empirical effectiveness in generating actionable outcomes makes it a valuable approach for this study.

Sample

The sample involved in this phase is known as homogeneous. A homogeneous sample is a sample that has similarities in terms of experience, culture and field of work (Etikan, Musa & Alkassim, 2016). Therefore, the selection of the sample in this phase is based on the similarity that exists between experts related to the topic of the study discussion (Krueger & Casey, 2010). The purpose of using this type of sample is to avoid the occurrence of the dominance of certain parties who are influenced by far different background and knowledge factors. In addition, the number of experts involved is also an important issue that needs to be given serious attention in the study.

The respondents for the Design and Development Phase of the Framework for Music Appreciation Learning Activities Using Guzheng Musical Instruments for Secondary School Students in China using the NGT method consisted of nine (9) experts. This coincides with the recommendation of Muhammad Ridhuan (2014) that the appropriate number of experts in the ISM process is as many as six (6) to nine (9) people.

Instruments

The NGT method carried out in the design and development phase of this study is a semi-quantitative method (Abdul Muqsith, 2018). The researcher used the item agreement score form at the end of the NGT session. This score form is actually a list of items that have been discussed and confirmed among the experts during the NGT discussion session. Then added with 7 Likert Scale where Scale 1 is Strongly Disagree and Scale 7 is Strongly Agree then the percentage of agreement was analyzed using 'Microsoft Excel' software.

Since the list of items presented is derived from the highlights of the literature and through the discussion process and confirmed unanimously by the experts, it is no longer necessary to go through reliability and validity tests. This is based on previous studies such as geis, Mantha, & Rane (2015) who used elements from the literature highlights and expert views as determinants of the reliability and validity of their study instruments. This is supported by the study of Abdul Muqsith (2018) who uses elements formed from literature highlights and discussions with NGT experts as confirmation of the consent score form itself.

While Jayalakshmi (2013) asserted that the elements developed from expert discussions should be confirmed by academic experts if there are no academic experts in the expert panel group. But in the context of this research, the line of invited experts also consists of academic experts.

Process of data collection

this study uses NGT as a methodology for data collection. therefore, the data collection process for this study is the same as the NGT process. Figure 2 shows the process of data collection for this study.

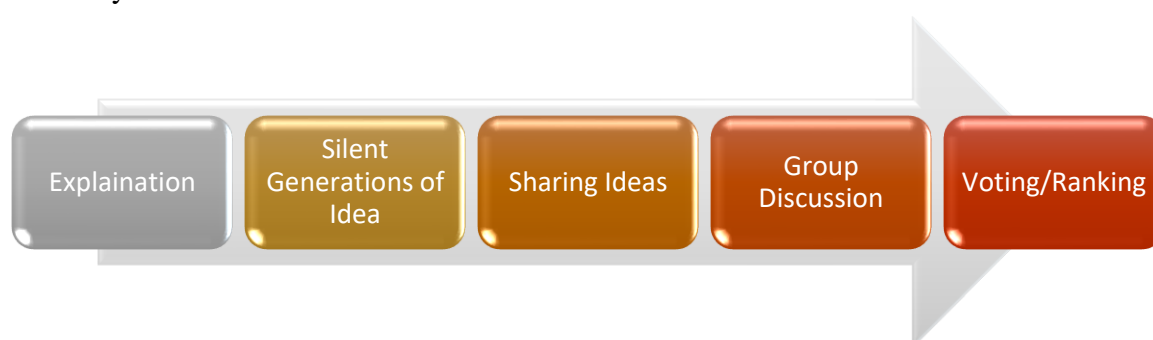


Figure 2: Process of Data Collection

In this study, the data collection process follows the Nominal Group Technique (NGT), a structured method designed to generate and prioritize ideas. The process begins with an explanation of the study's objectives, which is to develop a music appreciation learning activity framework using the guzheng for high school students in China. Participants, including music educators and experts, are briefed on the importance of their input. The first step is the silent generation of ideas, where participants individually write down their responses to the focus question, ensuring that all viewpoints are captured without influence from others.

Next, participants share their ideas with the group, and the facilitator records each idea for everyone to see. This is followed by a group discussion phase, where participants clarify, elaborate, and refine the ideas, ensuring a shared understanding. The final step is voting or ranking, where participants prioritize the ideas based on importance or feasibility. The ideas that receive the highest rankings will form the foundation of the music appreciation framework, guiding the integration of guzheng into high school curricula. This method ensures that diverse perspectives are incorporated while identifying the most practical solutions for teaching music appreciation.

Research Findings

The discussion session lasted for 3 hours. At the beginning of the discussion session, the researcher explained the purpose of the study along with the objectives of the study. After that, an initial list containing 25 elements of framework development was distributed to all experts involved. The initial list of elements is as follows:

1. Students were asked open-ended questions about the Guzheng musical instrument.
2. Students share ideas about the Guzheng musical instrument based on their existing knowledge.
3. Students search for pictures and videos about the Guzheng musical instrument.
4. Students are introduced to the Guzheng musical instrument in reality.
5. Students try to play the Guzheng musical instrument using their existing knowledge.
6. Students are shown the correct use of the Guzheng musical instrument by the teacher.
7. Students are guided to use the Guzheng musical instrument with the correct technique.
8. Students play the Guzheng musical instrument together with the teacher.
9. Students are explained about the function and role of the Guzheng musical instrument.
10. Students are explained about the origin and history of the Guzheng musical instrument.
11. Students are made aware of the appreciation for music.
12. Students share ideas about music appreciation based on existing knowledge.
13. Students are tasked with finding information related to Guzheng musical instruments with music appreciation.
14. Students are explained how the Guzheng musical instrument can help improve students' appreciation of music.
15. Students are taught about the beauty of the sound produced by the Guzheng musical instrument.
16. Students are divided into several small groups according to the genre of music.
17. Students are given a group task of applying the Guzheng musical instrument according to the given music genre.
18. Students improvise the Guzheng musical instrument about genres different from their own.
19. Students perform using the Guzheng musical instrument.
20. Students use the Guzheng musical instrument to learn the language of music.
21. Students learn about their origins using the Guzheng musical instrument.

22. Students use the Guzheng musical instrument to create a new understanding of a musical concept.
23. Students understand the purpose of learning music using the Guzheng musical instrument.
24. Students apply the Guzheng musical instrument as a way to communicate with each other (sign language)
25. Students produce melodies using the Guzheng musical instrument.

Experts are given 15 minutes to read the given list of elements. After that, the process continues with the discussion of each element. The results of the discussion of all elements show that there is a slight difference of opinion due to a lack of understanding of the structure of the intended sentence, but it can be resolved well after being given an explanation. All elements presented in the initial list were unanimously accepted by all experts. After that, the expert is given a questionnaire that contains all the elements to allow the expert to give a personal opinion in writing by stating the choice of the level of acceptance of the element by marking the answer field provided. Questionnaires were collected again after 15 minutes. The data obtained is analyzed to obtain the amount for each item. This amount will determine the priority and position of the elements in the constructed frame. Table 2 below shows the results obtained from the NGT session that took place.

Table 2: Element Priority and Position

NO	ITEMS	TOTAL	PRIORITY	POSITION
1.	Students were asked open-ended questions about the Guzheng musical instrument.	42	3	10
2.	Students share ideas about the Guzheng musical instrument based on their existing knowledge.	42	3	11
3.	Students search for pictures and videos about the Guzheng musical instrument.	43	2	3
4.	Students are introduced to the Guzheng musical instrument in reality.	41	4	20
5.	Students try to play the Guzheng musical instrument using their existing knowledge.	41	4	21
6.	Students are shown the correct use of the Guzheng musical instrument by the teacher.	42	3	12
7.	Students are guided to use the Guzheng musical instrument with the correct technique.	43	2	4
8.	Students play the Guzheng musical instrument together with the teacher.	42	3	13
9.	Students are explained about the function and role of the Guzheng musical instrument.	41	4	22
10.	Students are explained about the origin and history of the Guzheng musical instrument.	43	2	5
11.	Students are made aware of the appreciation for music.	40	5	25

12.	Students share ideas about music appreciation based on existing knowledge.	43	2	6
13.	Students are tasked with finding information related to Guzheng musical instruments with music appreciation.	42	3	14
14.	Students are explained how the Guzheng musical instrument can help improve students' appreciation of music.	43	2	7
15.	Students are taught about the beauty of the sound produced by the Guzheng musical instrument.	44	1	1
16.	Students are divided into several small groups according to the genre of music.	43	2	8
17.	Students are given a group task of applying the Guzheng musical instrument according to the given music genre.	42	3	15
18.	Students improvise the Guzheng musical instrument about genres different from their own.	42	3	16
19.	Students perform using the Guzheng musical instrument.	41	4	23
20.	Students use the Guzheng musical instrument to learn the language of music.	43	2	9
21.	Students learn about their origins using the Guzheng musical instrument.	44	1	2
22.	Students use the Guzheng musical instrument to create a new understanding of a musical concept.	42	3	17
23.	Students understand the purpose of learning music using the Guzheng musical instrument.	42	3	18
24.	Students apply the Guzheng musical instrument as a way to communicate with each other (sign language)	41	4	24
25.	Students produce melodies using the Guzheng musical instrument.	42	3	19

Figure 3 shows a bar chart to show the priority of each element.

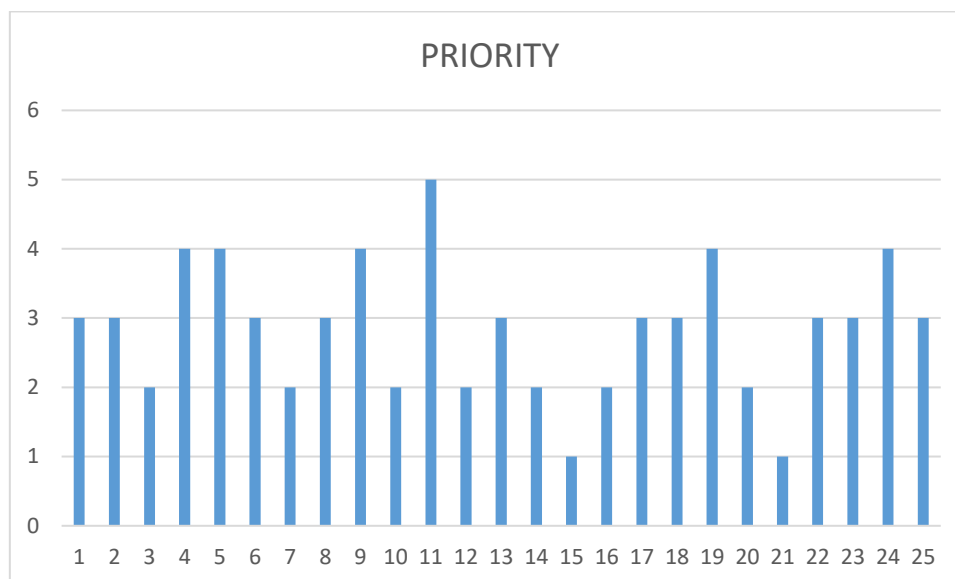


Figure 3: Priority of Each Element

Based on table 2 above, there are two elements that are in the first position, namely the element Students are taught about the beauty of the sound produced by the Guzheng musical instrument and the element Students learn about their origins using the Guzheng musical instrument. While the element that is in the second position contains 7 elements namely Students search for pictures and videos about the Guzheng musical instrument, Students are guided to use the Guzheng musical instrument with the correct technique, Students are explained about the origin and history of the Guzheng musical instrument, Students share ideas about music appreciation based on existing knowledge, Students are explained how the Guzheng musical instrument can help improve students' appreciation of music, Students are divided into several small groups according to the genre of music and Students use the Guzheng musical instrument to learn the language of music.

There are 10 elements that are in the third position. All the relevant elements are Students were asked open-ended questions about the Guzheng musical instrument, Students share ideas about the Guzheng musical instrument based on their existing knowledge, Students are shown the correct use of the Guzheng musical instrument by the teacher, Students play the Guzheng musical instrument together with the teacher, Students are tasked with finding information related to Guzheng musical instruments with music appreciation, Students are given a group task of applying the Guzheng musical instrument according to the given music genre, Students improvise the Guzheng musical instrument about genres different from their own, Students use the Guzheng musical instrument to create a new understanding of a musical concept, Students understand the purpose of learning music using the Guzheng musical instrument and Students produce melodies using the Guzheng musical instrument.

A total of 5 elements occupy the fourth position in the frame. The elements in question are Students are introduced to the Guzheng musical instrument in reality, Students try to play the Guzheng musical instrument using their existing knowledge, Students are explained about the function and role of the Guzheng musical instrument, Students perform using the Guzheng musical instrument and Students apply the Guzheng musical instrument as a way to

communicate with each other (sign language). While only one element is in the fifth and last position which is the element Students are made aware of the appreciation for music.

The position of this element shows the sequence of activities that can be used in learning music appreciation using the Guzheng musical instrument for high school students in China. The position of the element shows the sequence of steps that can be followed during the learning process starting from the element in the first position to the fifth. For the elements that are in the first, second, third and fourth position, students can make a choice to carry out one activity or combine it with another activity before moving to the next step. But for the element in the fifth position no choice can be made. Figure 4 clearly show the sequence of a Music Appreciation Learning Activity Framework Using Guzheng Musical Instruments to High School Students in China according to the activity steps based on the findings of the NGT.



Figure 4: Music Appreciation Learning Activity Framework Using Guzheng Musical Instruments to High School Students in China

Conclusion

The NGT (Nominal Group Technique) process has been crucial in helping researchers develop a structured framework for Music Appreciation Learning Activities using the Guzheng musical instrument among high school students in China. This framework offers a step-by-step approach that allows students to engage in learning music appreciation through the Guzheng, guiding them through stages that deepen their understanding and love for music. By participating in this structured learning experience, students are expected to cultivate a genuine appreciation for music, fulfilling the study's primary objective of fostering cultural awareness and musical engagement. Through the development of this framework, the research contributes to the revitalization of traditional music education, particularly in promoting the Guzheng, which is at risk of being overlooked by younger generations in China.

The study's outcomes not only achieve the goal of creating a practical framework but also aim to highlight the importance of music appreciation education using the Guzheng, a traditional instrument that represents an integral part of Chinese culture. The involvement of students in developing this framework emphasizes their role as future leaders who must recognize, preserve, and pass on their cultural heritage. Looking ahead, the framework developed in this study is expected to contribute to the ongoing evolution of music appreciation education in China. Furthermore, it is anticipated that this research can serve as a reference for future studies, both in China and in other culturally diverse countries, where the integration of traditional instruments in education could help preserve cultural identities for future generations.

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