

Enhancing Preschool Music Education Through Body Percussion: Practices and Pedagogical Strategies for Teaching Children's Songs

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ABSTRACT: This study investigates how preschool teachers in Ho Chi Minh City apply body percussion and suggests ways to improve this approach in teaching children's songs. The research employs a mix of methods, including studying literature, doing surveys, talking to experts, watching classrooms, and trying out new teaching methods. The findings show a significant difference between teachers understanding music education matters and using body percussion in practice. Most preschool teachers who took part in the survey agree that body percussion is valuable for teaching. However, a few have made or used planned movement exercises in their music lessons. The research demonstrates how important it is to create specific training programs, add body percussion to regular and casual music activities, and develop lesson materials that aligns the needs and likes of kids of different ages. The study recommends coming up with exercises that use movement, music games, and themed shows with body percussion. This assistance makes learning music in preschools more fun and effective.

KEYWORDS: Body Percussion; Music Education; Preschool Teachers; Children's Songs; Orff-Schulwerk; Early Childhood Pedagogy.

1. INTRODUCTION

In early childhood education, experts now see music as key to teaching children, not just as an extra subject. It helps children grow in various ways, including how they think, learn language, handle feelings, get creative, and move their bodies (Hallam 2010; Bolduc & Lefebvre 2012). For preschoolers, music is more than just listening or singing along. It is a full-body experience that helps children make sense of things, bond with others, and learn about their culture (Barrett 2011). Body percussion stands out as one of the best ways to teach music to young children. This method comes from the Orff-Schulwerk approach and turns the body into a rhythm instrument. Children clap, snap, stomp, and tap to learn music. This helps them grasp ideas like beat and rhythm and also boosts their body awareness, coordination, and ability to express themselves (Frazee & Kreuter 1987; Romero-Naranjo, 2013). Body percussion works well in preschools because it does not need any extra tools. This makes it easy to use, cheap, and good for all kinds of cultures and income levels. By mixing movement, rhythm, and creative expression, body percussion creates a well-rounded, hands-on learning space. This aligns with teaching methods that focus on building knowledge and learning through play. It helps young children understand music by moving their bodies and gives teachers a lively way to get children to interact, focus, and work together in early learning settings.

Body percussion can teach people to use their bodies as drums to make rhythmic sounds through planned movements. People clap, snap fingers, tap chests, slap thighs, and stomp feet to create rhythm patterns. This helps them grasp internal pulse, tempo, meter, and phrasing (Romero-Naranjo, 2013). As a non-pitched, available form of music, body percussion gives everyone a chance to learn rhythm and make music, no matter their age or ability. This method aligns well with the main ideas of Orff-Schulwerk, which focuses on learning by doing through movement, improvisation, and creative exploration (Frazee & Kreuter, 1987). Orff-based approaches see the body as the first and most natural instrument, letting learners, young children, discover music concepts through direct physical involvement. For young children still working on coordination, balance, and sensory integration, body percussion offers a great way to learn through movement and multiple senses (Choksy 1981). Studies on music and movement education reveal that involving the body rhythmically has an impact on kids' focus, recall, motor sequencing, and group timing (Tierney & Kraus 2013). When kids take part in enjoyable organized activities, body percussion helps them develop music skills and social-emotional abilities like waiting their turn, cooperating, and controlling themselves - crucial skills for early childhood growth. Body percussion works well in preschools and community learning spaces where regular instruments might be hard to find or afford because it's cheap and adaptable.

Enhancing Preschool Music Education Through Body Percussion: Practices and Pedagogical Strategies for Teaching Children's Songs

In many developed countries like Germany, Spain, the United States, and the United Kingdom, educators have incorporated body percussion into early childhood music education programs. Studies indicate that it enhances children's rhythm perception, helps them internalize tempo and dynamics, and encourages active listening and group teamwork (Hallam 2010; Romero-Naranjo 2013; Zeng & Hirunrux 2022). Also, body percussion doesn't need any extra equipment, making it a budget-friendly option in schools with limited resources. Even though body percussion has educational benefits and worldwide appeal, it has not become prevalent in Vietnamese early childhood education yet. In Vietnam, the national preschool curriculum sees music as one of five crucial areas for growth, aiming to boost children's sense of beauty and creativity (Bộ Giáo dục và Đào tạo 2022). But old-school methods like singing, dancing, and using basic percussion instruments (such as tambourines, bells, and drums) still rule in classrooms. Early interviews and casual classroom observations hint that a number of preschool teachers in Vietnam either do not know about body percussion or see it as a set of pre-made rhythmic moves without grasping its full educational potential (Nguyễn Đăng Bửu 2019; Nguyễn Huy Bình 2023).

A significant issue is the difference between what teachers know and what they do in class. Some teachers might clap or stamp during music time, but they do not know why they are doing it. Also, teachers often just show a rhythm and ask children to copy it instead of letting them make up their own or work together. This means children might not learn to make up rhythms, remember music, or move to express themselves, all important parts of learning music (Nguyễn Thị Hiền Trang, 2018). Another issue is that preschool teachers do not get enough training in body percussion. Teacher training in Vietnam has just started to include different ways to teach art and music. Most preschool teachers have not learned much about new ideas like body percussion in their training or work courses. Without good learning materials, lesson plans, or support from their bosses, teachers might not feel ready to use these new methods in their daily teaching (Nguyễn Thị Yến, 2016).

Also, current teaching materials tend to put a lot of weight on singing lessons and story-based movement, but they do not focus much on teaching rhythm or body-based performance. On the flip side, body percussion can serve as a great way to introduce children to basic music ideas in a fun and age-appropriate manner. It also allows for learning across subjects, like mixing rhythm exercises with language growth through song words or using body moves to strengthen ideas in math and gym class. Given these facts, we started this study to look at how body percussion is used in Vietnamese preschools in Ho Chi Minh City and to suggest ways to blend it more into teaching methods. The research aims to explore how body percussion can make teaching children's songs better, not just as a way to accompany songs, but also as a tool to spark musical creativity, awareness, and physical involvement in young students.

This study has three main goals. First, it aims to gauge how much preschool teachers know about, like, and use body percussion. Second, it tries to spot what is stopping teachers from using body percussion in their classrooms, both from the school and teaching sides. Third, it suggests hands-on ways to create and use body percussion activities, including training plans, lesson outlines, and chances to perform through music games and festivals. By looking at preschool teachers, this work adds to the broader discussion about new ideas in music teaching in Vietnam. It aligns with the country's plans to freshen up early childhood teaching and mix up teaching methods to aligns what children need to learn in the 21st century. It also answers calls from global education research to find more fitting and hands-on ways to teach music (Hallam, 2010; Romero-Naranjo, 2013). In the end, bringing body percussion into preschool lessons not only helps children grow but also gives teachers new teaching tools that do not cost much, keep children interested, and suit their age. We hope this study will spark more work on planning lessons, training teachers, and what happens in classrooms, leading to a livelier and more inclusive music scene for Vietnamese children.

2. RESEARCH METHODOLOGY

To investigate the current application of Body Percussion in teaching children's songs among preschool teachers and to propose effective pedagogical strategies, this study employed a combination of qualitative and quantitative research methods. The research design was structured to gather comprehensive data on teacher perceptions, practices, and contextual factors influencing the integration of Body Percussion in early childhood music education.

2.1. Research Design and Methods

The research used several methods. It blended theory, surveys, watching classes, talking to experts, and trying things out. This mix helped to get a full picture of the topic.

- **Theoretical research:** involved looking at existing writings about body percussion, the Orff-Schulwerk method, music education for young children, and relevant teaching models in Vietnam and around the world. The sources included academic papers, textbooks, national curriculum documents, and earlier studies (e.g., Frazee & Kreuter 1987; Romero-Naranjo 2013; Bộ Giáo dục và Đào tạo 2022).
- **Survey method:** We created a well-organized questionnaire to gauge preschool teachers' knowledge, views, and experiences with body percussion. The survey had both multiple-choice and open-ended questions. It focused on crucial areas like how

Enhancing Preschool Music Education Through Body Percussion: Practices and Pedagogical Strategies for Teaching Children's Songs

important teachers thought music education was, how familiar they were with body percussion techniques, what they did in their teaching, and what obstacles they faced when trying to use these methods.

- **Observation:** The researcher watched classroom activities without taking part. They looked at how teachers used rhythmic movement or percussion-based activities in music lessons. They paid close attention to the kinds of movements used, how engaged the children were, and what teaching strategies the teachers employed.
- **Expert consultation:** We talked to experts in early childhood music education and educational psychology. They helped us check our research tools and make sense of our findings based on current teaching trends. These specialists shared their knowledge on teaching methods that respect different cultures and how to use global approaches like Orff-Schulwerk in Vietnamese preschools.
- **Experimental teaching practice:** We set up trial sessions to introduce body percussion techniques to a group of teachers and children. These sessions gave us a chance to watch how it worked in real life, spot any teaching problems, and get feedback to improve our suggested activities.

2.2. Sample and Scope of Study

Researchers carried out the study from July 2024 to March 2025 in Ho Chi Minh City. They chose 50 preschool teachers from various public and private kindergartens as the main research group. Teachers volunteered to take part, and the selection aimed to show a range of teaching backgrounds, school types, and previous experience with music teaching methods.

2.3. Data Processing and Analysis

Quantitative data from the surveys were coded and analyzed using descriptive statistics (percentages, frequencies) to identify trends and patterns in teacher responses. Qualitative data from open-ended questions, classroom observations, and expert interviews were analyzed thematically to extract common themes, attitudes, and pedagogical implications. Charts, tables, and graphs were used to present crucial findings clearly. By employing a multi-dimensional research approach, this study aims to provide both empirical evidence and practical recommendations for integrating Body Percussion into preschool music education in Vietnam.

3. RESULTS AND DISCUSSION

3.1. Theoretical Overview

3.1.1. Definition and Conceptual Foundations of Body Percussion

Body percussion has an influence on teaching methods. People use their bodies as drums. They make beats by clapping, snapping, tapping their chests, slapping their thighs, and stamping. Romero-Naranjo (2013) points out that body percussion has an influence on more than just rhythm skills. It also helps to improve body coordination, listening abilities, and musical expression. This technique plays a fundamental role in the Orff-Schulwerk approach to music education. Frazee & Kreuter (1987) explain that this method aims to teach music in a complete, hands-on way that involves the whole person.

When it comes to the Orff approach, people see the body as the "first instrument" children have. It is easy to use, you can take it anywhere, and it is very personal, so all students can make music, no matter where they come from or what they have. This way of teaching helps children get better at music, but it also lets them use their imagination and be creative by making up their own stuff and using their whole body to perform (Hallam 2010). These things make body percussion good for little children in preschool, who learn best when they can touch things, move around, and mix movement with sound.

The five foundational movements commonly associated with Body Percussion include: Snapping (búng ngón tay) – producing sharp clicks to articulate rhythm; clapping (vỗ tay) – generating pulse and beat; tapping on the Chest (vỗ ngực) – adding tonal variation and volume; slapping on the Thigh (vỗ đùi) – creating mid-range percussive accents; and stamping (dậm chân) – introducing deep, grounded beats that emphasize phrasing. Additional movements such as horizontal hand rubbing, mouth clapping, or improvised body gestures are also encouraged to promote exploration and creativity (Nguyễn Đăng Bửu, 2019). The diversity of body sounds and motion possibilities makes Body Percussion an adaptable tool for multiple learning contexts, including rhythmic training, storytelling, and musical games.

3.1.2. Educational Significance in Early Childhood Music Education

Body percussion has gained recognition for developing cognitive, physical, aesthetic, and socio-emotional skills. It helps young children improve their rhythm, spatial awareness, coordination of both sides of the body, and ability to move in sync with others (Zeng & Hirunrux, 2022). In addition, body percussion has an impact on musical memory and helps children pay attention to how music is structured, which leads to more active and meaningful participation in music classes. When incorporated into children's songs, body percussion has an influence on deepening musical understanding by matching physical movements with melody phrases and lyric content. For example, children might clap to stress syllables or stamp to accent beats, which strengthens language and music learning at the same time. This hands-on method enables children to grasp abstract music ideas through sensory experiences, which aligns with constructivist learning theories (Nguyễn Thị Hiền Trang, 2018).

Enhancing Preschool Music Education Through Body Percussion: Practices and Pedagogical Strategies for Teaching Children's Songs

Body percussion offers preschool teachers a handy alternative to teaching with traditional instruments, which schools might lack due to budget constraints or insufficient supplies. It also boosts children's engagement in their learning, allowing them to create music instead of just listening to the teacher. This approach proves effective when children work in groups, helping them to collaborate, wait their turn, and brainstorm as a team. In the end, body percussion goes beyond teaching rhythm; it is an energetic approach to combining movement, sound, and learning. Its simplicity, versatility, and ability to foster child development make it a vital instrument to enhance music education in Vietnamese preschools and beyond.

3.2. Current Practices in Applying Body Percussion among Preschool Teachers

To investigate the current status of Body Percussion usage among preschool teachers in Ho Chi Minh City, researchers did a field study with 50 teachers from public and private kindergartens. They examined five main areas: (1) how much teachers know about music education and body percussion; (2) what teachers think about body percussion's impact on children's growth; (3) ways to put it into practice; (4) how ready teachers are to create related activities; and (5) problems and limits they face. The results give a full picture of both the good things and the challenges of bringing body percussion into early childhood classrooms.

3.2.1. Teacher Awareness of Music Education and Body Percussion

The study first looked at overall awareness about how important music education is. Table 1 demonstrates that every single teacher surveyed (100%) said music education is needed for preschool children, with 88% calling it "very necessary." This matches a nationwide trend in Vietnam's early childhood education field, where music has an essential role in child development (Bộ Giáo dục và Đào tạo 2022).

Table 1. Perceived Importance of Music Education for Children Aged 4–5

Level of Necessity	Number of Teachers	Percentage (%)
Very necessary	44	88.0
Necessary	6	12.0
Less necessary / Not at all	0	0

However, while music education is broadly recognized, body percussion as a specific methodology is not yet well understood. Several teachers mentioned having used clapping or stamping as spontaneous classroom techniques but did not associate these actions with a formal pedagogical method. This suggests a conceptual gap: Body percussion is being used in practice but not consciously or systematically. This aligns with findings by Nguyễn Huy Bình (2023), who noted that a number of educators “do not yet name what they are doing” when engaging in body-based rhythmic practices.

3.2.2. Perceived Role of Body Percussion in Children's Musical Development

Teachers spotted several learning perks of body percussion. As Table 2 demonstrates, the most common benefit (34%) was its ability to improve children's rhythm coordination. This lines up with studies showing that rhythm-based activities play a big role in early sensory and motor growth (Hallam 2010). Also, 30% of teachers said it could help children grasp lyrics better when the rhythm matches speech.

Table 2. Teacher Perceptions of Body Percussion's Educational Role

Benefit Identified	Number of Teachers	Percentage (%)
Improves rhythmic coordination (beat, meter, movement)	17	34.0
Enhances understanding of lyrics	15	30.0
Enhances melodic sensitivity	11	22.0
Supports accurate singing (lyrics and melody)	7	14.0

Notably, fewer respondents mentioned benefits related to melody or pitch accuracy. This may be due to a perception that body percussion is solely rhythm-focused. However, studies show that rhythmic exercises can enhance children's musical phrasing and melodic memory, particularly when integrated with song (Romero-Naranjo, 2013; Zeng & Hirunrux, 2022). Therefore, raising teacher awareness of these broader benefits remains an area for pedagogical development.

3.2.3. Methods of Implementation

Body percussion is primarily applied during structured music lessons. Table 3 elucidates that 54% of respondents use it in formal teaching, 28% during educational games, and smaller percentages during music festivals (10%) and integrated play (8%). These patterns suggest that teachers may view body percussion as an activity best suited for guided instruction rather than spontaneous or child-initiated exploration.

Enhancing Preschool Music Education Through Body Percussion: Practices and Pedagogical Strategies for Teaching Children's Songs

Table 3. Application Formats of Body Percussion in Preschool Classrooms

Format of Use	Number of Teachers	Percentage (%)
Structured lessons	27	54.0
Educational games	14	28.0
Music-themed festivals	5	10.0
Integration in free play or routines	4	8.0

Interviews revealed that some teachers were hesitant to use body percussion in unstructured contexts due to fear of losing classroom control or managing group noise. However, literature on participatory music pedagogy encourages precisely such contexts, emphasizing that play-based engagement leads to deeper learning outcomes (Frazee & Kreuter, 1987). When body percussion is embedded across multiple activity types including transitions, storytelling, and movement games-it can support rhythm internalization and provide joyful, low-pressure opportunities for musical exploration.

3.2.4. Preparedness and Activity Design

A critical issue identified was the complete absence of self-designed body percussion activities among surveyed teachers (Table 4). None of the respondents reported having created their own rhythmic patterns, sequences, or lesson plans integrating body percussion. Instead, teachers relied on preset routines from textbooks or improvised on the spot.

Table 4. Frequency of Teacher-Designed Body Percussion Activities

Frequency of Designing Activities	Number of Teachers	Percentage (%)
Frequently	0	0
Occasionally	0	0
Rarely	0	0
Never	50	100.0

This reliance on externally created content limits opportunities for cultural adaptation and child-centered pedagogy. Vietnamese folk songs, traditional rhythms, and national festivals provide rich contexts for contextualizing body percussion, yet these are rarely integrated due to teachers' lack of confidence and training. According to Nguyễn Thị Hiền Trang (2018), without structured guidance, teachers “default to repetition rather than innovation,” which restricts children’s musical creativity and expressive range. Furthermore, teachers said they didn't know how to build body percussion skills step by step. We need clear frameworks showing how to start with easy patterns (like clapping on the beat) and work up to trickier ones (such as switching between thigh slaps and snaps in different rhythms). To make planning and teaching better, we could also add pictures, movement guides, or call-and-answer methods.

3.2.5. Perceived Barriers to Implementation

Teachers identified four main barriers: the complexity of movements (42%), the suitability of the songs used (24%), the developmental readiness of children (20%), and children’s engagement levels (14%). These findings are summarized in Table 5.

Table 5. Factors Influencing Body Percussion Integration

Factor	Number of Teachers	Percentage (%)
Type and complexity of movements used	21	42.0
Appropriateness of selected songs	12	24.0
Children's psychological and developmental traits	10	20.0
Children's attitudes during activities	7	14.0

The concern about movement complexity is particularly relevant. A significant number of teachers expressed uncertainty about which movements are age-appropriate. For example, finger snapping common in Body Percussion is difficult for children under 5 due to fine motor limitations. Educators need clearer guidelines on which movements suit which age groups and how to modify gestures accordingly. Song suitability also emerged as a limiting factor. Some teachers found it difficult to find Vietnamese children's songs with clear rhythmic structures suitable for Body Percussion. This underscores the need to curate or adapt a song repertoire specifically designed for rhythm-based activities in Vietnamese contexts. Developmental concerns included children's short attention spans and limited group coordination. However, these are precisely the challenges Body Percussion can help address when used consistently. Repetition, peer modeling, and rhythmic call-response formats can build engagement over time. Lastly, engagement concerns often stemmed from teachers' lack of confidence rather than children’s disinterest. Teachers who were hesitant

Enhancing Preschool Music Education Through Body Percussion: Practices and Pedagogical Strategies for Teaching Children's Songs

to lead rhythmic activities perceived children's reactions as disinterested, whereas confident facilitators reported high levels of participation and enjoyment.

Summary of findings

In summary, this part uncovers a contradiction: Vietnamese preschool teachers recognize how music education can benefit children and see clear advantages in rhythmic movement. Yet, they use body percussion as a structured teaching tool. The main hurdles include insufficient training, a small range of materials, doubts about what's right for different ages, and the need for teaching models that can be adjusted. At the same time, the chances to improve are big body percussion offers a method to enrich early music education that's flexible across cultures, doesn't cost much, and aligns well with how children grow and learn. The results back up earlier studies by Romero-Naranjo (2013) and Hallam (2010), which stress how important it is to give teachers solid support and training in rhythm-based teaching methods. They also show the specific challenges in Vietnamese schools, where old-fashioned hierarchies and set lesson plans can make it hard to try new things. Still, with the right training for teachers, tweaks to aligns the local setting, and backing from higher-ups, body percussion could become a fundamental part of game-changing music education in preschools.

3.3. General Evaluation of the Current Application of Body Percussion in Preschool Music Education

Based on the data collected from surveys, observations, and interviews with preschool teachers in Ho Chi Minh City, a general evaluation of the current state of body percussion application in music education reveals a mixed picture of promise and limitation. While there is widespread recognition of music's importance and a general openness to new methods, the actual use of body percussion remains limited, unstructured, and underdeveloped. This section synthesizes the pivotal strengths, limitations, and underlying causes synthesized from the empirical findings presented earlier.

3.3.1. Strengths and Positive Indicators

Preschool teachers show a high level of awareness about how valuable music education is. This serves as a strong base to develop new teaching methods in the future. The fact that every teacher who responded saw music as either "necessary" or "very necessary" backs this up. Also, when they learned about body percussion during the study, most teachers seemed excited and ready to try this method in their classrooms. A good sign is that teachers already use parts of body percussion without thinking about it, like clapping and stomping, even if they do not call it that. This elucidates that moving from using it without realizing to using it on purpose, with the right training and tools, could be pretty feasible. Also, teachers understand how this method helps students improve their sense of rhythm, coordination, and how much they pay attention during planned lessons and learning games. These observations align with international literature that highlights body percussion as a developmentally appropriate and inclusive method for young learners (Frazee & Kreuter, 1987; Romero-Naranjo, 2013). It requires no special equipment, encourages active participation, and supports physical, musical, and social development simultaneously.

3.3.2. Limitations and Gaps

Despite the above strengths, several limitations are evident. Most notably, there is a lack of systematic planning and implementation. None of the surveyed teachers had designed original body percussion activities, and numerous lacked the confidence or knowledge to do so. As a result, existing applications of body percussion are often superficial, repetitive, and limited to imitation rather than exploration or improvisation. Another limitation is the absence of appropriate training and instructional materials. Teachers reported difficulty in selecting suitable songs, adapting movement complexity to age groups, and aligning activities with lesson objectives. Without structured support, body percussion remains an ad hoc addition to music education rather than an integrated instructional strategy.

3.3.3. Underlying Causes

A few pivotal factors lead to the underuse of body percussion. These include insufficient exposure in teacher training programs, a lack of chances to develop skills while working, and limited direction from curriculum guides. Also, cultural and school norms in Vietnamese early childhood education often stress control and structure, which doesn't leave much space to teach in creative, movement-based ways. A number of teachers also talked about how stressful it is to get children ready for exams and hit performance targets. This pushes creative subjects like music to the sidelines. It affirms a bigger issue in schools that do not value the arts enough and restrict teachers from trying out new ideas in class.

3.3.4. Summary

In conclusion, while the current application of body percussion in Vietnamese preschools remains limited, there is substantial potential for growth. Teachers' recognition of its benefits and their willingness to learn suggest that, with targeted training and curricular integration, Body percussion can become a transformative tool in early childhood music education. The findings from this study underscore the importance of shifting from incidental use to intentional, pedagogically sound practice supported by resources, training, and policy recognition.

Enhancing Preschool Music Education Through Body Percussion: Practices and Pedagogical Strategies for Teaching Children's Songs

3.4. Proposed Strategies to Enhance the Application of Body Percussion in Preschool Music Education

The analysis we just went through affirms both the potential and current drawbacks of using body percussion to teach music to preschoolers in Vietnam. To turn body percussion from a casual technique into a well-organized teaching tool, we need to make specific changes in curriculum planning, teacher education, classroom methods, and support from schools. This part lays out a set of smart suggestions to boost the quality, availability, and long-term use of body percussion activities in early childhood education.

3.4.1. Developing a Progressive Framework for Body Percussion Instruction

A fundamental problem found in the current app is the absence of well-organized lesson plans. A number of teachers encounter difficulties to start body percussion or to advance it through various stages of children's thinking and movement growth. So, it is crucial to create a progression framework that suits different developmental stages. This framework should lay out difficulty levels, types of movements, rhythm patterns, and ways to integrate them for different age groups (like 3–4, 4–5, and 5–6-year-olds).

Such a framework should include:

- A list of core movements and how to teach them (clapping, snapping, chest tapping, etc.).
- Guidelines on matching movements to musical phrases, beat, or lyrics.
- Examples of simple to complex rhythmic combinations.
- Strategies to transition from teacher-led imitation to child-led improvisation.
- Integration with other learning domains (e.g., math: counting beats; language: emphasizing syllables).

This scaffolded approach helps teachers gradually build children's rhythmic literacy and musical expression while maintaining developmentally appropriate practices.

3.4.2. Designing Song-Based Body Percussion Activity Kits

Given that a number of teachers face challenges to find appropriate songs for Body Percussion, the development of curated activity kits centered on Vietnamese children's songs is recommended. These kits could include:

- Audio and lyric sheets of popular children's songs with rhythmic structure.
- Body Percussion choreography sheets (e.g., beat maps, icon notation).
- Video tutorials demonstrating how to perform the movements.
- Tips on adapting activities for different learning needs and classroom sizes.

To promote cultural relevance and national identity, song picks should showcase Vietnamese musical traditions, folk rhythms, and holidays (like the Mid-Autumn Festival and Tet). Blending traditional tunes with body percussion doesn't just improve rhythmic skills - it also helps people appreciate their culture more. This approach has an impact on both musical abilities and cultural understanding.

3.4.3. Integrating Body Percussion into Musical Games and Play

Children in preschool grasp concepts best when they play. To keep them interested and boost their learning, teachers should mix body percussion with musical games, group movement activities, and storytelling.

Examples include:

- Call-and-response games using body sounds instead of instruments.
- Rhythmic name games, where children say their names to a beat with matching movements.
- Sound matching (e.g., matching stamping to thunder, clapping to rain).
- Mirror games, where children take turns leading Body Percussion sequences.

These playful settings let children interact, make things up on the spot, take turns, and listen - all crucial to growing and learning. Teachers should see body percussion as a flexible, child-focused tool they can use outside of regular music classes

3.4.4. Organizing Music Performances and Festivals Featuring Body Percussion

To reinforce learning and foster a sense of community, school-based performances and musical festivals can be organized where children perform songs accompanied by body percussion. These events:

- Provide authentic opportunities for practice.
- Help build confidence and cooperation among children.
- Encourage creativity in movement and sound design.
- Raise awareness among parents and school leaders about the educational value of body percussion.

Sample themes include "The Sounds of Spring," where children mimic seasonal noises (like rain, wind, thunder) with their bodies, or "Children's March," copying footsteps and drumbeats. These shows help make music real and easy to remember.

Enhancing Preschool Music Education Through Body Percussion: Practices and Pedagogical Strategies for Teaching Children's Songs

3.4.5. Conducting Targeted Professional Development for Preschool Teachers

Teacher confidence is central to implementation. It is therefore essential to offer professional development programs focused on body percussion pedagogy. These should include:

- Workshops on rhythmic techniques and classroom management with body percussion.
- Training in improvisation and child-led music facilitation.
- Model lesson observations and co-teaching opportunities.
- Access to teaching materials and ongoing peer support.

Professional learning needs to be practical, thoughtful, and team-based. Schools should push for early childhood teachers to form groups where they can learn from each other. In these groups, they can share what works well, solve problems together, and create teaching materials as a team. Hallam (2010) points out that when teachers get ongoing training in the arts, they become more confident and skilled. This leads to learners who are more interested and do better in class. Schools in Vietnam can team up with colleges, non-profits, and arts groups to run these training programs together.

3.4.6. Including Body Percussion in Pre-Service Teacher Education

Long-term change requires integration at the level of teacher preparation. Universities and colleges offering early childhood education degrees should revise their music education curriculum to include:

- Theoretical foundations of Orff-Schulwerk and body percussion.
- Practicum-based training in designing and leading activities.
- Assessment strategies for evaluating musical growth in young learners.

By introducing body percussion early in teacher formation, new graduates will enter the profession already equipped with tools, confidence, and a pedagogical rationale for rhythmic and movement-based music teaching.

3.4.7. Enhancing Institutional and Policy Support

To sustain body percussion as an educational practice, administrative and policy support is necessary. School leaders should be encouraged to:

- Allocate time in the weekly schedule for music activities beyond singing.
- Provide budget for basic resources (e.g., sound systems, training access).
- Recognize and reward teacher innovation in music pedagogy.

At the policy level, the Ministry of Education and Training could include body percussion as a recommended instructional strategy in updated curriculum guidelines. This recognition would formalize its legitimacy and motivate schools to invest in its implementation.

3.4.8. Engaging Families and Communities

Family engagement plays a fundamental role in sustaining children's interest in music. Therefore, schools should:

- Share videos of Body Percussion performances with parents.
- Provide take-home activity suggestions.
- Invite family members to participate in music events.

This not only strengthens the home-school connection but also broadens the cultural and emotional value of music education.

Summary

Improving how we use body percussion in preschool classrooms opens up teaching opportunities but also brings practical hurdles. The ideas we've suggested aim to fill the gaps in knowledge, confidence, and support systems by giving teachers structured help, creative tools, and recognition from their schools. When we use it well, body percussion can boost early music education, helping children develop rhythm skills, body awareness, and ways to express themselves. If teachers, schools, and decision-makers commit to this method, it could go from being a new idea to a regular part of learning, helping lots of Vietnamese children for years to come.

4. CONCLUSION AND RECOMMENDATIONS

4.1. Conclusion

This study aimed to look at how preschool teachers in Ho Chi Minh City, Vietnam, use body percussion to teach children's songs. It also wanted to suggest good ways to use it more in early childhood music education. The research used both numbers and stories to paint a full picture. The study demonstrates that preschool teachers know music education matters for children's overall growth. They see music as a fundamental role to helping children express feelings, grasp rhythm, learn language, and move their bodies well. But using body percussion, a great method that aligns these growth goals, is just starting out. While some teachers said they used parts of body percussion like clapping and stomping, they didn't have a clear grasp of the method, and not one had created their own body percussion activities. Teachers linked body percussion to simple copying rather than seeing it as a teaching tool based on

Enhancing Preschool Music Education Through Body Percussion: Practices and Pedagogical Strategies for Teaching Children's Songs

rhythm education, movement integration, and creative expression. This lack of understanding and teaching practice affirms we need to build skills in both teacher training programs and for teachers already working. This means we should focus on helping teachers learn and implement these techniques.

Despite this, the study also found that teachers were eager and open to learning and using body percussion techniques if given proper guidance and support. Teachers saw its potential benefits to improve rhythmic skills and physical involvement. They are ready to try new things and mix up their teaching methods if they have the resources and time to do it. The research also spotted main problems blocking effective use, including tricky movements, limited songs for different ages, a lack of teaching materials, and few chances to learn on the job. These problems get worse because of bigger issues like strict lesson plans, schools not making the arts a priority, and too much focus on grades in early childhood classes. Nevertheless, the research points out that with focused help and backing from schools, body percussion could shake things up in early childhood music classes. It is cheap, aligns different cultures, works well for children's growth, and has a lot to teach. So, it matches up with what Vietnam wants to do in schools overall, which is to get children more involved, give them hands-on experience, and put them at the center of learning.

4.2. Recommendations

To enhance the implementation and pedagogical quality of Body Percussion in preschool settings, the following multi-level recommendations are proposed:

At the Teacher Level

- Build pedagogical awareness: Teachers need to access structured training that introduces the theoretical and practical foundations of body percussion. Workshops, demonstration sessions, and co-teaching models can give hands-on learning opportunities.
- Encourage creative lesson planning: Teachers should learn to design their own body percussion activities that match the rhythm, lyrics, and structure of Vietnamese children's songs. Giving templates, rhythm maps, and age-specific examples will help achieve this goal.
- Foster reflective practice: Teachers should watch their own and peers' teaching, write down children's responses, and change their strategies based on what happens in the classroom.

At the Institutional Level (Preschools and Kindergartens)

- Integrate Body Percussion into the weekly schedule: Schools should allocate regular time for rhythmic music activities beyond traditional singing.
- Organize performance opportunities: School-based musical festivals or parent engagement events can serve as platforms to showcase children's progress and raise awareness about the value of Body Percussion.
- Support material development: Institutions should invest in creating or acquiring visual aids, recorded examples, and movement guides to support consistent practice.

At the Curriculum and Training Program Level

- Revise pre-service teacher education curricula: Universities and teacher colleges should embed Body Percussion into the music education syllabus, emphasizing both theory and practicum-based learning.
- Create professional development modules: In-service training workshops should be developed in collaboration with experts in early childhood music education and Orff-Schulwerk methodology.
- Develop progressive frameworks: There should be clear learning objectives and competency milestones for Body Percussion by age group and educational level, so that instruction can be scaffolded effectively.

At the Policy Level

- Make body percussion part of national guidelines: The Ministry of Education and Training should add body percussion as a suggested method in official early childhood curriculum papers.
- Encourage new ideas: Rules that notice and reward fresh teaching practices in music education can inspire teachers and schools to take up and keep using body percussion activities.
- Make sure everyone can join: The government should help schools with less money and those in rural areas, so all children can get a good music education, including body percussion.

At the Community and Family Level

- Get parents involved in music learning: Schools can give out body percussion activities to do at home or make quick how-to videos for families. When parents join in, it boosts the learning setup and helps children enjoy music more at home.
- Connect with cultural traditions: Asking parents to share rhythms, songs, and folk moves from their culture can make body percussion lessons better and help different generations learn from each other.

Enhancing Preschool Music Education Through Body Percussion: Practices and Pedagogical Strategies for Teaching Children's Songs

FINAL THOUGHTS

Body percussion has the power to connect sound, movement, and expression using our bodies - the easiest instrument to access. When teachers use it, it becomes a great way to teach children musicality, coordination, self-confidence, and happiness. This research affirms that while Vietnamese preschools do not use it much right now, teachers are open to it, children respond well to it, and it does not need numerous resources. This makes it perfect to expand and organize for wider use. To realize this potential, we need to take action on numerous fronts: helping teachers grow, making lessons better, getting schools on board, and changing rules. When we do all this, body percussion can stop being just a cool trick and start being a big part of how little children learn in Vietnam. It'll help shape both their music skills and their imagination for years to come.

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