DEVELOPMENT OF TEACHING AND LEARNING COMPULSORY COURSE IN MUSIC THEORY MODEL FOR MUSIC PERFORMANCE MAJORS

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DEVELOPMENT OF TEACHING AND LEARNING COMPULSORY COURSE IN MUSIC THEORY MODEL FOR MUSIC PERFORMANCE MAJORS

BY

HENG HUANG

HAS BEEN APPROVED BY THE GRADUATE SCHOOL IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DOCTOR OF EDUCATION IN ED.D. (ARTS EDUCATION) AT SRINAKHARINWIROT UNIVERSITY

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Title	DEVELOPMENT OF TEACHING AND LEARNING COMPULSORY COURSE IN MUSIC THEORY MODEL FOR MUSIC PERFORMANCE MAJORS
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Innovation and optimization of teaching models are not only crucial for promoting educational reform and enhancing teaching quality but also essential for cultivating high-quality teaching staff. With the rapid advancement of society and continuous technological innovation, traditional teaching models are increasingly unable to meet the evolving demands of the new era and face unprecedented challenges. To effectively address these challenges, the education sector must adapt to the changing times and continuously innovate to develop teaching models that align with 21st-century educational requirements. This study is grounded in the teaching practices of music theory courses in the music performance major, and it thoroughly explores and summarizes a novel teaching model centered on the core guiding principle of "integrating performance major elements to enhance active learning motivation." This model emphasizes "constructing a performance-oriented learning environment" as its foundational teaching strategy, integrates the knowledge system of music theory with performance practice as its primary teaching objective, and ultimately aims to strengthen students' practical skills.Music theory courses (Fundamental Music Theory, Harmony, and Music Form) are essential components of the undergraduate curriculum for students majoring in music performance. However, the current disconnect between music theory courses and the practical aspects of music performance, combined with the inherent complexity of these courses and traditional teaching methods, has led to a situation where a large number of students are enrolled in music theory courses that occupy significant class hours but yield less-than-ideal learning outcomes. This study investigates the current state of music theory education in the music performance major at eleven conservatories in China. Using qualitative and quantitative research methods, it aims to develop a teaching model that better aligns with the needs of music performance and the development of music performance talents. Based on an in-depth study of four fundamental teaching theories and the current teaching practices of music theory courses in the music performance major, as well as valid data collected from student questionnaires and teacher interviews, the IIIA music theory teaching model was developed. The IIIA model adheres to the basic framework of educational theory while incorporating the specific context of music theory instruction. It aims to inject new vitality into the teaching of music theory for performance majors and achieve the organic integration of "music theory and music performance" during students' undergraduate years. Additionally, it seeks to ensure that music theory serves as a long-term knowledge base and practical tool for students' professional and vocational development. Through expert evaluation, the IIIA model is assessed and refined based on feedback to enhance its effectiveness in music theory courses for music performance majors. Finally, this paper reviews the development process of the IIIA model, summarizes its key features, and explores future directions for further improvement.

Keyword : Music Theory Course、 Teaching Model、 Music Performance、 Fundamental Music Theory、 Harmony、 Music Form、 IIIA Music Theory Teaching Model

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INTRODUCTION

1.1 Background.

China initiated a large-scale expansion of its higher education system in 1999. After over two decades of development, the total number of college students has surpassed 40 million in 2023, with a gross enrollment rate approaching 60%. This remarkable achievement signifies an unprecedented shift from exclusive education to inclusive mass education at an accelerated pace. (Education, 2023年)

As of May 2023, there are a total of 295 undergraduate colleges and universities in China offering music majors, including 26 public art colleges and universities, 58 normal universities, 88 universities classified as "985, 211, double first-class" institutions, as well as 73 universities with more than two public colleges and 50 private undergraduate universities. According to incomplete statistics, the number of undergraduate students majoring in music performance is estimated to be around 300,000. (Examination, 2023年)

Professional music theory is a mandatory course for college students majoring in music. It is offered as a comprehensive curriculum across all undergraduate colleges and universities worldwide that offer music majors, establishing a globally standardized education paradigm for music theory courses. Additionally, through extensive research on global perspectives of music theory courses, it has been observed that nearly all relevant professional institutions worldwide have adopted similar curriculum systems with essentially unified teaching content.

According to the resolution passed by the 28th Academic Degree Committee of The State Council on February 13, 2011, and endorsed by the Ministry of Education of China, the discipline of art has been recognized as an independent "category of art studies". Within this category, music performance falls under the domain of music and dance. As per the regulations governing curriculum development for first-level disciplines, all colleges and universities offering music programs are required to

offer a comprehensive range of music theory courses spanning a duration of 2-3 years, with a total credit requirement ranging from 10-12 credits.

The course of music theory is mandatory, following a unified educational paradigm, with an extensive duration for learning, a substantial number of class hours, and a broad target audience.

The understanding of music theory serves as the fundamental basis, playing a crucial role in students' professional development in music performance.(Wu, 2019)

Students majoring in music performance should recognize the paramount importance of acquiring a comprehensive understanding of music theory. Only through complete mastery and practical application of this knowledge can these students enhance their professional skills, achieve seamless integration between theoretical knowledge and practical musicianship, and ultimately evolve into exceptional artistic talents who contribute to the advancement of our nation's cultural heritage and musical education.(Mei, 2021)

The creation of musical works brings together intricate ideas and profound emotional connotations, encapsulating the inherent beauty of music that transcends mere theoretical constructs. As the cornerstone of musical performance discipline, proficiency in music theory not only enriches performers' theoretical knowledge but also provides invaluable guidance for their artistic expression. Throughout the process of musical performance, performers must prioritize the cultivation and enhancement of their own understanding in music theory, solidifying its principles to elevate their own level of musicianship.(L. Gao, 2021)

Music theory is an important part of the foundation for any musician for several reasons. First, it deepens our ability to understand the structure of music. Let's pretend you had to give a speech in a foreign language. How important would it be to understand the meaning of the words? It would be impossible to give the speech with the appropriate inflection and pacing without a thorough understanding of the meaning and structure of the speech and all of its words. Music theory, like

language, enables us to understand the structure and meaning behind a musical composition. Secondly, music theory allows us to speak with other musicians in a common language. It is a shorthand for referring to important points in the music.(Cliff, 2021)

The so-called craftsman is merely skilled without any inclination towards thought, let alone creativity. Such an individual is fated to forever tread the path of others (domestic or foreign) or act under the influence of external forces.(*Artistic Feeling and Aesthetic Education*, 2000)

Currently, there is a prevalent issue of significant disconnection between music performance instruction and music theory education. Specifically, music performance students tend to solely focus on honing their professional skills and techniques while neglecting the acquisition of music theory knowledge. Conversely, teachers primarily emphasize singing proficiency and performance abilities without fully integrating comprehensive music theory instruction into their teaching approach. Consequently, students only acquire limited singing and performance skills without truly grasping the essence of musical compositions or effectively conveying the intended emotions and sentiments within them.(D. Wang & Liu, 2010)

The significance of music theory knowledge in the realm of music is self-evident, and its importance has been duly acknowledged and emphasized within the current educational framework. However, upon delving into a more comprehensive education approach, it becomes apparent that the extensive learning process involved in mastering "music theory" fails to yield the anticipated outcomes. For most undergraduate students majoring in music performance, numerous challenges arise throughout their 2-3 years of studying the "music theory course," impeding their progress and resulting in a passive learning state with diminished motivation.

The current college class attendance rate is significantly high, with a prevalent occurrence of students engaging in mobile phone usage and computer browsing during lectures, resulting in a lack of attentive listening.(A. Cui, 2007)Teachers need to adjust their academic requirements and often struggle to achieve even the most basic teaching objectives. The effectiveness of university teaching is subpar, with a decline in student motivation, lack of self-discipline, and particularly young teachers lacking adequate teaching abilities. To some extent, this reflects the overall environment and current societal conditions. Society's impetuous nature has led to students prioritizing utilitarianism in their learning approach. Universities prioritize scientific research over teaching, resulting in teachers lacking motivation and insufficient time and energy for effective instruction.(X. Zhang, 2014)

In our country's higher music theory courses, the predominant teaching method is the explanation method, also known as "direct teaching mode". This approach involves the teacher delivering lectures to the entire class, covering various aspects such as content review, introduction of new material, questioning and exercises. The teacher's lecture serves as the primary and sometimes sole form of instruction. While this teaching model is suitable for imparting fundamental facts, knowledge and skills, an excessive reliance on it can easily foster a tendency towards rote learning. In fact, due to a lack of effective changes in this instructional procedure and method thus far, students tend to learn passively with diminished enthusiasm and fail to fully engage their subjective initiative. Consequently, a monotonous and uninspiring teaching environment ensues. (S. Zhou, 2000)

The course of music composition theory is a fundamental component of the college music curriculum. Due to its strong academic content and complex nature, including difficulties and other challenging characteristics, many college students lack interest in learning it, resulting in suboptimal teaching outcomes. Therefore, considering the current situation surrounding the music composition theory course, exploring reforms in the teaching approach becomes practically significant for colleges and universities.(Ding, 2020)

Under the prevailing trend of globalization in education, it is imperative to reform and harmonize composition theory as a reflection of the current era. By incorporating insights from foreign research, we must effectively assimilate and learn from their accomplishments while developing a talent training curriculum system that aligns with our country's social development patterns. Simultaneously, adopting an integrated approach to music (composition) theory will greatly contribute to the educational objective of fostering innovative thinking and stimulating creative vitality as emphasized in aesthetic education.(Zheng, 2020)

From the aforementioned perspective, it is evident that the music theory course in undergraduate music universities faces various challenges such as inherent difficulty, lackluster learning experience, monotonous teaching methods, and other issues. Consequently, a significant number of students enroll in this course; however, despite sufficient attention given to curriculum design and construction, the learning outcomes are not satisfactory. As a music theory teacher, my aim is to enhance the current learning situation by aligning with the fundamental principles of art education and talent development. Through this research endeavor, I intend to integrate contemporary trends and adapt to students' learning characteristics. By doing so, I hope to make music theory instruction more accessible for a wider range of students while fostering their motivation for independent learning. Ultimately, my goal is to facilitate better academic achievements in this course and establish a solid foundation for further studies in performance majors.

This study employs constructivism as the fundamental teaching framework, with a focus on establishing an environment to boost students' active learning as the core. It integrates the STEAM education concept and Self-Direction Learning as the center of the teaching design and then builds a new teaching model for music theory courses based on the internalization of knowledge in the PDA Classroom. The objective is to establish a model suitable for the current music theory course teaching in undergraduate university education, enabling music performance majors to study more actively and efficiently in music theory courses, address the

problems encountered in the current teaching of music theory courses, and facilitate the better advancement of music theory courses. Simultaneously, it can also allow music theory knowledge to genuinely integrate into students' music performances, provide positive feedback for students' "professional-career" development, and lay a solid foundation for lifelong learning and development.

1.2 Research Objectives

This study will focus on three objectives:

1. Assess the current state of Chinese music theory courses in terms of their teaching methodologies.

2. Establish a mandatory music theory course teaching model specifically designed for students majoring in music performance.

3. Validate and evaluate the effectiveness of the implemented course teaching model through certification processes.

1.3 Research Questions

This paper will focus on the following three issues:

1. What factors influence the teaching effectiveness of music theory courses?

2. How can music theory courses be tailored more accurately to meet the specific needs of music performance majors?

3. How can the teaching methods of music theory courses be enhanced to attain superior learning outcomes?

1.4 Definition of Terms

1. Music Theory Course

The Music Theory course mentioned in this paper consists of three components: Fundamental Music Theory, Harmony and Music Form, with a duration of 2-3 years. The research scope of the Music Theory course encompasses 11 prestigious music conservatory in China, while the curriculum optimization model is based on the

music composition theory course offered by these institutions for their music performance majors.

2. Music Performance:

Music performance is an artistic activity that involves the re-creation of music, utilizing various means such as vocal singing, instrumental playing, dancing, and conducting to convey specific audible and visual effects to the audience. Its primary purpose is to fulfill social functions. In this context, music performance majors primarily encompass vocal music and instrumental music majors; other specialized areas within music performance are not addressed in this paper.

3. Teaching Model:

The teaching model refers to a relatively stable framework and procedure of teaching activities established under the guidance of specific teaching ideas or theories. It encompasses not only a macroscopic understanding of the entire teaching activity and the internal relationships among its elements, but also reflects the systematicity and operability of these activities. The teaching model typically comprises a series of interconnected strategies or methods that collectively constitute the specific strategy system for the teaching process.

The teaching model comprises four essential elements: objective, content, method, and evaluation. Its core lies in the realization of the teaching objective, which serves as a pivotal factor within the teaching model and exerts a constraining influence on other components. The design of the teaching model aims to ensure that predetermined teaching objectives are effectively achieved through well-organized and implemented teaching activities.

The research and application of teaching models is instrumental in advancing education by embodying the essence of specific pedagogical theories, while also providing a concrete framework and methodology for maintaining stability within particular instructional tasks. The diversity inherent to these models allows them to be adapted and optimized according to varying educational needs and contexts, thereby

enabling them to remain responsive to evolving teaching environments and student requirements.

To sum up, the teaching model is a sophisticated system that integrates pedagogical ideas, instructional theories, and teaching strategies with the aim of providing an effective instructional framework to assist educators and learners in attaining their educational objectives during the instructional process.

The development of the teaching model in this study focuses on implementing a practical classroom link based on the current situation and improvement methods of the music theory curriculum.

4. Fundamental Music Theory

The fundamental knowledge of music encompasses the characteristics of sounds, beats, rhythms, intervals, modes, chords, tonal relationships, and notation. The current teaching material commonly used in the undergraduate music performance major at China's 11 music conservatory is "Fundamentals of Music Theory" edited by Li ChongGuang from the Central Conservatory of Music.

5. Harmony:

Harmonics is the study of the simultaneous pronunciation and interrelation of different notes in music. It encompasses various aspects, including harmonic composition, which involves analyzing and studying chord structures formed by multiple simultaneous notes; exploring harmonic connections and interactions between chords to create specific effects; examining the formation and development of unique harmonic styles across cultures and historical periods; providing instruction on applying harmony principles practically in musical compositions and conducting effective analysis; as well as learning fundamental rules and techniques for accurately expressing harmonic concepts during the creative process. Acoustics serves as a crucial theoretical foundation and essential skill for music professionals such as conductors, composers, theorists, performers, and singers. It plays a vital role in understanding and applying the structure and melody of musical works. The Course of Harmony published by the People's Music Publishing House (Russian) Spousorbin, etc. is widely utilized as the

primary teaching material among undergraduate music performance majors in 11 music conservatory across China.

6. Music Form

The study of music form involves analyzing the structure and composition of musical works, encompassing an examination of the logical progression and principles governing their horizontal development. This concept encompasses the overall organization of a musical composition, as well as the arrangement and tonality of its various elements such as phrases, passages, thematic motifs, and non-thematic components. There is no standardized version of the music form teaching materials utilized in the undergraduate music performance programs across 11 Chinese music conservatory, allowing instructors to make informed choices based on their individual requirements. Nevertheless, the course content remains fundamentally consistent and encompasses various forms such as phrases, two-part structures, three-part structures, double trilogy forms, cyclotron forms, variation forms, and sonata forms.

7. Constructivism

Constructivism is a theory of knowledge and learning that highlights the agency of learners and posits that learning is a process through which learners generate meaning and construct understanding from their prior experiences, often in the context of social and cultural interactions. With profound ideological roots, constructivism diverges from traditional learning theories and pedagogical approaches, offering valuable guidance for instructional design. The origins of constructivism can be traced back to Swiss psychologist J. Piaget, who remains one of the most influential figures in cognitive development research. Piaget's Geneva School emphasizes materialist dialectics by emphasizing the study of children's cognitive development through an examination of both internal and external factors. According to Piaget, children gradually build knowledge about the external world as they interact with their surrounding environment, thereby developing their own cognitive structures.

J. Piaget proposed that the cognitive development process, also known as the construction process, is based on four core concepts:

1. Schemas: Mental structures or frameworks that organize and interpret information. Knowledge can be integrated through assimilation or accommodation.

2. Assimilation: Incorporating new information into existing schemas by making connections with prior knowledge.

3. Accommodation: Modifying existing schemas to incorporate new information when current schemas are insufficient.

4. Equilibrium: A state of balance between assimilation and accommodation, which drives cognitive development toward more advanced understanding.

The design of the teaching model for the entire music theory course is primarily based on the core concept of active learning, which aligns with constructivism. This study focuses on enhancing students' ability to actively engage in learning within the music theory course.

8. STEAM

STEM education originated in the United States with the aim of enhancing the nation's comprehensive strength in educational innovation. Since 1986, the National Science Board (NSB) has been at the forefront of promoting undergraduate science, mathematics, and engineering education through its programmed recommendations. This initiative has garnered international attention and sparked numerous theoretical research endeavors and practical achievements. The field of undergraduate STEM education reform encompasses four fundamental disciplines: Science, Technology, Engineering, and Mathematics. According to the National Research Council (NFC), the essence of this reform lies in promoting "interdisciplinary integration," implementing "evidence-based teaching," and fostering "active learning." In 2006, G.Yakman from Virginia Tech University introduced STEAM education as an extension of STEM education by integrating Arts into it to enhance students' artistic influence and humanistic heritage. In 2011, the British National Foundation for Science, Technology

and the Arts (NESTA) released a report titled "Future Generation," advocating for incorporating art courses into STEM education. The same year witnessed South Korea's Ministry of Education issuing the "Integrated Talent Education (STEAM) Program," which proposed integrating humanities and art knowledge to foster students' comprehensive application abilities. The National Association for Art Education (NAEA) has formulated four STEAM standards that emphasize the significance of art integration. Furthermore, in 2017, China's Ministry of Education Education Management Information Center collaborated with other institutions to issue a report on "China STEAM Education Development," providing insights into localizing STEAM education practices.

The design of STEAM education courses is predominantly "topic-oriented," emphasizing exploration, discussion, collaboration, and the use of tools to develop problem-solving skills. STEAM education values students' active learning spirit, encouraging their participation in hands-on activities, independent creation, and the process of identifying and solving problems.

The present study primarily employs the fundamental element of the STEAM model, namely multidisciplinary integration, to establish a music theory course teaching model. The active incorporation of pertinent knowledge from various domains, such as computer technology and Internet technology, can significantly enhance the pedagogical approach for music theory courses and effectively realize the core principle of "active learning."

9. Self-Direction Learning

Self-Direction Learning mainly refers to a spontaneous, purposeful, planned and independent learning process with the aim of improving one's own demands.

The systematic research on Self-Direction began in the 1960s. In 1961, the American scholar Houle distinguished three types of learning motivations for adult learners: goal-oriented, activity-oriented and learning-oriented. The "learning-oriented" type was later defined as "self-directed learning", laying the research foundation of the self-directed learning theory.

In 1966, the American scholar Tough put forward the theory of "self-directed learning" for the first time. Tough held that self-directed learning is a form of self-study where learners formulate plans and guide the progress of learning activities. This learning mode emphasizes the autonomy of learners more and is a form of learning corresponding to other-directed learning.

In 1975, Knowles, the father of adult education in the United States, defined self-directed learning as the process by which learners, based on their own learning needs, formulate their own learning plans, establish their own learning goals, seek human and material resources for learning, implement the learning, and evaluate the learning results. Knowles pointed out that self-directed learning is not an educational trend but a “fundamental human ability – the ability to learn independently.” Knowles positioned the role of the teacher as a facilitator of learning rather than a mere instructor, and as a guide of procedures rather than a transmitter of content.

Subsequently, numerous researchers conducted systematic studies on self-directed learning from different perspectives.

This article mainly adopts the self-directed learning model proposed by Donna R. Garrison (from Canada) based on the social constructivism perspective.

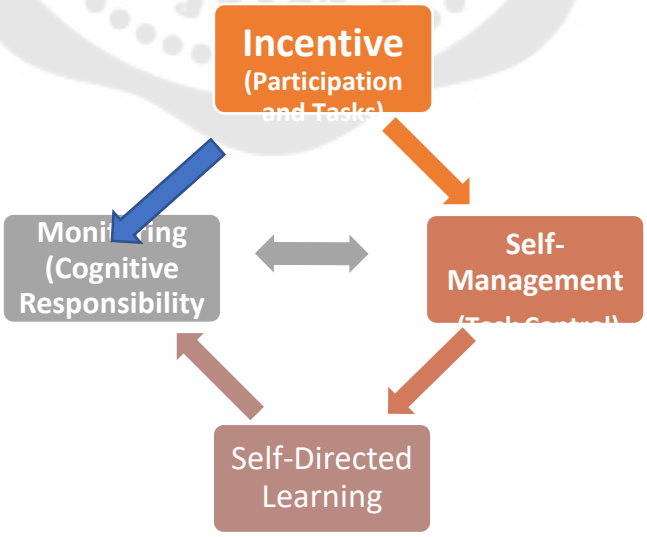

Figure 1 Comprehensive Model

The model encompasses three dimensions, namely, motivation (participation and tasks), self-monitoring (cognitive responsibility), and self-management (situational control). The motivation dimension comprises factors that affect people's participation in self-directed learning activities and those that sustain their engagement in self-directed learning – in this paper, it refers to the learning activities established based on students' acting major and the self-directed tasks related to the acting major consciously established by teachers; the self-management dimension encompasses the control and transformation of situational conditions by the learners – in this study, in addition to the learners, it also includes the guidance provided by the instructors for students' self-directed learning to assist students in achieving better self-management in the initial stage of knowledge construction; self-monitoring encompasses the learners' ability to monitor their own cognitive processes – in this study, it mainly refers to, under the premise of the completion of the environmental construction, learners' active integration of theoretical knowledge into the specific practical environment of professional learning and future employment through their own acting major.

Teachers are required to assume more responsibility in determining and maintaining an appropriate dynamic equilibrium of external control. In the educational context, self-management does not imply that students are independent and isolated learners. Tutors also provide the necessary support and guidance for successful educational outputs.

10. PDA Classroom

In 2014, Zhang XueXin, a professor of psychology at Fudan University and a doctor at Princeton University, proposed a novel pedagogical model known as the "Divided Classroom". This instructional approach integrates teacher-led instruction with student-led discussions, allocating equal class time for both components while staggering the discussion periods. By allowing students to independently organize their learning after class and engage in personalized internalization and absorption, this model enhances process management. The sub-class teaching activities are structured

into three distinct phases: Presentation, Assimilation, and Discussion; hence it is referred to as the PDA Classroom.

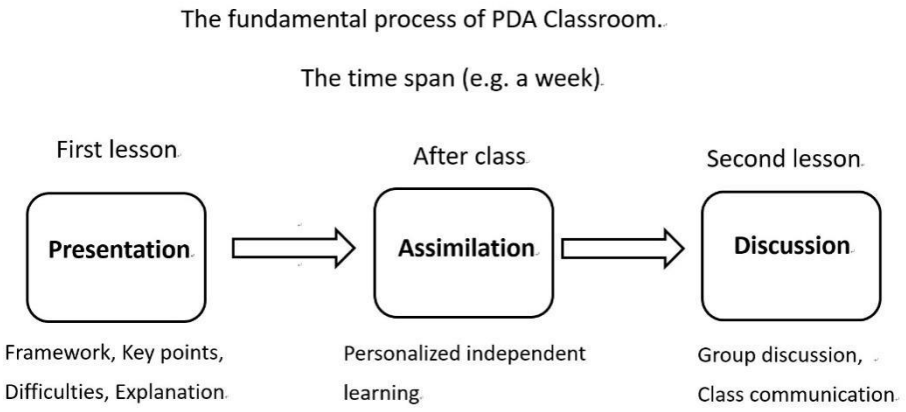

Figure 2 PDA Classroom

The present study emphasizes the two fundamental aspects of internalization, absorption and discussion, which are applied in the teaching of music theory with time intervals to facilitate effective assimilation and application of acquired knowledge.

1.5 Benefits of Research

This leads to contribute to the reform of the music theory model, enabling to address the practical problems of students majoring in music performance. A more effective form of teaching organization can be constructed and a better development of the music theory courses can be promoted.

1.6 Research Framework

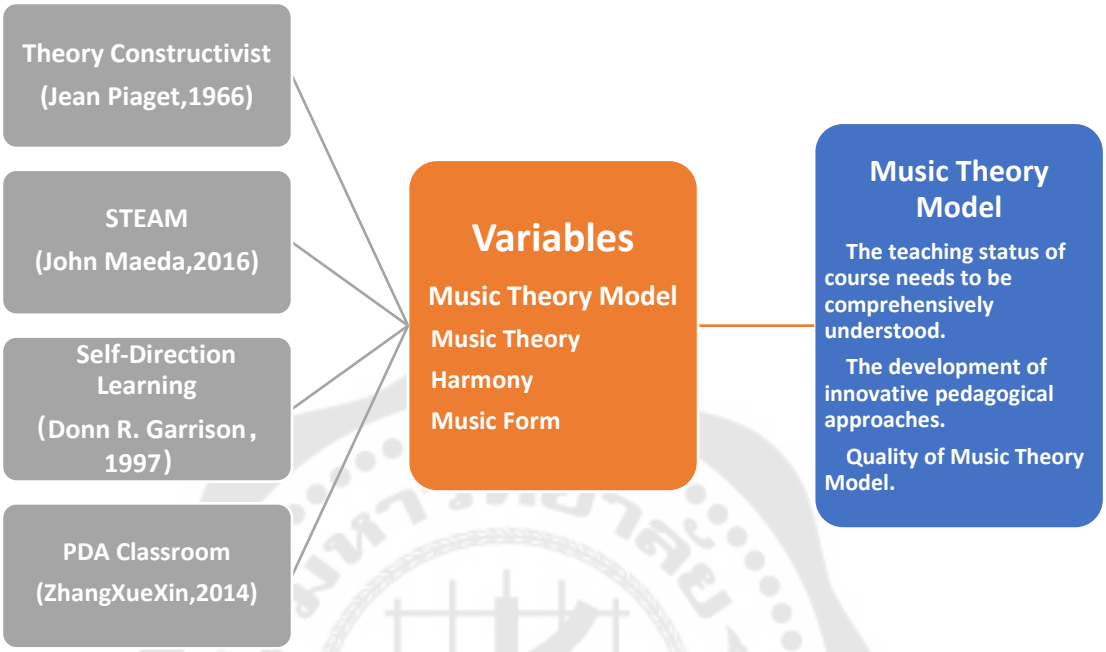

Figure 3 Research Framework

1.7 Research Hypotheses

By investigating the current status of music theory courses and enhancing the teaching methodology, we can enhance the study motivation and learning outcomes of music performance majors in their music theory courses. This will enable them to better comprehend and apply their knowledge of music theory, ultimately serving the field of music performance by cultivating musicians with a stronger grasp and practical application abilities in music.

CHAPTER 2
RESEARCH PAPERS AND RELATED THEORIES

In this study, the researchers consulted the relevant literature and research results, and put forward according to the theme:

2.1 The course on music theory.

2.2 Investigation into the current state of music theory instruction and curriculum development.

2.2.1 Enhanced teaching model with global representation.

2.2.2 The pedagogical organization of fundamental music theory instruction in 11 music conservatories across China.

2.3 The research investigates the significance of music theory knowledge in facilitating music performance learning.

2.4 The current state of music theory course instruction is under investigation.

2.4.1 The discourse on the pedagogical approach for the music theory course.

2.4.2 The discourse on the pedagogical approach for a music theory course focused on a single subject.

2.5 Three theories in the realm of research related to music pedagogy.

2.5.1 Constructivism

2.5.2 STEAM

2.5.3 Self-Direction Learning

2.5.4 PDA Classroom

2.6 Conclusion

2.1 The course on music theory.

The content of music theory courses is generally consistent across different countries and regions, although the specific arrangement may vary depending on the respective curricula.

In American colleges and universities, the three technical courses of composition, Harmony, Form and Counterpoint are collectively known as "Music Theory".

In Russian colleges and universities, the three technical theory courses of composition, namely Harmony, Form and Counterpoint, are collectively referred to as "Music Theory".

In Thai colleges and universities, the five courses of Fundamental Musical Theory, Harmony, Form, Counterpoint and Composition are collectively known as "Music Theory" in the field of composition and compositional theory.

In Chinese colleges and universities, the three courses of Fundamental Musical Theory, Harmony, and Musical Form are collectively known as "Music Theory" in Chinese colleges and universities.

From the above information, it can be observed that American and Russian colleges and universities do not offer Fundamental of Music Theory course at the undergraduate level. However, upon a detailed examination of their curricula, it becomes evident that both countries require students to complete Fundamental of Music Theory course prior to entering college. In other words, this is a prerequisite course for admission. Consequently, undergraduate programs in these countries commence with Harmony studies. Conversely, in Thailand and China, this course is typically completed during the first year of study. Thus, we can discern disparities between Asian universities and European and American institutions regarding the fundamental principles of curriculum arrangement.

2.2 Investigation into the current state of music theory instruction and curriculum development.

2.2.1 Enhanced teaching model with global representation.

The teaching methods of music theory courses vary globally, reflecting the diverse pedagogical practices across different countries and regions. This study primarily focuses on examining the distinct instructional approaches employed in universities located in the United States, Russia, Thailand, and China.

1. Teaching mode in American colleges and universities

The term "Music Theory Course" in the United States primarily refers to an integrated composition theory that encompasses Harmony, Music Form, and Counterpoint, collectively known as Musical Theory on the curriculum. American colleges and universities are categorized into two systems: the Quarterly system and the Semester system. The following situations present an introduction to both.

The teaching plan of Indiana University Jacob School of Music serves as an exemplar for the implementation of the "Semester system".

The course is structured into five semesters, each lasting 16 weeks. Within each semester, the first 15 weeks are dedicated to teaching activities, while the final week is allocated for examinations. This arrangement applies to all courses offered in semesters 1-4 as well. On Mondays, Wednesdays, and Fridays, there are major classes with a duration of 50 minutes and a capacity of 100 students. On Tuesdays and Thursdays, practice classes take place for 50 minutes with a smaller group size of 15 students. Each class is considered equivalent to three class hours per week. In total, these four semesters account for a cumulative total of 180 class hours. In the fifth semester, there are three large classes per week that last for 75 minutes each time and count as three class hours in total; thus amounting to a sum of 45 class hours throughout this particular semester alone. Consequently, the overall number of class hours across all five semesters reaches a grand total of 255.

The University of California San Diego is taken as an example to illustrate the " Quarterly system".

The course has a duration of two years and is available during the autumn, winter, and spring semesters, encompassing a total of six academic terms. Each term spans 11 weeks, typically consisting of 10 teaching weeks followed by an examination week. Classes are held twice a week for 80 minutes each session (totaling two classes). The cumulative number of class hours across the six terms amounts to 240.

2. Teaching mode in Russia colleges and universities

In Russia, the music theory curriculum comprises three courses: Harmony, Music Form, and Polyphony, which are offered over a period of six semesters totaling three years.

The Tchaikovsky Conservatory curriculum includes Harmony in the first year, Music Forms in the second year, and Polyphony n in the third year. Each course spans two semesters, with each semester lasting 20 weeks and one class per week. Each class is 90 minutes long (equivalent to two class hours). Therefore, the total number of class hours for these six semesters amounts to 240.

3. Teaching mode in Thailand colleges and universities

The music theory curriculum in Thailand comprises five courses: Fundamental Music Theory, Harmony, Musical Form, Counterpoint, and Composition. The first four courses are universally taught across all schools, while the inclusion of composition classes varies based on the specific curriculum requirements of individual schools.

The Faculty of Fine Arts at Srinakharinwirot University provides a comprehensive curriculum. In the first year, students are introduced to Fundamental Music Theory. In the second year, they delve into Harmony studies. Moving on to the third year, students explore Counterpoint in the first semester and Music Form in the second semester. Finally, in their fourth year, students have the opportunity to study Composition.

4. Teaching mode in China colleges and universities

In China's undergraduate music colleges and universities, the curriculum for Fundamental Music Theory, Harmony, and Music Form spans three years. The first year focuses on Fundamental music theory, followed by Harmony in acoustics during the second year, and finally advanced studies in Music Form during the third year. Depending on the institution, these music theory courses typically carry 10-12 credits with a total of 160-302 class hours.

Taking Sichuan Conservatory of Music as an example, the music theory course is structured into 10 modules (2 modules for Fundamental Music Theory, 4 modules for Harmony, and 4 modules for Music Form), with a total duration of 288 hours (32 hours for Fundamental Music Theory, 128 hours for Harmony, and 128 hours for Music Form).

2.2.2 The current status of the teaching arrangement for basic music theory courses in eleven music colleges in China.

The subject categories and credit settings of music theory courses at Sichuan Conservatory of Music serve as an illustrative example.

Table 1 Music theory courses details at Sichuan Conservatory of Music

Course Code		Couse Name	Theoretical Credit	Practice Credit	Total class	Commencemen	Course starting unit	Remark
Compulsory Course	133BA4001B	Fundamental Music Theory	2		32	1	Department of Composition	
	133CA4007B	Harmony Ⅰ	2		32	3	Department of Composition	
	133CA4008B	Harmony Ⅱ	2		32	4	Department of Composition	

	133CA4009B	Musical Form and Work Analysis Ⅰ	2		32	5	Department of Composition	
	133CA4010B	Musical Form and Work Analysis Ⅱ	2		32	6	Department of Composition	

The data on the curriculum arrangement of music theory in11 Chinese music colleges is as follows:

(The academic year is divided into two semesters, each consisting of 16 weeks of instruction, with each class hour lasting for 45 minutes.)

Table 2 the curriculum arrangement of music theory in 11 Chinese music colleges

Name of university /college	Province &City	Major Name	Fundamentals of Music Theory		Harmony		Music Form		Total class hours
			Grade &Time	Class Hours	Grade &Time	Class Hours	Grade& Time	Class Hours	
Central Conservatory of Music	BeiJing	Specialit y of Music Performa nce	1st year underg raduat e	64 (32 weeks, 2 classes/ week)	1st year under gradu ate	128 (32wee ks,4 classes/ week)	2nd year undergr aduate	128 (32wee ks,4 classes /week)	320
Chinese Conservatory of Music	BeiJing	Specialit y of Music Performa nce	1st Semest er of 1st year underg raduat e	32 (16 weeks, 2 classes/ week)	1st year under gradu ate	128 (32 weeks, 4 classes/ week)	2nd year undergr aduate	128 (32 weeks, 4 classes /week)	288
Sichuan Conservatory Of	SiChuan • ChengD	Specialit y of Music	1st Semest er of 1st	32 (16 weeks, 2 classes/	2nd year under	128 (32 weeks, 4	3rd year undergr aduate	128 (32 weeks, 4	288

Music	u	Performance	year undergraduate	week)	graduate	classes/ week)		classes /week)	
Wuhan Conservatory Of Music	WuHan • HuBei	Specialty of Music Performance	1st Semester of 1st year undergraduate	64 (16 weeks, 4 classes/ week)	1st Semester of 1st year to 2nd year undergraduat	96 (48weeks, 2 classes/ week)	3rd year to 1st Semester of 4thUndergraduate	96 (48 weeks, 2 classes /week)	256
XingHai Conservatory of Music	GuangZhou • GuangDong	Specialty of Music Performance	1st Semester of 1st year undergraduate	32 (16 weeks, 2 classes/ week)	1st year undergraduat	64 (32 weeks, 2 classes/ week)	2nd year undergraduate	64 (32 weeks, 2 classes /week)	160
ShangHai Conservatory of Music	ShangHai	Specialty of Music Performance	1st year undergraduate	64 (32 weeks, 2 classes/ week)	2nd year undergraduat	64 (32weeks, 2 classes/ week)	3rd year undergraduate	64 (32 weeks, 2 classes /week)	192
XiAn Conservatory of Music	XiAn•ShanXi	Specialty of Music Performance	1st year undergraduate	64 (32 weeks, 2 classes/ week)	2nd year undergraduate	64 (32 weeks, 2 classes/ week)	3rd year undergraduate	64 (32 weeks, 2 classes /week)	192
TianJin Conservatory of Music	TianJin	Specialty of Music Performance	1st year undergraduate	64 (32 weeks, 2 classes/ week)	2nd year undergraduate	64 (32 weeks, 2 classes/ week)	3rd year undergraduate	64 (32weeks, 2 classes /week)	192
HaErBin Conserva	HaErBin •HeiLon	Specialty of	1st year underg	64 (32weeks, 2	2nd year	64 (32weeks, 2	3rd year undergraduate	64 (32weeks, 2	192

tory of Music	gJiang	Music Performance	raduate	classes/ week)	undergraduat	classes/ week)		classes /week)	
ZheJiang Conservatory of Music	HangZhou•ZheJiang	Specialit y of Music Performance	1st year undergraduate	64 (32 weeks, 2 classes/ week)	2nd year undergraduat	64 (32 weeks, 2classes/wek)	3rd year undergraduate	64 (32 weeks, 2 classes /week)	192
ShengYang Conservatory of Music	ShengYang•LiaoLin	Specialit y of Music Performance	1st year undergraduate	64 (32 weeks, 2 classes/ week)	2nd year undergraduat	64 (32 weeks, 2classes/wek)	3rd year undergraduate	64 (32 weeks, 2 classes /week)	192

2.3. The research investigates the significance of music theory knowledge in facilitating music performance learning.

The availability of resources on the significance of music theory knowledge in music performance learning, both domestically and internationally, is substantial albeit not overwhelming. However, considering the publication dates of relevant papers, there has been a recent surge in attention towards this subject matter.

Wu Jinxi's article titled “The Significance of Music Connection Knowledge in Professional Learning for Music Performance - Commentary <Music Theory Innovation and Performance>”(2019), it is argued that: Music performance is not merely a fusion of music and stagecraft, but rather an artful integration of their respective characteristics that ultimately enables the audience to truly apprehend the essence of the music and comprehend the profound meaning behind each performance. To achieve this level of perfection, it is imperative to delve into the study of music performance, with a solid grounding in music theory serving as an indispensable foundation for students' professional development. (Wu, 2019)

Gao Lin's article "The Importance of Music Theory Literacy in Music Performance" (2021) argues that: In the process of music performance, practicing music theory serves as a crucial foundation and is also pivotal in enhancing the level of musical execution. Therefore, during the practice of music performance, it is imperative to focus on solidifying one's understanding of music theory and effectively optimizing our own theoretical knowledge. This will enable us to consolidate and refine our grasp of music theory, optimize musical performance, continuously enhance the overall impact and quality of our performances, and maximize the overall level of musical execution.

Yang Jiakang's article “Highlights the significance of music theory knowledge in enhancing musical performance ”(2021) argues that: The current field of music performance often prioritizes individual musical expression, instrumental proficiency, and vocal ability while neglecting the importance of music theory knowledge. This oversight has a significant impact on the quality of one's musical performance. There exists a close relationship between music theory knowledge and music performance as they mutually rely on and influence each other. To enhance our musical abilities, it is crucial to prioritize the acquisition of music theory knowledge. A solid theoretical foundation enables continuous improvement in performance skills and levels, facilitating the integration of perceptual understanding with practical application in music performance. Consequently, this promotes overall enhancement in our own musical literacy. Therefore, during the process of learning music theory knowledge, we must strive to improve its effectiveness through various means and strengthen its integration with practical musicianship to foster comprehensive growth.(J. Yang, 2021)

Mei Xiaohan‘s article "On the Basis of Music Performance: The Study of Music Theory Knowledge" (2021) by highlights: The creation of music works encapsulates the profound life experiences, emotions, and ideological connotations of its creators. To flawlessly perform a musical piece, performers must possess an extensive knowledge of music theory. Only through this can they delve into the intricate meanings embedded within the composition and provide invaluable guidance for interpretive practice.(Mei, 2021)

Chang Linna and Liu Chao stated in their article "On the Significance of College Music Theory Courses for Students majoring in Music Performance" (2013): The Music Theory course is an essential component of the curriculum for students majoring in music performance, encompassing a comprehensive study of fundamental concepts such as basic music theory, harmony, and music analysis. This theoretical course holds significant importance in colleges and universities, serving as a cornerstone for enhancing students' theoretical knowledge. Moreover, through an in-depth exploration of these theoretical courses, students can develop a profound understanding and mastery of musical works by dissecting various elements like harmony and musical form. Consequently, this enables them to achieve a substantial advancement in their instrumental or vocal proficiency.(Chang & Liu, 2013)

Clifft (2021:online)： Music theory is an important part of the foundation for any musician for several reasons. First, it deepens our ability to understand the structure of music. Let's pretend you had to give a speech in a foreign language. How important would it be to understand the meaning of the words? It would be impossible to give the speech with the appropriate inflection and pacing without a thorough understanding of the meaning and structure of the speech and all of its words. Music theory, like language, enables us to understand the structure and meaning behind a musical composition. Secondly, music theory allows us to speak with other musicians in a common language. It is a shorthand for referring to important points in the music . (Cliff, 2021)

As evident from the aforementioned articles, music theory knowledge has consistently served as a crucial link and research level in the study of music performance majors. These studies have played a commendable role in promoting textual research. The significant inspiration for this paper lies in recognizing its importance and exploring effective approaches to enhance music theory courses, thereby enabling students to acquire valuable knowledge and contribute positively towards their own development as college-level teachers specializing in music performance.

2.4. The research focuses on the current status of music theory course instruction and instructional reform.

The present study categorizes the available research data both domestically and internationally, primarily focusing on the following two dimensions ：

2.4.1 The discourse on the pedagogical approach for the music theory course.

Ding Zhu's article "The Reform of the Teaching Mode of Music Composition Theory Course - Review < Music Teaching and Multimedia Technology Application in Colleges & Universities >" (2020), it is pointed out that:" The course of music composition theory is a fundamental component of the college music curriculum. Due to its strong academic content and complex nature, including difficulties and other challenging characteristics, many college students lack interest in learning it, resulting in suboptimal teaching outcomes. Therefore, considering the current situation surrounding the music composition theory course, it holds practical significance to explore reforms in the teaching approach employed at colleges and universities."(Ding, 2020)

Li Xin's article "An Analysis of the Reform of Teaching Mode in College Music Composition Theory Course" (2022): In the current college music teaching, the main focus lies on the composition theory course. The ongoing deepening of college teaching reform has stimulated a transformation in the teaching approach for music composition theory courses, which necessitates the attention and exploration from instructors in this field based on current pedagogical practices. This endeavor contributes to the advancement of teaching methods for music composition theory within colleges and universities. It primarily highlights existing issues encountered in these institutions' instruction of music composition theory, such as inadequate rationality in curriculum design, insufficient educational resources, and outdated instructional ideologies among teachers. Addressing these concerns, a reform direction is proposed - integrating both Chinese and Western teaching experiences while emphasizing traditional music composition education to enhance students' innovative capabilities.(Li, 2022)

Chen Liyue's article "Reform and Implementation of the Public Curriculum for Basic Music Theory"(2022) , it is pointed out that: It underscores the crucial guiding role of basic music theory instruction in students' musical learning process, placing importance on the reciprocal enhancement between acquiring fundamental music theory knowledge and engaging in practical music activities. Additionally, it appropriately supplements the curriculum content and directs students to comprehend the formation characteristics and significance of basic music theory through teaching practice.(LiYue Chen, 2022)

Luo Jinjun's "Thoughts on the Course Reform of Composition Theory Based on the Mode of Practical Talent Training" (2021) puts forward: The achievement of efficient teaching and the cultivation of musically talented individuals with high comprehensive literacy can only be realized through continuous exploration and experimentation, by integrating the teachings of composition theory and practice into a cohesive music teaching system. Among these challenges, the prominent issues lie in the singular mode of composition theory instruction and the disregard for students' actual learning needs.(J. Luo, 2021)

Ren Lina's article "Research on the Application of Flipped Classroom in College Music Theory Teaching Based on Micro-Video Background" (2019) mainly says: With the gradual proliferation of higher education, the field of music theory in colleges and universities is also encountering new opportunities and challenges. Moreover, emerging educational concepts are surfacing amidst the changing landscape of our times, exerting a profound impact on traditional teaching methodologies. The integration of micro-video technology into music theory instruction at tertiary institutions represents a novel educational model that has gained increasing traction in recent years. Furthermore, the implementation of flipped classroom approaches within music theory teaching at colleges and universities presents fresh avenues for enhancing students' holistic development.(Ren, 2019)

Cui Yuyang proposed in the article "Research on the Teaching Model of Music Theory Course for Dance Majors with ‘Practicability’as the core" (2020) : Especially at the current stage, a significant number of college dance students in China possess a limited grasp of theoretical knowledge pertaining to music technology, with many lacking even the most fundamental understanding of music theory. In light of its practicality, it is crucial to explore how to integrate the characteristics of dance curriculum with music theory instruction and cater to students' learning preferences as an essential aspect of the latest wave of foundational dance curriculum reform.(Y. Cui, 2020)

Zhou Shibin clearly pointed out in his article "Analysis and Reform of Theoretical Teaching Mode in Higher Music Education" (2000) that: In our country's higher music theory courses, the predominant teaching method is the explanation method, also known as "direct teaching mode". In this approach, the teacher delivers lectures to the entire class, covering various aspects such as content review, introduction of new material, questioning and exercises. Lecturing by the teacher constitutes the primary and sometimes sole form of instruction. While this teaching model is suitable for imparting fundamental facts, knowledge and skills, excessive reliance on it can easily foster rote learning tendencies. In fact, due to a lack of effective changes in this instructional procedure and method thus far, students tend to learn passively with diminished enthusiasm and fail to fully engage their subjective initiative. Consequently, a monotonous and uninspiring teaching environment ensues.(S. Zhou, 2000)

Quaglia Bruce W’s article“Planning for Student Variability: Universal Design for Learning in the Music Theory Classroom andCurriculum” ： College-level instructors have likely noticed a trend in recent years towards an increased variability among the students whom they teach (Van Geert and Van Dijk 2012, 182-225). This variability is especially discernible in music theory and aural skills, in courses that develop fluency with musical notation, knowledge of classical-music repertoire and performance practices, and literacy with music theory fundamentals. Variability occurs

along a number of parameters such as learning preference, physical and cognitive ability, cultural and linguistic background, and psychoemotional disposition. Further, the primary musical interests of today's music students, which have motivatedtheir basic engagement with music and led them to want to study it at the collegiate level, are now more diverse than ever before.(Quaglia, 2015)

Attas, Robin's article"Music Theory as Social Justice: Pedagogical Applications of Kendrick Lamar's To Pimp A Butterfly" ： Kendrick Lamar's To Pimp A Butterfly offers core music theory instructors many opportunities: to engage withpopular music in a curriculum traditionally focused on art music, to discuss theoretical topics not usually consideredin the music theory core (including flow, groove, meter and rhythm), and to diversify the range of composer identitiesincluded in classroom repertoire.(Attas, 2019)

James Gutierrez's article "An Enactive Approach to Learning Music Theory? Obstacles and Openings" (2019):While music theory learning remains at the core of traditional music education, calls for more embodied and enactive approaches to music instruction rarely address theory pedagogy directly.(Gutierrez, 2019)

2.4.2 The discourse on the pedagogical approach for a music theory course focused on a single subject.

Tang ChangFei's article "The Application of Harmony Theory in Piano Teaching" said: The teaching of harmony and piano exhibits a strong complementary relationship. The incorporation of harmony theory into piano instruction can partially address this issue.(C. Tang, 2006)

Liu Qi proposed in the paper titled "Exploration of Sub-plan Construction in Network Polyphony Course Construction" that: In September 2017, I utilized the BB platform to implement network-assisted teaching for the "Polyphony" core course of the 2016 music design and production major at the Conservatory of Music (secondary branch) . Over nearly two years of course development, I have continuously enhanced the construction of course modules and updated graded teaching content in accordance with learners' individual proficiency levels. Particularly, leveraging relevant

teaching big data acquired from annual courses, I focused on improving external link Max software integration within the platform. Students transitioned from submitting polyphonic compositions completed by hand on paper to revising their work through computer algorithms that generated polyphonic music creations based on artistic sensibility. Through human-computer interaction, they presented various creative feasibility schemes. This not only significantly improved professional teachers' efficiency in reviewing works but also facilitated innovation in both instructional methods and students' cognitive learning levels. The exploration and application of this computer-assisted creative guidance method represents a realization of "human-computer interactive intelligence + teaching intelligence."(Liu, 2019)

Through the analysis of the aforementioned literature, it becomes evident that the research and pedagogical reform pertaining to music theory curriculum has garnered attention from educators across all levels of educational institutions. In light of the distinctive attributes associated with music theory curriculum, a series of recommendations for curriculum reform are proposed.

This paper highlights three salient positive aspects as follows:

1. The reform of the music theory curriculum has emerged as an increasingly significant concern within the realm of music theory, with a growing sense of urgency for its implementation.

2. The integration of interdisciplinary approaches in the reform of music theory curriculum has become increasingly prevalent, representing a crucial avenue of current research in this field.

3. According to the available literature, there has been no significant breakthrough in the pedagogical approach of music theory curriculum reform. Most studies merely focus on problem analysis or the incorporation and adaptation of teaching plans for individual music theory courses, without delving into a comprehensive exploration of music theory curriculum reform from a pedagogical standpoint.

2.5. Four theories in the realm of research related to music pedagogy.

2.5.1 Constructivism

Constructivism, proposed by the Swiss psychologist Jean Piaget in 1966, is one of the three major theoretical foundations underpinning China's new curriculum reform. The other two foundational theories are humanism and Gardner's theory of multiple intelligences. Constructivism's main viewpoints are reflected in four key areas: epistemology (the view of knowledge), pedagogy (the view of teaching), student-centeredness (the view of students), and the learning process (the view of learning).

Constructivist learning theory posits that the learning process is one in which learners actively construct knowledge. According to this theory, "learning is the process of building internal mental representations. Learners do not merely transfer external information into memory; instead, they construct new understandings by integrating new experiences with their existing knowledge and interacting with the external world." Therefore, learning activities are not simply a matter of teachers imparting knowledge to students or students passively receiving information. Rather, they involve students actively generating meaning from information through interaction with the external environment, based on their prior knowledge and experiences.

Constructivist learning theory also proposes a new perspective on students' knowledge. According to this view, knowledge is not merely an accurate representation of reality found in textbooks, text, images, or teachers' blackboard writing and demonstrations. Instead, it is an interpretation and hypothesis constructed by learners. There is no single standard for understanding knowledge; rather, students build their own interpretations based on their individual experiences and background. Each learner actively determines their own cognitive framework and assigns meaning to the world according to their unique experiences.

Constructivism has historically been underappreciated, largely due to the prevailing belief that play appears aimless and lacks significance in children's learning. However, Piaget challenged this traditional view, asserting that play is a crucial and indispensable component of cognitive development in children. To support his argument, Piaget provided empirical evidence from his research. Constructivism, as a

philosophical concept rooted in cognitivism, diverges significantly from behaviorist theories by adopting a non-objectivist stance. According to constructivism, while the world exists objectively, individuals' understanding and interpretation of it are subjective and shaped by personal experiences. We construct or interpret reality based on our own experiences, mental structures, and beliefs. Consequently, our perceptions of the external world vary due to differing experiences and interpretations. Therefore, constructivism emphasizes the process of building knowledge based on existing experiences, cognitive frameworks, and personal beliefs.("Constructivism,")

The combination of constructivism and music theory courses is commonly studied. Currently, the content can be found on CNKI and PQ.

Luo Danyang mentioned in her thesis “The Application of Constructivism in the Teaching of Music Theory”(2014) : The flexible application of constructivism in music theory teaching enables the formation of an educational and learning model for ancient music knowledge that aligns with contemporary students' habits and laws of knowledge acquisition. The essence of the constructivist teaching mode in music education lies in designing a tailored approach that aligns with the objectives and knowledge needs of students, taking into account the actual teaching environment and their learning state, thereby facilitating the transmission and assimilation of musical knowledge. (D. Luo, 2014)

Kai Hong said in "Research on the Teaching Mode of Music Appreciation Course Based on Constructivism Theory"(2006) : Constructivism posits that learners acquire knowledge through the construction of meaning with the assistance of others, such as collaboration and interpersonal communication, as well as the utilization of relevant information within specific contexts. The optimal learning environment should encompass four essential components: "situation," "collaboration," "communication," and "meaning construction." Constructivism advocates for learner-centered education under the guidance of teachers, emphasizing the cognitive agency of learners while acknowledging the instructive role played by teachers who serve as facilitators and catalysts for meaning construction rather than mere conveyors or indoctrinators of

knowledge. Students are regarded as active processors of information, actively constructing meaning instead of passively receiving external stimuli or being subjected to indoctrination.(Kai, 2006)

Ma Shaoqiong in his thesis "The Application of Constructivism in the Teaching of Music Theory" with specific examples: The learning of musical forms involves the analysis of structural ambiguity and differing opinions. In order to address this, it is beneficial to categorize the music into various groups based on different perspectives and conduct separate analyses focusing on aspects such as criteria, paragraphs, sentences, harmony, texture, etc. Subsequently, discussions can be centered around these formed ideas. This writing-based learning environment facilitates the sharing of ideas and wisdom among learners (including both teachers and students), enabling the entire group to collectively construct meaning rather than relying on one or a few individuals for meaning construction.(Ma, 2014)

Zhou Yishan elaborated on the application of constructivism in the polyphony curriculum in his thesis "The Teaching Concept of Polyphony Music in Music Colleges from the Perspective of Constructivism". He said: The study of polyphonic music is an intricate endeavor, not only due to the complex rules inherent in its subject matter, but also because it requires the cultivation and application of polyphonic thinking. The objective of education is to equip students with cognitive frameworks that enable them to comprehend and transform the world. In order to achieve this goal, music educators should engage in effective communication with their students, attentively consider individual circumstances, incorporate constructivist learning concepts, and adapt teaching methodologies.(Y. Zhou, 2020)

Yang Chunqiang said in his thesis "Research on the Application of Constructivism in Music Theory Teaching" （2018） : The teaching of music theory knowledge represents the tedious phase of professional music education, with the pivotal challenges lying in teachers' instructional methods and students' learning approaches. By incorporating constructivism into music theory instruction, students can enhance their comprehension of theoretical knowledge and deepen their understanding

of the essence behind music theory learning under constructivist guidance.(C. Yang, 2018)

Wang Huizhong < Streaming Media Music Classroom Teaching Mode and Effect Analysis Based on Audio Band Analysis Technology>:The teaching theory of constructivism provides a scientific theoretical basis for the construction of the music teaching mode of this thesis.(H. Wang, 2022)

Yan Xiuli < Development and Optimization of Network Music Course Resources Based on Data Mining Technology under the Personalized Online Education Environment> ： implement the specific design of the music curriculum in the system, using constructivism theory as the guiding basis for curriculum development and design.(Yan, 2022)

2.5.2 STEAM

STEM education originated in the United States with the aim of enhancing the nation's comprehensive strength in educational innovation. Since 1986, the National Science Board (NSB) has been at the forefront of promoting undergraduate science, mathematics, and engineering education through its programmed recommendations. This initiative has garnered international attention and sparked numerous theoretical research endeavors and practical achievements. The field of undergraduate STEM education reform encompasses four fundamental disciplines: Science, Technology, Engineering, and Mathematics. According to the National Research Council (NFC), the essence of this reform lies in promoting "interdisciplinary integration," implementing "evidence-based teaching," and fostering "active learning." In 2006, G.Yakman from Virginia Tech University introduced STEAM education as an extension of STEM education by integrating Arts into it to enhance students' artistic influence and humanistic heritage. In 2011, the British National Foundation for Science, Technology and the Arts (NESTA) released a report titled "Future Generation," advocating for incorporating art courses into STEM education. The same year witnessed South Korea's Ministry of Education issuing the "Integrated Talent Education (STEAM) Program," which proposed integrating humanities and art knowledge to foster students' comprehensive

application abilities. The National Association for Art Education (NAEA) has formulated four STEAM standards that emphasize the significance of art integration. Furthermore, in 2017, China's Ministry of Education Education Management Information Center collaborated with other institutions to issue a report on "China STEAM Education Development," providing insights into localizing STEAM education practices.

The design of STEAM education courses is predominantly "topic-oriented," emphasizing exploration, discussion, collaboration, and the use of tools to develop problem-solving skills. STEAM education values students' active learning spirit, encouraging their participation in hands-on activities, independent creation, and the process of identifying and solving problems.

Currently, only one study specifically addressing the integration of STEAM and music theory courses is available on CNKI. However, a search yields multiple studies related to the incorporation of STEAM in music education, music courses, and music dissemination.

Zhang Qian clearly mentioned in her paper "Under the Concept of STEAM Education 'Analysis of Musical Forms and Works' Multidimensional Research on Curric2.ulum Teaching Innovation Path" (2022) : The content of theoretical courses is both tedious and challenging to comprehend, which may lead some students with weak foundational skills to abandon in-depth learning due to the monotonous teaching environment. Therefore, the integration of STEAM concepts aims to stimulate students' enthusiasm for learning and enhance their interest by leveraging the potential of information products in the new era while effectively allocating learning time. Improving teaching ideologies, reforming instructional processes, and optimizing educational outcomes constitute an organic fusion of education models, music, and Internet of Things technology. As the modern teaching mode continues to evolve, it becomes evident that traditional teaching concepts are insufficiently adaptable to meet the demands of contemporary music education. This necessitates educators' contemplation on innovative approaches and reforms in teaching methods within music instruction while infusing fresh vitality into conventional education practices. By aligning with the

professional nature as well as practical and applied aspects of musical disciplines, we can further address existing issues in pedagogy through integrating STEAM concepts into "Music Forms and Works Analysis" course's reform practice; thereby inevitably fostering targeted talent development within applied music programs.(Q. Zhang, 2022)

Duan Zengguang said in his article "Research on Educational Inheritance of" Intangible Cultural Heritage "Music Based on STEAM Model: A Case Study of Chuan-Chongqing Haozi" (2022) : The research on the inheritance of Sichuan and Chongqing folk traditional "intangible heritage" music holds significant importance due to its global and cultural characteristics. Considering the existing obstacles in educational inheritance, it is imperative to explore and establish a new STEAM educational inheritance model from an international perspective. This will enable the integration of "intangible cultural heritage" with fragmented knowledge in science, technology, engineering, art, and mathematics, thereby expanding the pathways for inheritance and gradually forming an interconnected, mutually supportive, complementary, and collaborative whole.(Duan, 2022)

Liang Huishan stated in her paper titled "Research on the Impact of STEAM Education on Music Education"(2020): Music is widely recognized as one of the crucial means to foster students' innovation. Therefore, with the emergence of the STEAM education concept, music education has gradually gained prominence and become one of the pioneering disciplines in STEAM education. The integration of music education and STEAM aims not only to impart traditional musical knowledge but also to cultivate students' abilities across various domains, thereby facilitating positive transformations in both musical talents and society. Simultaneously, through STEAM education, music digital technology has emerged as a novel teaching tool, instructional medium, and instrumental resource. This transformation has revolutionized the way students explore music knowledge by enhancing their overall experience and enriching their learning process.(Liang, 2020)

Gao Sheng and CAI Biyun said in their paper "Research on High School Music Classroom Teaching Strategies under the STEAM Education Concept" (2020) : Under the background of the new curriculum standard reform, school teaching is no longer based on the didactic teaching mode, but rather emphasizes a student-centered approach where teachers and students play dominant roles in the instructional process. Students are encouraged to engage in independent exploration and hands-on learning instead of passively receiving knowledge. In line with the collaborative nature of STEAM education, it can facilitate music teachers to adopt a group or team-based approach in classroom instruction, fostering a sense of cooperation among students while further enhancing their abilities in discovery, critical thinking, and problem-solving. In music classroom teaching, music teachers should assume a leadership role while empowering students as active participants to stimulate their initiative and create an engaging learning environment.(S. Gao & Cai, 2020)

Chen Lu clearly put forward in her paper "The Application of Individualized Teaching under the STEAM Concept in the Teaching Reform of Piano Performance Major in Comprehensive Universities"(2022) : The key distinction between the STEAM education concept and traditional education lies in the fact that STEAM is an advanced discipline-based approach that places emphasis on practical application and interdisciplinary integration. With the ongoing progress of educational reform, piano educators have implemented the "individualized teaching" method aligned with the essence of STEAM in comprehensive universities' piano performance programs. This not only addresses the need for curriculum reform but also caters to cultivating versatile talents in accordance with contemporary demands. Therefore, for piano teachers to effectively implement individualized teaching within practical piano performance instruction, they must first analyze its fundamental significance under the framework of STEAM and comprehend students' actual learning situations. Subsequently, personalized and diversified teaching methods should be employed based on students' unique characteristics and requirements for simultaneous physical and mental development. These approaches will ensure that aptitude-driven objectives are

achieved in piano performance courses while nurturing a cohort of exceptional pianists who possess both talent and virtue.(Lu Chen, 2022)

Xu Min explicitly stated in her thesis "The Application of STEAM Education Concepts in Choral Conducting Instruction at Colleges and Universities": The integration of disciplines has paved the way for a new trajectory in education. Initially, within the realm of art discipline, there have been evident signs of integration since the advent of quality education in our country. For instance, music and fine arts have become increasingly prevalent and well-established through methods like Orff teaching. Moreover, various interdisciplinary connections such as music and language, music and nature, music and science, music and culture, as well as music and society have begun to emerge. In the choral conducting course, multi-disciplinary content integration is achieved by studying diverse works. For example, students are encouraged to create visual artwork or assign numerical values based on pitch while using melody to narrate stories or harmony formed by different components to convey rhythm. These approaches aid students in establishing meaningful relationships between art and other disciplines.(Xu, 2023)

The search using "STEAM" and "Music" as keywords on the PQ database resulted in only two studies directly related to the topic.

Gregoro Jeff in thesis“Introduction to STEAM through Music Technology (Evaluation)” (2015):Encouraging Creativity in STEM through Music Technology !Real-world problem solving in the 21st century increasingly often requires technicalknowledge and experience gained through STEM education, yet too often early STEMpedagogy carries the implication that problems have single correct solutions, in contrastwith a reality where problems can be approached in a multitude of ways, with the bestsolutions often being the most creative and novel. This speaks to the need for trueintegration of the arts and creative thinking into the sciences, and to debunk the belief ina false dichotomy between STEM and the arts born of compartmentalized learning! (Gregorio et al., 2015)

Yuping Chen and Zhen Dong in thesis“Students’ Psychological Analysis for Classroom Teaching Strategies of Art Songs Based on STEAM Education” (2024):Education in today’s society is starting to focus on training in line with the new curriculum concept and curriculum integration concept, paying attention to the change in students’ learning styles and following the law of students’ physical and mental development. In order to cultivate talents more in line with the needs of society and, meanwhile, to improve students’ own quality and comprehensive competitiveness, this paper analyzes and studies the classroom teaching strategies of art songs and students’ psychology under the educational philosophy of Science, Technology, Engineering, Art, Mathematics (STEAM). The STEAM-integrated school and teacher framework was based on social constructivism.Firstly, the concept of STEAM education is introduced in detail, and teaching activities under the concept of STEAM education are analyzed. Secondly, the teaching strategies for the teaching of art songs are put forward. Finally, students’ learning psychology is explored to prove the correctness of the teaching strategies. A questionnaire survey is conducted by constructing the evaluation system of the STEAM educational concept. The survey results show that the classroom teaching of art songs under the STEAM educational concept significantly improved students’ “teamwork and interpersonal skills” and “learning interest”. The calculated results of P values are all less than 0.01, which shows that the correlation is significant. Therefore, the STEAM educational concept has positive significance for improving students’ learning motivation and comprehensive quality. This paper provides new theoretical and practical support for current higher education teaching strategies and models by assessing the application of STEAM education in teaching art songs and the blended teaching effectiveness in college English. This paper offers valuable experiences and methodological insights for future similar research endeavors.(Chen & Dong, 2024)

2.5.3 Self-Direction Learning

Self-Direction Learning, as a learning approach with a long history, has achieved very rich research results both at home and abroad.

Self-Direction Learning mainly refers to a spontaneous, purposeful, planned and independent learning process with the aim of improving one's own demands.

The systematic research on Self-Direction began in the 1960s. In 1961, the American scholar Houle distinguished three types of learning motivations for adult learners: goal-oriented, activity-oriented and learning-oriented. The "learning-oriented" type was later defined as "self-directed learning", laying the research foundation of the self-directed learning theory.

In 1966, the American scholar Tough put forward the theory of "self-directed learning" for the first time. Tough held that self-directed learning is a form of self-study where learners formulate plans and guide the progress of learning activities. This learning mode emphasizes the autonomy of learners more and is a form of learning corresponding to other-directed learning.

In 1975, Knowles, the father of adult education in the United States, defined self-directed learning as the process by which learners, based on their own learning needs, formulate their own learning plans, establish their own learning goals, seek human and material resources for learning, implement the learning, and evaluate the learning results. Knowles pointed out that self-directed learning is not an educational trend but a “fundamental human ability – the ability to learn independently.” Knowles positioned the role of the teacher as a facilitator of learning rather than a mere instructor, and as a guide of procedures rather than a transmitter of content.

Knowles M. in book Self-directed learning : The self-directed learning guide consists of three parts: The Learner, The Teacher, and Learning Resources. Part 1 contains four inquiry projects which examine the importance of self-directed learning, its assumptions, required competencies, and learning plan design. The nature of the inquiry between author and teacher in Part 2 is to explore the implications for teachers of having self-directed learners as students. Knowles visualizes the teacher role as that of

facilitator of learning rather than teacher, procedural guide rather than content transmitter. (Knowles, 1975)

Long H B. in thesis Self-directed learning: Merging theory and practice ：Whether the teaching program is implemented by the teacher or freely selected by the learner, it constitutes a teaching or teaching 'activity'. Consequently, we have alternative teaching approaches, or self-teaching, rather than self-study.(Long & Others, 1989)

Mezirow J. in thesis A critical theory of self-directed learning ：Becoming critically aware of what has been taken for granted about one's own learning is the key to self-directedness. The key to self-directedness lies in having a clear awareness of what is taken for granted regarding one's own learning.(Mezirow, 2010)

This article mainly adopts the self-directed learning model proposed by Donna R. Garrison (from Canada) based on the social constructivism perspective.So, due to the requirements of this study, a more detailed literature review was focused on Self-direction Learning constructed by Canadian scholar Donn Randy Garrison. In his paper "Self-directed learning: Toward a comprehensive model" published in 1997, it was clearly proposed that Self-direction based on social constructivism.

“We approach self-directed learning from the perspective of "collaborative constructivism", which intends to position it between the more extreme radical stance and the social constructivist stance. The collaborative perspective demands that individuals be responsible for the construction of meaning, and it also involves the participation of others in determining what knowledge is valuable. Meaning and value reflect the cognitive and social viewpoints of the educational experience. Thus, both meaning and value are constructed by individuals and society. Therefore, the balance and integration of cognitive and collaborative learning processes tend to define learning outcomes as those with personal meaning and social value.”

“Self-directed learning is regarded as an essential process for attaining valuable and meaningful educational objectives. It is associated with initiating learning goals, sustaining learning intentions, and pursuing quality

outcomes. If students aim to achieve Dewey's ultimate educational goal, namely becoming continuous learners and having the capacity for further educational advancement, then self-direction is of paramount importance. Learning interest and factor control can facilitate self-directed and sustained learning. Conversely, self-directed learning also enhances metacognitive awareness and creates conditions for students to learn how to learn.

“Internal motivation will facilitate the assumption of responsibility and continuous learning. If these educational objectives are of value, then we must create conditions that allow students to actively construct personal significance and share valuable knowledge with genuine interest. Understanding these conditions is merely an exploration of self-directed learning, and true self-directed learning will transform them into self-reinforcement and intrinsic motivation.”(Garrison, 1997)

There have also been rich results of research on Self-Direction Learning in China, but most of the studies are based on fields such as science and technology, continuing education, etc. Only one research paper on Self-Direction Learning applied in the field of music education can be found on CNKI, written by Lin Qingnan" The Inspiration of Self-Directed Learning Theory for Adult Music Education."

In this article, it is mentioned: "The basic education model adopted in China's music education practice for a long time has been 'teacher-centered, classroom-centered, and textbook-centered.' " "The self-directed learning theory attaches greater importance to the feelings of learners and emphasizes a learner-centered approach. Knowles holds that adult teachers cannot 'teach'; rather, they are individuals who assist others in learning, and their role is that of a guide, counselor, and facilitator. Adult teachers should change the traditional concept and adjust from being the dominant, indoctrinator, and narrator in teaching to being the instructor, helper, and guide in teaching." "This requires teachers to carefully select corresponding teaching contents and adopt appropriate teaching methods based on the demands of social development and the self-development needs of adult students, emphasizing the application value of course learning in real life and work, and focusing on integrating

theory with practice. Moreover, it is necessary to strengthen the practical teaching link, such as encouraging students to participate in social welfare performances, encouraging mutual communication among students, and holding small-scale professional concerts. Through these forms, the practice of students' skills and techniques is strengthened to truly achieve the application of knowledge. ""Teachers should meticulously plan and organize educational and teaching activities that are beneficial to the promotion of individualized development of adult students in self-directed learning, and improve their self-directed learning ability through activities; pay attention to flexibility in the music teaching process. The flexible selection of teaching methods and approaches, teaching contents and forms, teaching time and place is more conducive to the rational learning of adult students and more helpful for them to learn some of the abilities they need; teachers should provide adult students with the opportunity to participate in classroom design, curriculum planning, and learning evaluation; advocate that adult learners choose the content they want to master based on their own needs. In the process of choosing the learning content, teachers should give corresponding reference opinions based on social needs and the students' own characteristics, regard the entire teaching process as the joint responsibility of both teachers and students, inspire and guide adult students to actively participate in the entire teaching process, help students analyze their learning needs based on the students' own learning needs, analyze the significant changes before and after their learning, and thereby enhance their self-directed learning ability."(LIN, 2013)

2.5.4 PDA Classroom

In 2014, Zhang XueXin, a professor of psychology at Fudan University and a doctor at Princeton University, proposed a novel pedagogical model known as the "Divided Classroom". This instructional approach integrates teacher-led instruction with student-led discussions, allocating equal class time for both components while staggering the discussion periods. By allowing students to independently organize their learning after class and engage in personalized internalization and absorption, this model enhances process management. The sub-class teaching activities are structured

into three distinct phases: Presentation, Assimilation, and Discussion; hence it is referred to as the PDA Classroom.

The PDA Classroom teaching model has been extensively researched in comprehensive universities, but its application in music education remains limited. However, based on the available research findings, integrating the music theory course into this model proves to be an optimal approach for its implementation in music education.

Jia Qi clearly put forward in "New Classroom and New Model" -- The Practical Application of 'PDA Classroom' in Theoretical Teaching (2020) : The course Basic Theory of Music serves as the fundamental foundation for all music courses, and its flexible integration of theory and practical application is particularly suitable for the "PDA classroom" teaching approach. By adopting the "PDA classroom" teaching mode in the process of delivering Basic Theory of Music, not only can students enhance their active learning abilities, but it also enriches their educational experience. In addition to imparting theoretical knowledge, this approach also emphasizes practical operations and provides valuable hands-on experiences to cultivate applied talents.

By implementing the concept of "PDA classroom" in the course of "Basic Theory of Music", music students can not only gain practical experience in professional courses such as musical instrument performance, but also enhance their practical skills through theoretical teachings. From an employment perspective, after graduation, students can further pursue their professional studies, with education and training being the primary career path. Therefore, cultivating students' teaching abilities is a crucial aspect that requires specific research and practical exploration on reforming the teaching mode of theoretical courses. This paper aims to provide students with hands-on experience by allowing them to assume the role of small teachers during class sessions, thereby improving their practical operational skills, lecturing abilities, and adaptability to learning challenges. The changes in curriculum content and teaching methods offer opportunities for students to develop and enhance their teaching capabilities while fostering increased interaction between teachers and fellow

classmates. In today's environment where emphasis is placed on applied talent development, this type of practical classroom has become a prevailing trend aligned with the ongoing reforms and expansion efforts within applied colleges and universities. (Jia, 2020)

Tang Wensheng said in his thesis "A Study on the Feasibility of the Teaching Mode of‘PDA Classeroom’ in the Music Theory Course Teaching in local colleges and Universities" : Currently, the primary issues in music theory courses at local colleges and universities lie in students' insufficient attention to music theory and teachers predominantly adopting traditional teaching methods. In recent years, due to students prioritizing practical skills over theoretical courses, their professional abilities lack a solid foundation in theory. Additionally, present-day students have become accustomed to passive learning through teacher-centered instruction, resulting in poor outcomes for independent and active learning. The flipped classroom teaching model aims to transform the classroom into a space where students can learn independently, collaborate with peers, and showcase their talents. This approach follows a three-stage teaching method that includes independent study, communication and discussion, as well as consolidation training. Teachers play crucial roles by guiding, encouraging, praising, correcting errors or misconceptions, providing feedback on student work or performances while also summarizing lessons learned and addressing difficulties encountered by learners. Both teachers and students need to shift from the previous mode of instruction by dividing class time into two parts; this not only enhances teachers' capabilities but also promotes active engagement among students.

Through the examination and elaboration of the aforementioned four theories, it becomes apparent that these theories underscore a fundamental shift in teaching methodology: students must be at the forefront of instruction to facilitate the design and organization of lessons. Simultaneously, principles such as interdisciplinary interaction and group collaboration provide robust theoretical support for developing music theory course curricula.(W. Tang, 2019)

2.6. Conclusion

Through the analysis and collation of all the aforementioned literature, it becomes evident that music theory courses worldwide adhere to a fundamentally standardized teaching paradigm. This consensus is unequivocally supported by the data collected thus far. Furthermore, music theory courses have garnered significant attention in the curriculum design of all music majors globally, constituting a substantial portion of instructional hours.

The importance of music theory knowledge for performance majors and the existing research on teaching-based music theory courses are thoroughly explained to all. While music theory courses hold significant importance, there still exist numerous teaching problems that need to be addressed. These issues can be better understood by examining the course content itself, the singular teaching methods employed, and the varying levels of student acceptance. All these factors present prominent and urgent contradictions within music theory courses. Currently, many predecessors and colleagues are focusing on this field; however, based on collected data, existing research is relatively simplistic and lacks a comprehensive approach to designing music theory curricula as a whole. It often only emphasizes one aspect of the course or proposes that the teaching method "keep pace with The Times" in a very general manner without delving into specific details. Addressing these deficiencies and shortcomings is precisely what this study aims to achieve through innovative design of teaching modes.

The four theories, namely Constructivism, STEAM, SELF-DIRECTION, and PDA Classroom, all stress that students should be the core and the leading force, aiming to enhance students' willingness for active learning and stimulate their internal drive, so as to achieve the goal of integration and innovation. However, their specific implementation approaches vary: constructivism focuses on learning through the form of scenario construction; the STEAM theory pays more attention to the integration of multiple disciplines; SELF-DIRECTION, in addition to the environmental construction of constructivism, particularly emphasizes the self-development and orientation based on

individual students, creating conditions for students' continuous learning; PDA Classroom lays emphasis on the partitioned utilization of classroom time to better accomplish students' transformation and absorption of theoretical knowledge. Integrating these four theories, which have an inherent and necessary connection but each has its own emphasis, is expected to inject a more comprehensive theoretical support into the design of the teaching model for music theory courses. Such theoretical construction is also the key point of this research.

CHAPTER 3
METHODOLOGY

The researchers in this study mainly collect data and information based on books、 documents、 articles and papers related to the thesis, used a mixed method research (Mixed Methods Research) with details of various methods. The researcher has planned the research using concurrent design as follows.

3.1 Scope of Research

1. Location selection

Data collection of 11 music conservatory in China:

1) Central Conservatory of Music
2) China Conservatory of Music
3) ShangHai Conservatory of Music
4) SiChuan Conservatory of Music
5) ZheJiang Conservatory of Music
6) Xi 'An Conservatory of Music
7) WuHan Conservatory of Music
8) XingHai Conservatory of Music
9) TianJin Conservatory of Music
10) Ha'er'bin Conservatory of Music
11) ShenYang Conservatory of Music

2. Samples are selected into groups by the following methods

The Taro Yamane method was adopted to calculate the number of samples for the students majoring in performance in 11 music conservatories. The necessary sample size was calculated based on the required number of samples, and then the sample questionnaires were distributed, investigated and collected. Make sure that the number of valid questionnaires recovered meets the needs of the sample size.

This study selected five music theory course instructors from 11 conservatories of music and conducted interviews to gather valid data on the current

teaching situation and existing contradictions in teaching. The five instructors were chosen through random sampling, with the criterion being a minimum of 15 years of teaching experience.

Procedures for the Development of Questionnaires and Interview Forms:

1) Learning and gathering information from relevant documents, textbooks, journals, and research

2) Draft the questionnaire within the prescribed framework

3) Verify the accuracy, validity and appropriateness of the wording of the questionnaire

4) Improve and modify the tools according to the suggestions of experts.

3.2. Research Method

This study will adopt the method of mixed research.

1. Quantitative Analysis

There are methods for conducting research as follows:

Step 1: Study and analyze basic information for teaching and learning model development.

Step 2: Design and develop teaching and learning model

Step 3: Criticism of teaching and learning style

2. Qualitative Analysis

There are methods for conducting research as follows:

Step 1: Research and Gather Information

Step 2: Organize data and focus group discussion.

Step 3: Analyze the data

3. Literature Analysis

The research methodology is grounded in the existing body of literature on Chinese music theory and music theory curriculum, while also incorporating global perspectives on the significance and pedagogical research of music theory and its curriculum. Building upon this foundation, extensive literature collection, organization,

analysis, and synthesis are conducted to provide a robust theoretical framework and comprehensive bibliographic references for this project.

4. Interview Method

Through direct communication with music theory course instructors from 11 prestigious music conservatory in China, we can acquire a more profound comprehension of the relevant factors and determinants influencing the curriculum, thereby obtaining invaluable and comprehensive insights. By integrating this information with an assessment of the current curriculum's actual implementation, we can identify existing issues and deficiencies, facilitating a rational analysis and judgment.

5. Data Analysis

Choose appropriate data analysis methods to effectively process the information obtained from the questionnaire survey, in order to obtain a more precise depiction of the data and offer theoretical support for subsequent research.

6. Questionnaire Method

The Taro Yamane method was adopted to calculate the number of samples for the students majoring in performance in 11 music conservatory. The necessary sample size was calculated based on the required number of samples, and then the sample questionnaires were distributed, investigated and collected. Make sure that the number of valid questionnaires recovered meets the needs of the sample size. Based on meticulous data collation and analysis, any existing issues will be identified to provide further clarity on the research focus.

3.3. Research Procedures

3.3.1 First stage: examine the teaching status of Chinese music theory course.

1. Investigate the fundamental concepts and current curriculum settings of music theory courses worldwide.

2. Review relevant documents from the Ministry of Education in China.

3. Analyze the current curriculum settings and availability of music theory courses in 11 music conservatory across China.

4. Conduct a comprehensive review and categorization of literature and research pertaining to the concept and theory of music theory courses.

3.3.2 Second stage: develop the teaching mode of compulsory music theory course for music performance majors

1. Choose the basic theoretical model

2. Conducting a questionnaire survey on the current learning status of music theory courses in 11 music conservatory is an essential step.

3. Analyzing the collected data on the learning status of existing music theory courses in 11 music conservatory is crucial for this stage.

4. The objective of this stage is to develop an effective teaching model for the music theory course.

3.3.3 Third stage: certification evaluation curriculum teaching model effectiveness.

Invite a panel of 5 subject matter experts to conduct an evaluation on the efficacy of the instructional model, validate their perspectives on the course, and provide statistical feedback based on their opinions. The collected data will be made available to researchers for refining the final teaching model.

Researchers will have access to the data for developing a final teaching model. Five assessment scales were employed for evaluation purposes. The evaluation criteria for assessing the suitability and feasibility of the scheme are as follows:

4.50 - 5.00: Highly suitable;

3.50 - 4.49: Suitable;

2.50 - 3.49: Moderately suitable;

1.50 - 2.49: Less suitable;

0.00 - 1.49: Completely unsuitable.

CHAPTER 4
FINDINGS

4.1 Investigation of the Teaching Situation of Chinese Music Theory Courses.

4.1.1 The Offerings of Music Theory Courses in Eleven Conservatories of Music in China

4.1.1.1 General Description of Course Offerings

The content of music theory courses is generally consistent across different countries and regions, although the specific arrangement may vary depending on the respective curricula.

1. Music Theory Course in American colleges and universities

The term "Music Theory Course" in the United States primarily refers to an integrated composition theory that encompasses Harmony, Music Form, and Counterpoint, collectively known as Musical Theory on the curriculum. American colleges and universities are categorized into two systems: the Quarterly system and the Semester system. The following situations present an introduction to both.

The teaching plan of Indiana University Jacob School of Music serves as an exemplar for the implementation of the "Semester system".

The course is structured into five semesters, each lasting 16 weeks. Within each semester, the first 15 weeks are dedicated to teaching activities, while the final week is allocated for examinations. This arrangement applies to all courses offered in semesters 1-4 as well. On Mondays, Wednesdays, and Fridays, there are major classes with a duration of 50 minutes and a capacity of 100 students. On Tuesdays and Thursdays, practice classes take place for 50 minutes with a smaller group size of 15 students. Each class is considered equivalent to three class hours per week. In total, these four semesters account for a cumulative total of 180 class hours. In the fifth semester, there are three large classes per week that last for 75 minutes each time and count as three class hours in total; thus amounting to a sum of 45 class hours throughout this particular semester alone. Consequently, the overall number of class hours across all five semesters reaches a grand total of 255.

The University of California San Diego is taken as an example to illustrate the " Quarterly system".

The course has a duration of two years and is available during the autumn, winter, and spring semesters, encompassing a total of six academic terms. Each term spans 11 weeks, typically consisting of 10 teaching weeks followed by an examination week. Classes are held twice a week for 80 minutes each session (totaling two classes). The cumulative number of class hours across the six terms amounts to 240.

2. Music Theory Course in Russia colleges and universities

In Russia, the music theory curriculum comprises three courses: Harmony, Music Form, and Polyphony, which are offered over a period of six semesters totaling three years.

The Tchaikovsky Conservatory curriculum includes Harmony in the first year, Music Forms in the second year, and Polyphony n in the third year. Each course spans two semesters, with each semester lasting 20 weeks and one class per week. Each class is 90 minutes long (equivalent to two class hours). Therefore, the total number of class hours for these six semesters amounts to 240.

3. Music Theory Course in Thailand colleges and universities

The music theory curriculum in Thailand comprises five courses: Fundamental Music Theory, Harmony, Musical Form, Counterpoint, and Composition. The first four courses are universally taught across all schools, while the inclusion of composition classes varies based on the specific curriculum requirements of individual schools.

The Faculty of Fine Arts at Srinakharinwirot University provides a comprehensive curriculum. In the first year, students are introduced to Fundamental Music Theory. In the second year, they delve into Harmony studies. Moving on to the third year, students explore Counterpoint in the first semester and Music Form in the second semester. Finally, in their fourth year, students have the opportunity to study Composition.

4. Music Theory Course in China colleges and universities

In China's undergraduate music colleges and universities, the curriculum for Fundamental Music Theory, Harmony, and Music Form spans three years. The first year focuses on Fundamental music theory, followed by Harmony in acoustics during the second year, and finally advanced studies in Music Form during the third year. Depending on the institution, these music theory courses typically carry 10-12 credits with a total of 160-302 class hours.

Taking Sichuan Conservatory of Music as an example, the music theory course is structured into 10 modules (2 modules for Fundamental Music Theory, 4 modules for Harmony, and 4 modules for Music Form), with a total duration of 288 hours (32 hours for Fundamental Music Theory, 128 hours for Harmony, and 128 hours for Music Form).

From the above information, it can be observed that American and Russian colleges and universities do not offer Fundamental of Music Theory course at the undergraduate level. However, upon a detailed examination of their curricula, it becomes evident that both countries require students to complete Fundamental of Music Theory course prior to entering college. In other words, this is a prerequisite course for admission. Consequently, undergraduate programs in these countries commence with Harmony studies. Conversely, in Thailand and China, this course is typically completed during the first year of study. Thus, we can discern disparities between Asian universities and European and American institutions regarding the fundamental principles of curriculum arrangement.

4.1.1.2 The Detailed List of Music Theory Course Offerings in the Eleven Conservatories of Music across the Country

Table 3 Detailed List of Course

Name of university/college	Province&City	Major Name	Fundamentals of Music Theory		Harmony		Music Form		Total class hours
			Grade&Time	Class Hours	Grade& Time	Class Hours	Grade&Time	Class Hours	
Central Conservatory of Music	BeiJing	Speciality of Music Performance	1st year undergraduate	64 (32 weeks, 2 classes/ week)	1st year undergraduate	128 (32weeks,4 classes /week)	2nd year undergraduate	128 (32weeks,4 classes /week)	320
Chinese Conservatory of Music	BeiJing	Speciality of Music Performance	1st Semester of 1st year undergraduate	32 (16 weeks, 2 classes/ week)	1st year undergraduate	128 (32 weeks, 4 classes /week)	2nd year undergraduate	128 (32 weeks, 4 classes /week)	288
Sichuan Conservatory Of Music	SiChuan• Cheng Du	Speciality of Music Performance	1st Semester of 1st year undergraduate	32 (16 weeks, 2 classes/ week)	2nd year undergraduate	128 (32 weeks, 4 classes /week)	3rd year undergraduate	128 (32 weeks, 4 classes /week)	288
Wuhan Conservatory Of Music	WuHan • HuBei	Speciality of Music Performance	1st Semester of 1st year undergraduate	64 (16 weeks, 4 classes/ week)	1st Semester of 1st year to 2nd year undergraduate	96 (48weeks, 2 classes /week)	3rd year to 1st Semester of 4thUndergraduate	96 (48 weeks, 2 classes /wek)	256
XingHai Conservatory of Music	Guang Zhou • Guang	Speciality of Music Performa	1st Semester of 1st year	32 (16 weeks, 2	1st year undergraduate	64 (32 weeks, 2	2nd year undergraduate	64 (32 weeks, 2	160

	Dong	nce	undergra duate	classes/ week)		classes /week)		classes /week)	
ShangHai Conservatory of Music	Shang Hai	Speciality of Music Performa nce	1st year undergra duate	64 (32 weeks, 2 classes/ week)	2nd year undergraduate	64 (32weeks, 2 classes /week)	3rd year undergraduate	64 (32 weeks, 2 classes /week)	192
XiAn Conservatory of Music	XiAn•S hanXi	Speciality of Music Performa nce	1st year undergra duate	64 (32 weeks, 2 classes/ week)	2nd year undergr aduate	64 (32 weeks, 2 classes /week)	3rd year undergraduate	64 (32 weeks, 2 classes /week)	192
TianJin Conservatory of Music	TianJin	Speciality of Music Performa nce	1st year undergra duate	64 (32 weeks, 2 classes/ week)	2nd year undergr aduate	64 (32 weeks, 2 classes /week)	3rd year undergraduate	64 (32weeks, 2 classes /week)	192
HaErBin Conservatory of Music	HaErBi n•HeiL ongJia ng	Speciality of Music Performa nce	1st year undergra duate	64 (32week s, 2 classes/ week)	2nd year undergraduate	64 (32weeks, 2 classes /week)	3rd year undergraduate	64 (32weeks, 2 classes /week)	192
ZheJiang Conservatory of Music	HangZ hou•Zh eJiang	Speciality of Music Performa nce	1st year undergra duate	64 (32 weeks, 2 classes/ week)	2nd year undergraduate	64 (32 weeks, 2classe s/wek)	3rd year undergraduate	64 (32 weeks, 2 classes /week)	192
ShengYang Conservatory of Music	Sheng Yang• LiaoLin	Speciality of Music Performa nce	1st year undergra duate	64 (32 weeks, 2 classes/ week)	2nd year undergraduate	64 (32 weeks, 2classe s/wek)	3rd year undergraduate	64 (32 weeks, 2 classes /week)	192

4.1.2 The Basic Thought of Student Questionnaire and Teacher Interview Design and Result Analysis

In this project research, two quantitative research methods, namely student questionnaires and teacher interviews, were adopted in order to gain a deeper understanding of the genuine sentiments in the existing teaching and summarize the possible problems identified.

The participants in this study include first, second, and third year performance students from eleven prestigious music academies in China, as well as 5 In-depth Interviews teachers who are experienced music theory instructors.

Students adopt the Taro Yamane method for calculating sample size, whereas teachers utilize the Random Sampling method. The outcome of the sample calculation is presented as follows:

Student: Below is the mathematical illustration for the Taro Yamane method: n= N/ (1+N (e^2)).

N=24000, e=0.05, so n=393

Instructors: Based on Random Sampling method, 5 instructors with In-depth Interviews.

Inclusion criteria: Undergraduate students specializing in music performance in their first, second, and third years of study.

Exclusion criteria: Non-music performance major, non-student.

Withdrawal or termination criteria: The failure to fully submit the questionnaire will be deemed as withdrawal or termination.

4.1.2.1 Student Questionnaire Survey

4.1.2.1.1 Design Thought

The student questionnaire adopts mainly objective questions, combined with the form of optional subjective questions. The design of the questionnaire proceeds from three fundamental perspectives:

a. Basic information collection of interviewed students ;

b. Learning process results Feeling information gathering ;

c. Subjectively choose to do suggestion-type information gathering.

Table 4 Student Questionnaire

Student Questionnaire		
NO.	Question	Answer
1	What grade are you currently in?	A. First year undergraduate
		B. Second year undergraduate
		C. Third year undergraduate
2	What is your major in music performance ?	
3	What courses are you currently taking in basic music theory?	A. Fundamental Music Theory
		B. Harmony
		C. Musical Form
4	Is the music theory course you are currently studying interesting to you? (single option)	A. Not at all
		B.A little
		C. So-so
		D. Quite interesting
		E. Very interesting
5	How did you feel about your learning attitude when you took this course?	A. Don't want to learn at all
		B.OK, so-so
		C. Very focused in class
6	In the course of learning, the teacher taught the knowledge point can understand? (Single choice)	A. Can't understand at all
		B. Can understand part of it
		C. Can understand if you listen carefully
		D. Can understand very easily
7	Can you finish the homework assigned by the teacher during the learning process? (single option)	A. Don't want to do the homework
		B. Want to do it but can't do it
		C. Do it, but the quality is always not high
		D. Can do it within the time set by the teacher

Student Questionnaire		
NO.	Question	Answer
8	How difficult do you find the course in general? (Single option)	A. Very difficult
		B. Have some difficult
		C. Moderately difficult
		D. Still easy
		E. Very easy
9	If the course was not required but optional, would you choose to take it voluntarily? (Single option)	A. Yes
		B. No
		C. No idea
10	Do you think the basic theory of music courses have helped your major in music performance? (Single choice)	A. No help at all
		B. Less help
		C. Can feel help
		D. More help
		E.A lot of help
11	What aspect of the basic theory of music course do you find difficult? (Multiple choices)	A. The theoretical knowledge is not easy to understand
		B. There are too many points
		C. Too much homework
		D. Too much homework
12	Which of the following aspects in the basic theory of music course do you think is in urgent need of adjustment and improvement? (Multiple choices)	A. What to learn
		B. How the teacher teaches
		C. Disengagement from the practice of the profession

Student Questionnaire		
NO.	Question	Answer
13	In your opinion, what aspects of the Basic Theory of music course can be adjusted to make students more willing to learn this course, so as to obtain better learning results? (Multiple choices)	A. Adjust the learning content appropriately for each major to better adapt to the needs of different majors
		B. Adopt flipped classroom, divided classroom and other forms, refine the theoretical knowledge before class, during class and after class, so as to better grasp the combination of understanding
		C. Enhancement and professional practice, so as to improve students' application needs
14	Your suggestions for Music Theory Courses (Fundamental Music Theory/Harmony/Musical Form). (Optional question)	

After the design of the questionnaire was completed, it was handled by three experts in the relevant fields through the IOC. Their scores were computed. Based on the opinions of the IOC experts, the questionnaire was modified and adjusted, and the final IOC results for the student survey are as follows:

Table 5 Student Questionnaire IOC Results

Index of Item-Objective Congtuence(IOC)

"DEVELOPMENT OF TEACHING AND LEARNING COMPULSORY COURSES IN MUSIC THEORY MODEL FOR MUSIC PERFORMANCE MAJORS"

The expert is kindly requested to examine each item of the research instrument for its content validity .Thank you.		Expert's Review			
No.	Student Questionnaire	Agree	Not Sure	Disagree	Remarks
		+1	0	-1	
Basic information collection of interviewed students					
1	What grade are you studying in?	3			
2	What is your major in music performance?	3			
3	What is the basic theory course of music you are currently studying?	3			
Learning process results Feeling information gathering					
A1	Does the music theory course you are currently studying make you feel interesting?	2	0	1	
A2	How do you feel about your learning attitude when you take this course?	3			
A3	Can the knowledge points taught by the teacher be understood in the course?	3			
A4	During the learning process, can the homework assigned by the teacher be completed?	3			
A5	How difficult do you think this course is in general?	3			
A6	If the course was not required but an elective, would you choose to take it voluntarily?	3			

Index of Item-Objective Congtuence(IOC)

"DEVELOPMENT OF TEACHING AND LEARNING COMPULSORY COURSES IN MUSIC THEORY MODEL FOR MUSIC PERFORMANCE MAJORS"

		Expert's Review			
No.	Student Questionnaire	Agree	Not Sure	Disagree	Remarks
		+1	0	-1	
Learning process results Feeling information gathering					
A7	After learning the basic theory of music, do you think it is helpful to your music performance major?	1	1	1	
A8	In the course of Basic Theory of music, which aspect makes you feel difficult to learn?	3			
A9	In the Basic Theory of Music course, which of the following do you feel is in urgent need of adjustment and improvement?	3			
A10	What do you think the following adjustments in the course of Basic Theory of Music will make students more willing to learn this course, so as to obtain better learning results?	3			
Subjectively choose to do suggestion-type information gathering					
B1	Your suggestions for music theory courses (MusicTheory/Harmony/Musical Form)	2	1		

The Item Objective Congruence(IOC)Index is used as the basis for screening the item quality. Experts rated the validity of each question on a scale:

A score of +1:indicates that the expert agrees and the item conforms to the criteria.

A score of 0:indicates indeterminacy and changes are made based on the expert's proposal.

A score of -1:indicates that the item does not conform and is modified according to the expert's proposal.

In the student questionnaire, the average score of most questions was 1, suggesting that the questionnaire was highly in line with the research objectives. The final and complete average score of the student questionnaire IOC was 0.857, which implies that the content of the questionnaire was unanimously approved by experts and could be employed for survey research.

4.1.2.1.2 Results of the Student Questionnaire

Table 6 Results of the Student Questionnaire

Student Questionnaire Results(Total:465)				
NO.	Question	Answer	Results	
1	What grade are you currently in?	First year undergraduate	180	38.7%
		Second year undergraduate	161	34.6%
		Third year undergraduate	124	26.7%
2	What is your major in music performance ?	Vocal music performance	157	33.8%
		Instrumental Performance	308	66.2%
3	What courses are you currently taking in basic music theory?	Fundamental Music Theory	180	38.7%
		Harmony	161	34.6%
		Musical Form	124	26.7%
4	Is the music theory course you are currently studying interesting to you? (single option)	Not at all	39	8.4%
		A little	66	14.2%
		So-so	116	24.9%
		Quite interesting	141	30.3%
		Very interesting	103	22.2%

Student Questionnaire Results(Total:465)

NO.	Question	Answer	Results	
5	How did you feel about your learning attitude when you took this course?	Don't want to learn at all	20	4.3%
		OK, so-so	203	43.7%
		Very focused in class	242	52%
6	In the course of learning, the teacher taught the knowledge point can understand? (Single choice)	Can't understand at all	13	2.8%
		Can understand part of it	113	24.3%
		Can understand if you listen carefully	229	49.2%
		Can understand very easily	110	23.7%
7	Can you finish the homework assigned by the teacher during the learning process? (single option)	Don't want to do the homework	28	6%
		Want to do it but can't do it	48	10.3%
		Do it, but the quality is always not high	152	32.7%
		Can do it within the time set by the teacher	237	51%
8	How difficult do you find the course in general? (Single option)	Very difficult	32	6.9%
		Have some difficult	179	38.5%
		Moderately difficult	152	32.7%
		Still easy	54	11.6%
		Very easy	48	10.3%
9	If the course was not required but optional, would you choose to take it voluntarily? (Single option)	Yes	252	54.2%
		No	102	21.9%
		No idea	111	23.9%

Student Questionnaire Results(Total:465)

NO.	Question	Answer	Results	
10	Do you think the basic theory of music courses have helped your major in music performance? (Single choice)	No help at all	9	1.9%
		Less help	69	14.8%
		Can feel help	156	33.6%
		More help	107	23%
		A lot of help	124	26.7%
11	What aspect of the basic theory of music course do you find difficult? (Multiple choices)	The theoretical knowledge is not easy to understand	288	61.9%
		There are too many points	274	58.9%
		Too much homework	41	8.8%
		Too much homework	76	16.4%
12	Which of the following aspects in the basic theory of music course do you think is in urgent need of adjustment and improvement? (Multiple choices)	What to learn	212	45.6%
		How the teacher teaches	145	31.2%
		Disengagement from the practice of the profession	197	42.4%

Student Questionnaire Results(Total:465)

NO.	Question	Answer	Results	
13	In your opinion, what aspects of the Basic Theory of music course can be adjusted to make students more willing to learn this course, so as to obtain better learning results? (Multiple choices)	Adjust the learning content appropriately for each major to better adapt to the needs of different majors	325	69.9%
		Adopt flipped classroom, divided classroom and other forms, refine the theoretical knowledge before class, during class and after class, so as to better grasp the combination of understanding	185	38.7%
		Enhancement and professional practice, so as to improve students' application needs	254	54.6%
14	Your suggestions for Music Theory Courses (Fundamental Music Theory/Harmony/Musical Form). (Optional question)	The suggestions mainly focus on three aspects: enhancing engagement, integrating practical application, and optimizing teaching methodologies.	84	18.1%

4.1.2.1.3 Analysis and Summary of Student Questionnaire Results

The reliability and validity of the student survey questionnaire were analyzed. The results indicated that both the reliability and validity of the questionnaire fell within a reasonable and acceptable range, confirming that the survey data are reliable and valid for further analysis.

Spss analysis report

Reliance analysis-1

sample capacity	number of entry	Cronbach. □coefficient
465	9	0.752

Validity analysis-1

project	factor 1	factor 2	factor 3	Common degree
What grade are you currently in?	-0.17	-0.91	-	0.856
What courses are you currently taking in basic music theory?	-	-	1.00	1.000
Is the music theory course you are currently studying interesting to you?	0.84	0.19	-	0.742
How did you feel about your learning attitude when you took this course?	0.74	0.24	-	0.614
In the course of learning, the teacher taught the knowledge point can understand?	0.77	0.05	-	0.603
Can you finish the homework assigned by the teacher during the learning process?	0.83	-0.21	-	0.735
How difficult do you find the course in general?	0.85	0.21	-	0.768
If the course was not required but optional, would you choose to take it voluntarily?	-0.53	0.29	-	0.360
Do you think the basic theory of music courses have helped your major in music performance?	0.74	0.17	-	0.574
Characteristic Root Value (before rotation)	4.21	1.04	1.00	-
Variance Explained% (before rotation)	46.77%	11.59%	11.11%	-
Cumulative Variance Explained%% (before rotation)	46.77%	58.36%	69.47%	-
Characteristic Root Value (after rotation)	4.13	1.13	1.00	-
Variance Explained% (after rotation)	45.83%	12.52%	11.11%	-
Cumulative Variance Explained% (after rotation)	45.83%	58.36%	69.47%	-
KMO value	-			-
Bart spherical values	154.881			-
df	36.000			-
P value	0.000			-

Figure 4 Reliability and Validity analysis Results

From the overall situation of the retrieved questionnaires, the following three significant results can be obtained:

1. The students' learning willingness is relatively high. 78% of the students indicated that they were willing to study the course, and more than 50% of the students chose "rather interested" or above.

2. Regarding the difficulty of the course, 76% of the students felt that it was somewhat difficult, while only 24% of the students considered the learning relatively easy.

3. Regarding the suggestions for the teaching content and teaching methods, 70% of the students thought that if the course could be combined with the performance major, better effects would be achieved.

“Increasing the combination of theory with professional practice” 、 “the lack of active pursuit of learning” and “the application of more teaching modalities” are all high-frequency options manifested in the questionnaire.

Through the analysis of the aforementioned results, in the construction of the model of the basic music theory course, the following three key modules of significant content must be fully considered: By integrating more with students' performance majors, adjusting the teaching content, increasing multiple teaching modalities, and enhancing students' learning enthusiasm, so as to better adapt to the demands of professional development.

4.1.2.2 Teacher Interviews

4.1.2.2.1 The Design Thought

The teacher interview takes the form of questions and answers as the basic form, with a total of 12 questions divided into the following two parts:

Table 7 Teacher Interview

Teacher Interview	
1	Your basic music theory course includes Fundamental Music Theory / Harmony / Music Form?
2	Does your grades include first year / second year / third year?
3	How many years have you been teaching basic music theory courses?
4	How do you think you can briefly describe the current teaching status of music theory courses
5	What do you think is the main reason for the teaching status of music theory courses?
6	Can music theory courses be more fun? If you can, please give you a simple example?
7	Can we provide music theory courses more accurately according to the needs of music performance majors? If you think so, please give an example.
8	In order to get a better teaching effect, do you think the content of the music theory course needs to be adjusted, please give an example.
9	If you make adjustments in the teaching methods, what do you think can help to achieve better teaching results?
10	Do you think the application of multimedia teaching has an impact on the change of the teaching effect of music theory course? Please give an example.
11	Do you think the music theory course is suitable for using the teaching form of flipped classroom? Can online and offline hybrid teaching play a positive role in the improvement of teaching effect? Talk about your thoughts.
12	What opinions and suggestions do you have on the teaching implementation of music theory course.

After the design of the interview was completed, it was handled by three experts in the relevant fields through the IOC. Their scores were computed. Based on the opinions of the IOC experts, the interview was modified and adjusted, and the final IOC results for the student survey are as follows:

Table 8 Teacher Interview IOC Results

Index of Item-Objective Congtuence(IOC)

"DEVELOPMENT OF TEACHING AND LEARNING COMPULSORY COURSES IN MUSIC THEORY MODEL FOR MUSIC PERFORMANCE MAJORS"

The expert is kindly requested to examine each item of the research instrument for its content validity .Thank you.		Expert's Review			
No.	Teacher Interview	Agree	Not Sure	Disagree	Remarks
		+1	0	-1	
Basic information collection of interviewed students					
1	Your basic music theory course includes Fundamental Music Theory / Harmony / Music Form?	3			
2	Does your grades include first year / second year / third year?	3			
3	How many years have you been teaching basic music theory courses?	3			
Teaching content, methods and feelings					
A1	How do you think you can briefly describe the current teaching status of music theory courses	3			
A2	What do you think is the main reason for the teaching status of music theory courses?	3			
A3	Can music theory courses be more fun? If you can, please give you a simple example?	2	1		
A4	Can we provide music theory courses more accurately according to the needs of music performance majors? If you think so, please give an example.	3			
A5	In order to get a better teaching effect, do you think the content of the music theory course needs to be adjusted, please give an example.	3			

Index of Item-Objective Congtuence(IOC)

"DEVELOPMENT OF TEACHING AND LEARNING COMPULSORY COURSES IN MUSIC THEORY MODEL FOR MUSIC PERFORMANCE MAJORS"

The expert is kindly requested to examine each item of the research instrument for its content validity .Thank you.		Expert's Review			
No.	Teacher Interview	Agree	Not Sure	Disagree	Remarks
		+1	0	-1	
Teaching content, methods and feelings					
A6	If you make adjustments in the teaching methods, what do you think can help to achieve better teaching results?	3			
A7	Do you think the application of multimedia teaching has an impact on the change of the teaching effect of music theory course? Please give an example.	3			
A8	Do you think the music theory course is suitable for using the teaching form of flipped classroom? Can online and offline hybrid teaching play a positive role in the improvement of teaching effect? Talk about your thoughts.	3			
A9	What opinions and suggestions do you have on the teaching implementation of music theory course .	3			

The Item Objective Congruence(IOC)Index is used as the basis for screening the item quality. Experts rated the validity of each question on a scale:

A score of +1:indicates that the expert agrees and the item conforms to the criteria.

A score of 0:indicates indeterminacy and changes are made based on the expert's proposal.

A score of -1:indicates that the item does not conform and is modified according to the expert's proposal.

In the teacher interview, the average score of most questions was 1, suggesting that the interview was highly in line with the research objectives. The final and complete average score of the teacher interview IOC was 0.972, which implies that the content of the interview was unanimously approved by experts and could be employed for interview research.

4.1.2.2.2 Analysis of Teacher Interview Results

The five teachers who were interviewed all have rich teaching experience. The courses they teach also include 2-3 courses of basic music theory. They all have good course interaction experience and are capable of conducting effective teaching observation and tracking of students in multiple grades.

During the interview process, the teachers initially affirmed that:

Owing to the emphasis of policies at the national level, currently, students' learning interest and learning attitude towards the entire basic music theory course have enhanced. The majority of students can still achieve basic classroom cooperation.

With the well-established online learning system established in our country during the epidemic period and the combination of online and offline learning, the convenience of teaching has been significantly improved. Students can review the content taught this week through online classes at any time, providing favorable supporting conditions for further consolidation. Meanwhile, through the combination of online and offline methods, students can mark the content they do not understand, and teachers can also see it simultaneously. Then, during the teaching process, teachers can, based on the feedback they observe, have certain emphases and better address students' problems.

However, it should be noted that all five teachers unanimously mentioned the following four issues in the interviews:

1. The students' learning enthusiasm has increased, but on the whole, they are still in the stage of passive learning and lack active exploration of the basic music theory courses.

2. Due to the large amount of learning content and the relatively weak foundation of students, some difficulties are indeed manifested in teaching. Students find it not easy to learn, and over time, their willingness to learn is gradually weakening.

3. During the setting of the course content, it is arranged according to the unified standards of the textbooks. Although teachers add some content more suitable for the major during the teaching process, the proportion is rather small. Students also feel that the learned content has little connection with their major, thereby resulting in an unfavorable situation of low learning initiative.

4. The current multi-channel learning methods, such as the blended teaching of online and offline, and the abundance of various resource platforms, have indeed provided considerable convenience for learning. Nevertheless, due to the low learning enthusiasm of students, even with rich learning resources, students still do not have the initiative and willingness to improve.

The increase of class duration and the addition of practice were also frequently mentioned by the instructors of music theory courses during the interviews.

4.1.3 Summary

From the data at both the student and teacher levels presented above, it is not hard to observe that although both teachers and students consider that the current teaching conditions and environment have ameliorated, they still maintain a fundamental attitude towards the common demands of the basic music theory courses: teachers find it rather challenging to teach; students find it rather difficult to learn and perceive that the usefulness after learning is not substantial.

The common demands of both sides mainly stem from the following three aspects:

1. The course content is relatively challenging, presenting significant difficulties for students to learn and master.

2. The teaching format is rather traditional, where the teacher lectures and the students listen. This makes both sides feel that the classroom lacks appeal.

3. The course content is largely disconnected from the performance major and fails to effectively integrate with it, thereby creating the impression of futile learning and exacerbating students' burnout during the learning process.

Simultaneously, from the investigations of both students and teachers, it can be conspicuously perceived that regarding the learning of the basic music theory course, both sides possess a strong will to make changes, and they all expect that the entire teaching can become more efficient and that learning can be truly put into practice. Then, altering the teaching content and methods and constructing a new teaching mode have emerged as effective and necessary approaches to ameliorate this situation.

4.2 Developing the Teaching Model of Compulsory Music Theory Courses for the Music Performance Major

4.2.1 The fundamental principles of the teaching model design for IIIA music theory course

Based on the conclusions drawn from student questionnaires and teacher interviews, combined with the researcher's extensive teaching experience, the IIIA music theory course teaching model (hereinafter referred to as IIIA) was developed. The IIIA model is grounded in four foundational teaching theories and learning approaches: Constructivism, STEAM, Self-Direction, and PDA Classroom. Each of these theories has distinct emphases yet they are interrelated, forming an integrated and cohesive framework. Building on this foundation, the IIIA model extends specific teaching principles tailored for music theory courses and emphasizes the inclusion of personalized and specialized course designs that are essential for effective music theory instruction.

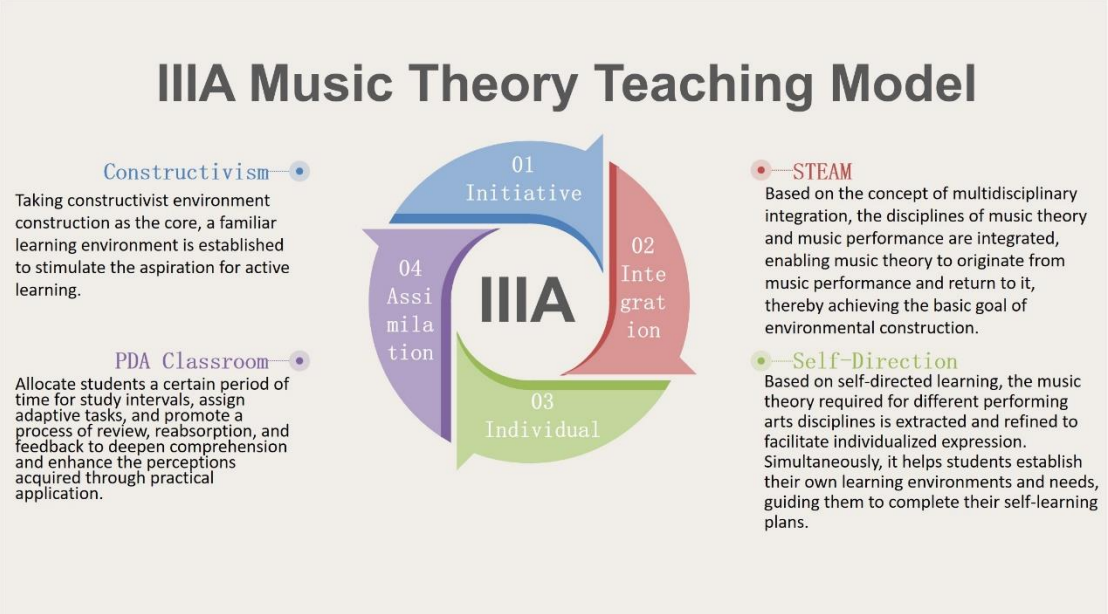

Figure 5 IIIA *Musical Theory T*eaching Model

Initiative: Based on the Constructivism theory of environment construction, the core element of the teaching model of Music Theory Course IIIA for music performance majors lies in stimulating students' proactive learning aspiration by constructing a familiar musical language environment. Its primary significance resides in that, within music theory courses, by establishing a familiar learning environment for students commencing from familiar learning language, the augmentation of their intrinsic learning needs can be provoked, thereby facilitating the conversion of intrinsic learning needs into proactive learning impetus. Only in this manner can the fundamental issue of learning aspiration be addressed to the greatest extent possible, thereby promoting the transformation of students' learning consciousness from non-proactive learning and non-proactive comprehension to proactive learning and proactive understanding.

Integration: The music theory course is not directly associated with all students majoring in performing arts. It is undeniable that the study of performing arts is of greater significance to students. If the music theory course can be integrated with the students' performing arts major and professional practice, incorporated into their daily professional training, and evolve into a natural response to their professional skills, then

the learning effect and learning intention of the music theory course can transform into a professional response of the students and attain an active learning state. Therefore, the multi-disciplinary integration based on STEAM has emerged as the foundation for the construction of the IIIA teaching model of the music theory course for performing arts majors. Firstly, it must be integrated with the performing arts major to achieve environment construction; secondly, through integration, students can correlate music theory knowledge with their performing arts major and the demand for music theory knowledge in their post-graduation professional performances, thereby facilitating the positive feedback of music theory knowledge on their performance careers.

Individual: The content refinement derived from Self-Direction Learning to meet the diverse professional requirements is also conducted in the content refinement process. Here, the teacher's role is defined as a facilitator of learning rather than a simple instructor, and a guide of the process rather than a transmitter of content. Currently, all performance majors use the same basic theory of music textbook, which has been practiced in the classroom for a long time. There is no issue with the explanation of the knowledge content in the course. Nevertheless, these textbooks are suitable for the basic theory of music of all majors and cannot provide more targeted explanations of the knowledge of the basic theory of music from a professional perspective. Therefore, as the core innovation point of the IIIA teaching model, it is to select the content of the uniform textbook of the basic theory of music course based on the different music performance majors taught by teachers and choose the teaching content that aligns with the performance major and can meet the needs of performance practice. In this way, the content directly related to the relevant performance major is emphasized and explained in detail, while the content that is not directly related is introduced briefly, further strengthening the main knowledge points to make the students' focus clear in the learning process. Simultaneously, the introduction of knowledge can broaden the students' horizons. The secondary refinement of the teaching content customized to the professional needs can truly combine professional characteristics and highlight the key points, stimulate the students' enthusiasm for

learning and practical application, and achieve the integration of "theory - profession" and "profession - occupation", not only improving on-campus learning but also laying a solid foundation for the students' lifelong learning and application.

Assimilation: Through the establishment of the core theoretical framework and the selection of music theory course content that caters to the professional needs of performance major students, as a music foundation course, all the aforementioned teaching construction and content selection are intended to assist students in better understanding and applying music theory knowledge, completing classroom learning, and attaining the goal of applying theory to practice. Hence, throughout the entire teaching process, assimilation can be perceived as the student's absorption and comprehension, which encompasses the teacher's lecture-based understanding in class, as well as the student's combination of knowledge points with actual application after class. Through the process of review, reabsorption, and feedback, the student deepens their understanding and enhances their practical application experience. Simultaneously, it is emphasized that the student should provide feedback after understanding and internalizing for a specific period of time (such as 1-2 weeks), and through the summary of the feedback and exchanges with teachers and classmates, the goal of mastering and proficiently applying the knowledge is accomplished.

The IIIA music theory teaching model is specifically designed for students majoring in music performance and is intended for use in collective classes of music theory courses within this major. Ideally, class sizes should be limited to no more than 40 students. Larger class sizes can adversely affect the effectiveness of IIIA instruction, particularly in terms of lecture delivery, practical exercises, and timely feedback.

4.2.2 Specific Application Demonstration of the IIIA Teaching Model in Music Theory Courses

The IIIA music theory teaching model adheres to the fundamental characteristics of teaching models and serves as a theoretical framework for music theory instruction. While allowing for flexible application of specific teaching methods

based on the instructor's arrangements, it emphasizes adherence to the four core principles of Initiative, Integration, Individualization, and Assimilation throughout the implementation process.

Drawing on the researcher's extensive teaching experience and classroom implementation, it is proposed that the IIIA music theory teaching model can be effectively implemented in music theory courses through the following four steps, thereby achieving optimal classroom and feedback outcomes.

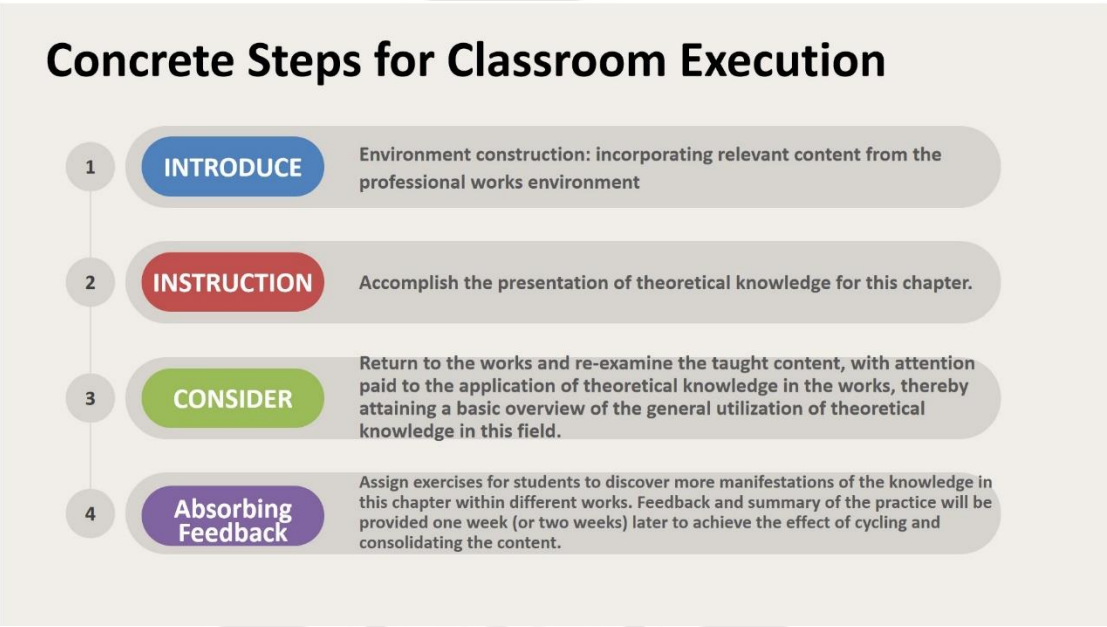

Figure 6 IIIA Procedure for Implementation

Based on the IIIA music theory teaching model as the fundamental guidance, and utilizing the four core implementation steps, the three music theory courses—Fundamental Music Theory, Harmony, and Music Form—are specifically designed according to their respective teaching modules. This design not only reflects the teaching model, methods, and steps but also aligns with the anticipated teaching outcomes, ensuring that the IIIA music theory teaching model is fully realized in the music theory curriculum.

4.2.2.1 Fundamental Music Theory

Table 9 IIIA Teaching Model in Fundamental Music Theory

Content	Learning theories	Learning Methods	Activities	Processes	Tools	Evaluation
Fundamentals of Musical Sound, Temperament Systems, and Notation (2 weeks, 4 class hours)	IIIA	Common Inquiry Method; Cooperative Learning Mode; Non-directive Instruction Model.	Group Discussion; Group Practice; Presentation and Feedback.	1. With the importation of the specialized (piano) musical score, observe the notation, the fundamental relationship of pitch organization in the score, and invite students to perform in class. 2. Once the importation is completed and students have gained a basic understanding of the concepts, proceed with the learning and explanation of the chapters	Textbook; Classroom; Computer; Related music works sheet music.	1. Initiating from familiar sheet music enables one to master knowledge such as Fundamentals of Musical Sound, Temperament Systems, and Notation relatively well. 2. It is possible to apply the knowledge of Fundamentals of Musical Sound, Temperament Systems, and Notation to accurately interpret and analyze works within one's

				on the fundamentals of musical sound, temperament systems, and notation. 3. After the explanation, assign homework that requires students to analyze the musical scores of their own specialties purposefully, identify various situations taught in class and provide examples. If there are types that do not occur, can it be indicated whether it is a situation not utilized in the application of this specialty, thereby enhancing		own discipline. 3. The knowledge of Fundamentals of Musical Sound, Temperament Systems, and Notation can be employed in one's own performed works, thereby generating positive feedback for the performance of the works.

				students' reflection and integration. 4. Provide a time interval (such as one week) for students to internalize and absorb. In the next class, have students complete group sharing. Repeat this cycle to establish a complete impression of the knowledge system.		
Rhythm and Beats (3 weeks, 6 class hours)	IIIA	Common Inquiry Method; Cooperative Learning Mode; Non-directive Instruction Model.	Group Discussion; Group Practice; Presentation and Feedback.	1. By introducing relevant sheet music of a specific discipline (such as piano), observe the diverse forms of rhythm and meter involved in the sheet	Textbook; Classroom; Computer; Related music works sheet music.	1. Starting with familiar sheet music can help you better grasp Rhythm and Beats knowledge. 2. You can use Rhythm and Beats knowledge to correctly

				music and invite students to perform in class to once again experience the distinct effects brought by different rhythm and meter. 2. Once the introduction is completed and students have acquired a basic understanding of the concepts, proceed with the learning and explanation of the chapter on rhythm and meter. 3. After the explanation, assign homework that requires students to analyze the		interpret and analyze your own professional works. 3. You can use Rhythm and Beats knowledge in your own performances to create positive feedback on your performance of the work.

				sheet music of their own discipline specifically, identify the various situations taught in class and provide examples. If certain types do not occur, could it be indicated whether they are less frequently or not at all utilized in the practice of this discipline, thereby intensifying students' reflection and integration. 4. Allow students an interval (such as one week) for internalization and absorption. In		

				the professional sheet music, search for as many different rhythm and meter forms as possible. See which group can find works with more diverse forms. Complete the group sharing in the next class. Through this cycle, a complete impression of the knowledge system can be established.		
Interval and Chord (4 weeks, 8 class periods)	IIIA	Common Inquiry Method; Cooperative Learning Mode; Non-directive Instruction Model.	Group Discussion; Group Practice; Presentation and Feedback.	1. By introducing relevant sheet music of a specific discipline (e.g., piano), observe the diverse forms of intervals and chords involved in the	Textbook; Classroom; Computer; Related music works sheet music.	1. Starting with familiar sheet music enables one to have a better grasp of the knowledge related to intervals and chords. 2. It is

				sheet music and invite students to perform in class to once again experience the distinct effects brought by different structures of intervals and chords. 2. Once the introduction is completed and students have acquired a basic understanding of the concepts, proceed with the learning and explanation of the chapter on intervals and chords. 3. After the explanation, assign homework that requires		possible to employ the knowledge related to intervals and chords to accurately interpret and analyze works within one's own discipline. 3. The knowledge related to intervals and chords can be applied in one's own performed works, thereby generating positive feedback for the performance of the works.

				students to analyze the sheet music of their own discipline specifically, identify the various situations taught in class and provide examples. If certain types do not occur, could it be indicated whether they are less frequently or not at all utilized in the practice of this discipline, thereby intensifying students' reflection and integration. 4. Allow students an interval (e.g., one week) for internalization and		

				absorption. In the professional sheet music, search for as many different forms of intervals and chords as possible. Observe which group can find works with more diverse forms. Complete the group sharing in the next class. Through this cycle, a complete impression of the knowledge framework can be established.		
Mode and Tonality (6 weeks, 12 class hours)	IIIA	Common Inquiry Method; Cooperative Learning Mode; Non-directive	Group Discussion; Group Practice; Presentation and Feedback.	1. By introducing relevant sheet music of a specific discipline (e.g., piano), observe the	Textbook; Classroom; Computer; Related music works sheet music.	1. Commencing with familiar sheet music enables one to have a superior command of

		Instruction Model.		diverse forms of modalities and tonality involved and invite students to perform in class to once again experience the distinct effects brought by different works of modalities and tonality. 2. Once the introduction is completed and students have acquired a basic familiarity with the concepts, proceed with the learning and explanation of the chapter on modalities and tonality. 3. After the explanation, assign homework that		the knowledge related to modes and tonality. 2. It is feasible to employ the knowledge concerning modes and tonality for the correct interpretation and analysis of works within one's own discipline. 3. The knowledge related to modes and tonality can be applied in one's own performed works, thereby generating positive feedback for the

				requires students to analyze the sheet music of their own discipline specifically, identify the various situations taught in class and provide examples. If certain types do not occur, could it be indicated whether they are less frequently or not at all utilized in the practice of this discipline, thereby enhancing students' reflection and integration. 4. Give students an interval (e.g., 1 - 2 weeks) for		performance of the works.

				internalization and absorption. In the professional sheet music, search for as many different works of modalities and tonality as possible. Complete the group sharing in the next class. Through this cycle, a comprehensive impression of the knowledge system can be established.		

4.2.2.2 Harmony

Table 10 IIIA Teaching Model in Harmony

Content	Learning theories	Learning Methods	Activities	PROCESS	Tools	Evaluation
Primary Chord (16 weeks, 64 class hours)	IIIA	Lecture-based teaching model; Common inquiry method; Collaborative learning model.	Lecture; Group discussion; Group practice; Presentation and feedback.	1. By introducing relevant sheet music of a specific discipline (e.g., piano), observe the Primary Chord involved and invite students to perform in class with compositions composed of Primary Chord to once again experience the different acoustic effects brought by Primary Chord in major and minor keys. 2. Once the introduction is	Textbook; Classroom; Computer; Related music works sheet music.	1. Commencing with familiar sheet music enables one to have a superior command of the knowledge related to primary chords. 2. One can complete the four-part harmony writing by using primary chords. 3. One is capable of conducting correct interpretation and analysis of the works within one's

				completed and students have a basic familiarity with the concepts, proceed with the learning and explanation of the chapter on Primary Chord 3. After the explanation, assign homework: Firstly, ask students to connect the four-part harmony of Primary Chord using the methods learned in class; Secondly, ask students to analyze the sheet music of their own discipline specifically, find the various		own discipline by applying the knowledge related to primary chords. 4. One can apply the knowledge of primary chords in one's own performed works, thereby generating positive feedback for the performance of the works.

				situations taught in class, and illustrate with examples. If there are types that do not occur, can it be explained whether they are less frequently or not used at all in the practice of this discipline, thereby deepening students' reflection and integration. 4. Allow students an interval (e.g., 1 - 2 weeks) for internalization and absorption. In the professional sheet music, find as many compositions composed of		

				Primary Chord as possible. Complete the group sharing in the next class. Through this cycle, a complete impression of the knowledge system can be established.		
Secondary Chord (6 weeks, 24 class hours)	IIIA	Lecture-based teaching model; Common inquiry method; Collaborative learning model.	Lecture; Group discussion; Group practice; Presentation and feedback.	1. By introducing sheet music from relevant disciplines (such as piano), observe the secondary chords involved in the sheet music and invite students to perform in class with works composed of secondary chords. This allows them to once again	Textbook; Classroom; Computer; Related music works sheet music.	1. Commencing with familiar sheet music enables one to have a superior comprehension of the knowledge related to secondary chords. 2. The key point is to be capable of using the knowledge related to secondary chords to accurately

				experience the distinct acoustic effects between works with secondary chords added in major or minor keys and those composed solely of primary chords. 2. Once the introduction is completed and students have a fundamental understanding of the concepts, proceed with the learning and explanation of the chapter on secondary chords ; 3. After the explanation,		interpret and analyze the works performed in one's own major. 3. One can complete the fundamental four-part harmony composition with secondary chords. 4. One can apply the knowledge of secondary chords in one's own performances, thereby generating positive feedback for the performance of the works.。

				assign homework: Firstly, have students undertake basic four-part harmony connections of secondary chords using the methods learned in class. Secondly, have students specifically analyze the sheet music of their own discipline, identify the various situations taught in class, and illustrate them with examples. If certain types do not occur, can it be indicated whether they are less frequently or		

				not used at all in the practice of this discipline? This deepens students' reflection and integration. 4. Allow students an interval (for example, 1 - 2 weeks) for internalization and absorption. Have them find as many different works composed of both primary chords and secondary chords as possible in the professional sheet music, and complete group sharing in the next class. Through this cycle, a comprehensiv e impression		

				of the knowledge system can be established.		
Out-of-key Chord (4 weeks, 16 class hours)	IIIA	Lecture-based teaching model; Common inquiry method; Collaborative learning model.	Lecture; Group discussion; Group practice; Presentation and feedback.	1. By introducing sheet music from relevant disciplines (such as piano), observe the Out-of-key chords involved in the sheet music and invite students to perform in class with works composed using key chords. This enables them to once again experience the different acoustic effects between works with chromatic chords added	Textbook; Classroom; Computer; Related music works sheet music.	1. Be capable of mastering the fundamental theoretical knowledge of Out-of-key chords relatively well. 2. The key point is to be able to employ the knowledge related to Out-of-key chords for the correct interpretation and analysis of musical works. Be capable of determining the usage of relevant Out-of-key chords in the works one has performed rather promptly. 3. Be able to

				to major and minor keys and those composed only of diatonic chords. 2. Once the introduction is completed and students have a fundamental acquaintance with the concepts, proceed with the study and explanation of the chapter on Out-of-key chords 3. After the explanation, assign homework: Firstly, have students undertake the four-part harmony connection of Out-of-key chords using		apply the knowledge related to Out-of-key chords in one's own performances, thereby generating positive feedback for the performance of the works.

				the methods learned in class. Secondly, have students specifically analyze the sheet music of their own discipline, identify the various situations taught in class, and provide examples for illustration. If certain types do not occur, can it be indicated whether they are less frequently or not used at all in the practice of this discipline? This deepens students' reflection and integration. 4. Allow		

				students an interval (for example, 1 - 2 weeks) for internalization and absorption. Have them find as many different works that contain chromatic chords as possible in the professional sheet music and complete group sharing in the next class. Through this cycle, a comprehensive impression of the knowledge system can be established.		
Modulation (4 weeks, 16 lessons)	IIIA	Lecture-based teaching model; Common inquiry	Lecture; Group discussion; Group practice; Presentatio	1. Employ sheet music from relevant specialties (such as piano) for	Textbook; Classroom; Computer; Related music	1. Be capable of attaining a relatively good command of the basic theories of

		method; Collaborative learning model.	n and feedback.	introduction, observe the modulation involved in the sheet music and invite students to perform in-class works that modulation. Let them once again experience how the sound effects differ between works that utilize modulation techniques in major and minor modes and those in a single mode. 2. Once the introduction is completed and students have a fundamental acquaintance with the	works sheet music.	modulation. 2. The key lies in being able to employ the knowledge related to modulation for the correct interpretation and analysis of musical works. Be capable of promptly judging the application of relevant modulations in the works one has performed. 3. Be able to apply the knowledge related to modulation to the works one performs, thereby generating positive feedback on the performance

				concept, proceed with the learning and explanation of the transposition chapter. 3. After the explanation, assign homework: Firstly, have students use the methods learned in class to conduct the four-part harmony connection of modulations. Secondly, have students analyze the sheet music of their own specialties purposefully, identify the various situations taught in class		of the works.

				and provide examples for illustration. If certain types do not occur, can it be indicated whether they are less frequently or not used at all in the practice of this specialty, thereby enhancing students' integration of thinking. 4. Allow an interval (for instance, 1 - 2 weeks) for students to internalize and absorb the knowledge. Have them find as many different modulation works as possible in the		

				professional sheet music and complete group sharing in the next class. Through this cycle, a complete impression of the knowledge system can be established.		

4.2.2.3 Musical Form

Table 11 IIIA Teaching Model in Musical Form

Content	Learning theories	Learning Methods	Activities		Tools	Evaluation
Period (6 weeks, 24 lessons)	IIIA	Lecture-based teaching model; Common inquiry method; Cooperative learning model; Non-directive teaching model.	Lecture; Group discussion; Group practice; Presentation and feedback.	1. Employ the sheet music of various types of periods from related specialties (such as piano) for introduction. Observe the fundamental characteristics of the period involved in the sheet music	Textbook; Classroom; Computer; Related music works sheet music.	1. Be capable of grasping the basic theoretical knowledge of period form relatively well. 2. The key point lies in being able to employ the relevant knowledge of

				and invite students to perform period works in class, thereby experiencing once again the similar or dissimilar features of these works in terms of elements like melody, tonality, chords, rhythm and meter. 2. Once the introduction is completed and students have gained a basic understanding of period works, proceed with the learning and explanation of the period chapter content. 3. After the explanation,		period form to accurately interpret and analyze musical works. Be able to promptly determine the utilization of relevant period forms in the works one has performed. 3. Be able to apply the relevant knowledge of period form to the works one performs, thereby generating positive feedback for the performance of the works.

				assign homework: Firstly, ask students to analyze the designated period works using the methods learned in class. Secondly, have students specifically analyze the professional sheet music they have performed, identify the one-movement form types taught in class, and provide examples for illustration. If a certain type does not appear, can it be indicated that it is less frequently or not utilized in		

				this specialty? This will deepen students' integration of thinking. 4. Allow students an interval (for instance, 1-2 weeks) for internalization and absorption. Have them identify as many different period works as possible in the professional sheet music and complete group sharing in the next class. Repeat this cycle to establish a complete impression of the knowledge system.		
Small Binary	IIIA	Lecture-based	Lecture; Group	1. Import various types of	Textbook; Classroom;	1. Be capable of

(3 weeks, 12 lessons)		teaching model; Common inquiry method; Cooperative learning model; Non-directive teaching model.	discussion; Group practice; Presentation and feedback.	small binary musical scores related to the relevant discipline (e.g., piano), observe the fundamental characteristics of the small binary involved in the musical scores, and invite students to perform small binary works in class. This allows them to once again experience the similarities and differences in the musical elements such as melody, tonality, chords, rhythm, and meter of the small binary works. 2. Once the import is	Computer; Related music works sheet music.	mastering the basic theoretical knowledge of small binary relatively well. 2. The key point is to be able to apply the knowledge of small binary to accurately interpret and analyze musical works. Be able to determine the application of relevant small binary in the works performed by oneself rather promptly. 3. Be able to employ the knowledge related to small binary in one's own performed

				completed and students have acquired a basic understanding of small binary works, proceed with the teaching and explanation of the chapter on small binary. 3. After the explanation, assign homework: Firstly, ask students to analyze the designated small binary works using the methods learned in class. Secondly, have students specifically analyze the professional musical scores they have performed,		works, thereby generating positive feedback for the performance of the works.

				identify the types of small binary taught in class, and provide examples. If certain types do not appear, determine whether it indicates that they are less frequently or not used in this discipline. This will deepen students' thinking and integration. 4. Provide students with an interval (for instance, 1-2 weeks) for internalization and absorption. Ask them to find as many different small binary works as possible in professional musical scores		

				and complete group sharing in the next class. Repeat this cycle to establish a complete impression of the knowledge system.		
Small Ternary (6 weeks, 24 lessons)	IIIA	Lecture-based teaching model; Common inquiry method; Cooperative learning model; Non-directive teaching model.	Lecture; Group discussion; Group practice; Presentation and feedback.	1. Import diverse types of small ternary musical scores related to the relevant major (e.g., piano), observe the fundamental characteristics of the small ternary involved in the musical scores, and invite students to perform small ternary works in class. This enables them to once again experience the similarities and	Textbook; Classroom; Computer; Related music works sheet music.	1. Be capable of attaining a relatively good command of the basic theory of small ternary. 2. The key point lies in being able to employ the knowledge related to small ternary to accurately interpret and analyze musical works. Be capable of promptly

				differences in the musical elements such as melody, tonality, chords, rhythm, and meter of the small ternary works. 2. Once the import is completed, students will have gained a basic understanding of small ternary works. Subsequently, proceed with the study and explanation of the chapter on small ternary. 3. After the explanation, assign homework: Firstly, ask students to analyze the designated small ternary		judging the application of relevant small ternary in the works one has performed. 3. Be able to apply the knowledge related to small ternary in one's own performed works, thereby generating positive feedback for the performance of the works.

				works using the methods learned in class. Secondly, have students conduct targeted analysis of the professional musical scores they have performed, identify the types of small ternary taught in class, and provide examples. If certain types do not appear, could it be indicated that they are less frequently or not utilized in this major? This will deepen students' thinking and integration. 4. Allow students an		

				interval (for instance, 1-2 weeks) for internalization and absorption. Request them to find as many different small ternary works as possible in professional musical scores and complete group sharing in the next class. Repeat this cycle to establish a comprehensive impression of the knowledge system.		
Ternary Form (6 weeks, 24 lessons)	IIIA	Lecture-based teaching model; Common inquiry method; Cooperative learning model; Non-	Lecture; Group discussion; Group practice; Presentation and feedback.	1. Different types of ternary sheet music related to relevant specialties (such as piano) are introduced. The fundamental characteristics	Textbook; Classroom; Computer; Related music works sheet music.	1. Be proficient in the basic theory of ternary form. 2. The key point is to be capable of using the knowledge related to

		directive teaching model.		of ternary form involved in the sheet music are observed, and students are invited to perform ternary form works in class to re-experience the similarities and differences in the musical elements such as melody, tonality, chords, rhythm, and meter of the ternary form works. 2. Once the introduction is completed, students have acquired a basic understanding of ternary form works. Subsequently, the study and explanation of the ternary form		ternary form to accurately interpret and analyze musical works. Be able to promptly determine the application of the relevant ternary form in the works one has performed. 3. Be able to apply the knowledge related to ternary form in one's own performed works, thereby generating positive feedback for the performance of the works.

				chapter content are carried out. 3. After the explanation is finished, homework is assigned: Firstly, students are required to analyze the designated ternary form works using the methods learned in class. Secondly, students are asked to conduct targeted analysis of the professional sheet music they have performed, identify the types of ternary form taught in class, and provide examples. If certain types		

				do not appear, can it be indicated that they are less frequently or not utilized in this specialty? This will deepen students' thinking and integration. 4. An interval (for instance, 1 - 2 weeks) is provided for students to internalize and absorb. They are requested to find as many different ternary form works as possible in the professional sheet music and complete group sharing in the next class. This cycle is repeated to establish a		

				comprehensive impression of the knowledge system.		
Rondo Form (3weeks, 12lessons)	IIIA	Lecture-based teaching model; Common inquiry method; Cooperative learning model; Non-directive teaching model.	Lecture; Group discussion; Group practice; Presentation and feedback.	1. Introduce different types of rondo musical scores related to the relevant discipline (e.g., piano), observe the fundamental characteristics of rondo form involved in the musical scores, and invite students to perform rondo works in class. This enables them to once again experience the similarities and differences in the musical elements such as melody, tonality, chords, rhythm,	Textbook; Classroom; Computer; Related music works sheet music.	1. Have a good grasp of the basic theory of rondo form. 2. The emphasis is on being able to use rondo form-related knowledge to correctly interpret and analyze musical works. Be able to quickly determine the use of rondo form in the works you have played. 3. Be able to use rondo form-related knowledge in your own performances

				and meter of the rondo works. 2. Once the introduction is completed, students will have acquired a basic understanding of rondo works. Subsequently, proceed with the study and explanation of the rondo chapter. 3. After the explanation, assign homework: Firstly, ask students to analyze the designated one-section musical works using the methods learned in class. Secondly, have students		to create positive feedback on your performance of the work.

				conduct targeted analysis of the professional musical scores they have performed, identify the types of rondo taught in class, and provide examples. If certain types do not appear, could it indicate that they are less frequently or not utilized in this discipline? This will deepen students' thinking and integration. 4. Allow students an interval (for instance, 1 - 2 weeks) for internalization and absorption. Ask them to		

				find as many different rondo works as possible in professional musical scores and complete group sharing in the next class. Repeat this cycle to establish a comprehensive impression of the knowledge system.		
Variation Form (3weeks, 12 lessons)	IIIA	Lecture-based teaching model; Common inquiry method; Cooperative learning model; Non-directive teaching model.	Lecture; Group discussion; Group practice; Presentation and feedback.	1. Introduce different types of variation form music scores related to the relevant discipline (e.g., piano), observe the fundamental characteristics of the variation form involved in the music scores, and invite students to perform	Textbook; Classroom; Computer; Related music works sheet music.	1. Be proficient in the basic theory of variation form. 2. The key lies in being capable of using the knowledge related to variation form to accurately interpret and analyze musical

				variation form works in class. This enables them to once again experience the similarities and differences in the musical elements such as melody, tonality, chords, rhythm, and meter of the variation form works. 2. Once the introduction is completed, students will have acquired a basic understanding of variation form works. Subsequently, proceed with the study and explanation of the variation form chapter. 3. After the explanation,		works. Be able to promptly determine the application of relevant variation forms in the works one has performed. 3. Be able to apply the knowledge related to variation form in one's own performed works, thereby generating positive feedback for the performance of the works.

				assign homework: Firstly, ask students to analyze the designated variation form works using the methods learned in class. Secondly, have students conduct targeted analysis of the professional music scores they have performed, identify the types of variation form taught in class, and provide examples. If certain types do not appear, could it indicate that they are less frequently or not utilized in		

				this discipline? This will deepen students' thinking and integration. 4. Allow students an interval (for instance, 1 - 2 weeks) for internalization and absorption. Ask them to find as many different variation form works as possible in professional music scores and complete group sharing in the next class. Repeat this cycle to establish a comprehensive impression of the knowledge system.		
Sonata Form	IIIA	Common inquiry	Lecture; Group	1. Different types of sonata	Textbook; Classroom;	1. Be proficient in

(3 weeks, 12lessons)		method; Cooperative learning model; Non-directive teaching model.	discussion; Group practice; Presentation and feedback.	form sheet music related to relevant specialties (such as piano) are introduced. The fundamental characteristics of the sonata form involved in the sheet music are observed, and students are invited to perform sonata form works in class to re-experience the similarities and differences in the musical components such as melody, tonality, chords, rhythm, and meter of the sonata form works. 2. Once the introduction is accomplished,	Computer; Related music works sheet music.	the fundamental theory of sonata form. 2. The key lies in being capable of using the knowledge related to sonata form to accurately interpret and analyze musical works. Be able to promptly determine the application of the relevant sonata form in the works one has performed. 3. Be able to apply the knowledge related to sonata form in one's own performed works,

				students have acquired a basic understanding of sonata form works. Subsequently, the learning and explanation of the sonata form chapter content are carried out. 3. After the explanation is completed, homework is assigned: Firstly, students are asked to analyze the designated section of a musical form work using the methods learned in class. Secondly, students are required to conduct targeted		thereby generating positive feedback for the performance of the works.

				analysis of the professional sheet music they have performed, identify the types of sonata form taught in class, and provide examples. If certain types do not appear, could it be indicated that they are less frequently or not utilized in this specialty? This deepens students' thinking and integration. 4. An interval (for example, 1-2 weeks) is provided for students to internalize and absorb. They are asked to find as many different sonata		

				form works as possible in the professional sheet music and complete group sharing in the next class. This cycle is repeated to establish a complete impression of the knowledge system.。		

4.2.3 Summary

The music theory course IIIA teaching model established for students majoring in music performance, covering the process from establishing the theoretical basis and implementation steps to its full application in the three music theory courses of Fundamental Music Theory、 Harmony, and Musical Form, demonstrates the rationality and feasibility of this teaching model for music theory courses for music performance majors.

Through a thorough review of the complete teaching process of the three courses encompassed in the music theory curriculum (Fundamental Music Theory 、 Harmony and Musical Form), the IIIA teaching model of the music theory course for music performance majors can achieve improvement in the music theory course from four aspects: environment construction, professional integration, course content learning, and the digestion, absorption of music theory knowledge and its practical feedback in combination with the major. It can break the current single teaching mode that is still dominated by "lecturing". The IIIA teaching model of the music theory course

for music performance majors can make the teaching content of the music theory course more in line with the requirements of the performance major, make the teaching process of the music theory course more diversified in design and application, and yield a more satisfactory teaching outcome. While building a complete music theory knowledge system for students, it can also lay a sound foundation for their professional learning, allowing music theory to originate from works and then return to works. This improvement can address the current disconnect between music theory courses and students' practical music performance, thereby fundamentally transforming students' mindset from being reluctant to learn and considering the course useless to being willing to take the initiative to learn and being able to apply it to professional-related works.

4.3 Validating the Effectiveness of the IIIA Musical Theory Teaching Model for Certification Assessment Courses.

4.3.1 The Creation of Contents for Evaluating the Effectiveness of the IIIA Musical Theory Teaching Model

The IIIA Teaching Model possesses a distinctive evaluation system for the internalization of knowledge content. Although its evaluation principles adhere to the theory of test development, just like other teaching models, the design framework and path for its evaluation effectiveness slightly differ. The concept of content integration holds a unique perspective on education, curriculum, textbooks, teaching, and teacher development. Hence, its view of internalizing the evaluation of knowledge content also complements other concepts, jointly constituting the IIIA concept and playing a crucial role in teaching assessment.

4.3.1.1 Achieve Synchronous Evaluation of Knowledge and Content

The IIIA Teaching Model promotes the utilization of disciplinary knowledge and professional-related practical knowledge to establish an "interactive contextualization" of the interaction between content and professional activities. During the teaching process, teachers construct the knowledge core by relying on disciplinary knowledge and integrate disciplinary interaction knowledge and content. The IIIA

Teaching Model combines the dual teaching goals of content and professional integration. Learners enhance their comprehension and application abilities of the profession through disciplinary knowledge learning, develop cognitive and thinking qualities, and achieve the "quadruple-effect". The effectiveness of teaching assessment is reflected in whether the knowledge content is integrated, internalized and applied, as well as the improvement of learners' cognitive conditions and thinking qualities.

1. Assessing the Level of Internalization of Knowledge Content

The distinctive characteristic of the IIIA concept lies in its focus on the internalization of knowledge content, emphasizing the acquisition of "subject-specific knowledge" and the enhancement of "subject-specific capabilities" by learners.

Learners study relevant content through disciplinary knowledge and integrate the two for output, concurrently elevating the disciplinary knowledge level and associated professional practical capabilities while advancing the cognitive level. Hence, the effective evaluation system for the internalization of knowledge content should initially assess the internalization status of knowledge content. Teachers formulate assessment tasks, demanding that learners utilize methods such as explanation, practical communication, and reflection to the fullest extent to integrate disciplinary knowledge and professional knowledge through explanations of knowledge content, applications of knowledge content, and practices of knowledge content. By applying learning content and professional practices, learners showcase their distinctive insights and the transformation level of knowledge capabilities, achieving the development of learning thinking.

2. Assessing the Degree of Cognitive Development

The cognitive development of learners constitutes the ultimate objective of the IIIA Teaching Model. The internalization of knowledge content by learners is ultimately aimed at shaping cognition. Cognitive development is a protracted process that requires learners to undergo repeated training and meticulous summarization for its formation. Under the IIIA Teaching Model, cognitive development necessitates the continuous internalization of knowledge content and practical

application. Learners fulfill various tasks as per the requirements of teachers, accelerating the integration of disciplinary knowledge and professional knowledge in this process, internalizing the knowledge content, and expressing it in the forms of disciplinary content and professional output, thereby forming their own cognition. The assessment of the degree of learners' cognitive development is not an evaluation of a single class or chapter but rather should be conducted through comparisons across semesters or academic years to determine the learners' cognitive development status, thereby ensuring the effectiveness of the assessment. In other words, classroom assessment primarily assesses the degree of internalization of learners' knowledge content, while course assessment should not only evaluate the internalization of learners' knowledge content but also their level of cognitive development.

4.3.1.2 Advance the Blended Evaluation of Online and Offline Modes

At present, the development of blended teaching in China is rapid. Particularly since the outbreak of the epidemic, blended teaching has become the preferred option for numerous courses, and the content and language integrated teaching model based on blended teaching is also on the rise. Under the content and language integrated teaching model, online teaching can offer learners a platform for repetitive learning. Meanwhile, the multi-dimensional and diverse assessment approaches in online teaching can effectively enhance learners' mastery and comprehension of knowledge content. Therefore, in the process of evaluating the effectiveness of knowledge content, teachers can adopt a blended online and offline assessment to evaluate the internalization of knowledge content of learners in a pluralistic manner.

1. Multi-Dimensional and Pluralistic Evaluation Subjects

The formulation of blended evaluation standards should adhere to the notion of "learner-centeredness", with an emphasis on the degree of integration of knowledge content and the development of cognition. The evaluation subjects are pluralistic, the evaluation objects are extensive, the evaluation concept and process are more open, the value orientation is diverse, and the evaluation standards and feedback

are more humanized, etc. In the evaluation process, the situation where the evaluator is a sole entity, namely the teacher, and the learner has no voice, needs to be changed. In the effective evaluation system of knowledge content internalization, the evaluation subjects should be multi-dimensional and pluralistic. Learners, peers, teachers, and platforms can all serve as evaluation subjects and contribute to the evaluation of the effectiveness of knowledge content internalization. Multi-dimensional and pluralistic evaluation subjects can effectively alter the phenomenon of unjust evaluation made by teachers due to their own preferences or to cater to learners, making the evaluation more scientific and effective and better reflecting the true level of knowledge content internalization of learners. Simultaneously, as evaluation subjects, the participation awareness of learners can be enhanced. Learners' thorough understanding of the evaluation indicators and system of the tasks can prompt them to better complete the project tasks assigned by teachers and facilitate the integration and internalization of knowledge content.

2. Taking Development as the Evaluation Goal

The renowned American scholar Stufflebeam stated: "The most significant intention of evaluation is not to prove, but to improve." The primary objective of online and offline blended assessment is to facilitate the internalization of learners' knowledge content and the development of their cognition, effectively enhancing their thinking quality. The validity assessment of knowledge content can assist learners in uncovering the latent factors that influence the internalization of knowledge content during the learning process, diagnosing the issues existing in the process of knowledge output, and simultaneously aiding learners in reflecting on their deficiencies and identifying methods for improvement. George Ku opined that the development of learners encompasses two specific aspects: process and outcome. The input and output of knowledge content constitute the learning process, while the internalization of knowledge content and the formation of cognition are the learning outcomes. Regardless of the teaching model employed by the teacher, the fundamental aim is for

the development of learners, the acquisition of knowledge, the enhancement of ability, cognitive development, and the improvement of quality, among others.

Through the effective assessment of knowledge internalization, teachers can grasp the shortcomings in the design of teaching tasks and the constraining factors for learners' relatively low degree of knowledge internalization, motivating them to continuously optimize teaching resources and the design of teaching tasks during the teaching process and discover means to enhance teaching effectiveness and quality. Simultaneously, teachers can obtain a considerable amount of teaching and learning data. Through data analysis, teachers can understand the learning characteristics and patterns of learners, enrich their relevant knowledge, improve the targeting and effectiveness of their teaching, and promote the continuous improvement of their teaching ability.

4.3.1.3 Strike a Balance between Formative Assessment and Summative Assessment

In 1971, Bloom put forward a new concept of teaching evaluation: diagnostic evaluation, formative evaluation, and summative evaluation. The construction of the assessment system for the effectiveness of knowledge integration and internalization still needs to adhere to the principle of integrating formative assessment with summative assessment. Both formative assessment and summative assessment can evaluate the internalization of knowledge integration. However, formative assessment is relatively less systematic and comprehensive; summative assessment is relatively less scientific and accurate. Only by combining the two can the internalization of learners' knowledge and their cognitive development level be evaluated scientifically and effectively.

In the daily teaching practice under the knowledge integration teaching mode, teachers should design different tasks (individual tasks or group tasks) based on the course teaching content for learners to complete during or after class. Learners complete the relevant tasks in accordance with the established assessment standards to promote the integration and internalization of knowledge. In this process, teachers, learners, and peers all participate in the assessment, jointly judging and analyzing the

advantages and disadvantages of task completion, identifying the gaps and the direction for future efforts, and ensuring fairness, justice, and openness. At the same time, teachers need to arrange a final summative assessment for the course as a whole, designing relatively complete knowledge content assessment tasks that require individual learners or groups to complete. The aim is to evaluate the overall knowledge integration and internalization of learners after completing the course, effectively assess their improvement and progress, and understand their cognitive development. The final grades of learners consist of formative assessment and summative assessment, with the specific proportion determined by the teacher based on the characteristics of the course. This assessment approach that considers both formative and summative aspects can comprehensively evaluate the internalization of knowledge and cognitive development of learners during the course learning process, featuring systematicity, scientificity, and effectiveness.

4.3.1.4 Construction of a Scientific Feedback and Reflection Mechanism

The primary objective of assessment is to facilitate the development of both learners and teachers. The outcomes of assessment not only bear relevance to the enthusiasm of learners in participating in the learning of knowledge content but also to their attitudes towards assessment. A scientific feedback mechanism can not only guarantee a harmonious teacher-student relationship and safeguard the privacy of learners but also enhance their enthusiasm for participating in learning activities and the assessment system. Likewise, a sound reflection mechanism is conducive to learners and teachers in identifying problems and seeking solutions, promoting the enhancement of both teaching and learning levels.

From the perspective of learners, they can acquire an understanding of their situation regarding the integration and internalization of knowledge content and the level of cognitive development from the feedback of assessment results, detect problems in the learning of knowledge content and the completion of tasks assigned by teachers, identify the gap from perfection by comparing assessment standards, and through reflection, they can review the utilization of disciplinary and language

knowledge, the elements overlooked in task completion, the flaws in the application of knowledge content, the insufficiency in the internalization of knowledge content, and the direction for efforts.

From the perspective of teachers, they can grasp the situation of learners' integration and internalization of knowledge content and cognitive development from the assessment results, discover issues in teaching resources and the design of teaching tasks, and pinpoint the items that require improvement in the assessment standards. Simultaneously, through the reflection mechanism, teachers can understand the advantages and disadvantages of the entire teaching process, identify the gap and the methods to bridge it, thereby elevating their teaching proficiency. Hence, it is of paramount importance to construct a scientific feedback and reflection mechanism.

The application of the IIIA Teaching philosophy contributes to the dual enhancement of learners' disciplinary knowledge and professional practical knowledge, and the development of their cognition and thinking quality is conspicuously evident. When the IIIA Teaching Model is adopted, teachers should make rational use of teaching resources, scientifically design teaching tasks, assist learners in the continuous internalization and output of disciplinary and professional practical knowledge, and promote their cognition of the integration, innovative development, and practical application of knowledge content. Teachers need to fully recognize the facilitating role of effective assessment in the internalization of learners' knowledge content, construct scientific, effective, practical, and easily operable assessment indicators, adopt multi-dimensional and multi-faceted assessment subjects, promote learning through assessment, and promote reform through assessment, comprehensively elevating the level of learners' integration and internalization of knowledge content and facilitating the development of cognition and thinking quality.

4.3.2 Expert Assessment for the IIIA Musical Theory Teaching Model

4.3.2.1 Design of Expert Assessment Framework

The IIIA Musical Theory Teaching Model employs expert evaluation to assess the rationality of its content, the validity of its methods, and other aspects.

Consequently, to better reflect the evaluation results of the IIIA Teaching Model, the basic design of a "three-in-one" assessment framework was adopted:

1. Evaluation of the Basic Theoretical Framework of the IIIA Music Theory Teaching Model

This stage primarily entails experts assessing whether the basic theoretical framework of the IIIA teaching model is rational and whether it can be extracted from the four fundamental theories of constructivism, STEAM, PDA Classroom, and Self-Direction Learning.

2. Evaluation of the Rationality of the Implementation Steps of the IIIA Musical Theory Teaching Model

This stage mainly requires experts to assess whether the implementation steps derived from the basic theoretical framework of the IIIA Teaching Model can adapt to the actual requirements of the current music theory courses for the music performance major, and whether the processes and steps can effectively address the core issues currently faced by the music theory courses of the music performance major.

3. Evaluation of the Feasibility of the IIIA Musical Theory Teaching Model in Classroom Application

This aspect mainly requires experts to assess the feasibility of the IIIA Teaching Model 's application in the classroom teaching process. It encompasses three main links: making more relevant and professional adjustments to the course content, re-distributing the key and difficult points of the course content for the specific major, and strengthening students' practical interaction and communication. It also involves making time arrangements for learning the course content based on the current class hours occupied by the course.

This evaluation is accomplished through two links: a 5-point quantitative assessment and expert focus group discussions based on the above-mentioned three dimensions.

4.3.2.2 5-Point Quantitative Evaluation Design and Results

Under the above overall evaluation framework of "three in one," the 5-point quantitative evaluation has altogether designed 6 evaluation questions, namely, the rationality of the teaching theory framework, the effectiveness of the teaching strategies, the applicability of the theoretical steps of the teaching model, the operability of the teaching process, the rationality of the teaching content, and the participation and interaction of students.

Five assessment scales were employed for evaluation purposes. The evaluation criteria for assessing the suitability and feasibility of the scheme are as follows:

4.50 - 5.00: Highly suitable;

3.50 - 4.49: Suitable;

2.50 - 3.49: Moderately suitable;

1.50 - 2.49: Less suitable;

0.00 - 1.49: Completely unsuitable.

Table 12 The results of the 5-point expert quantitative assessment form

Evaluation Content	Evaluation Criteria	Expert Scores					Mean	Standard Deviation (S.D.)	Applicability Rating
		A	B	C	D	E			
1. Rationality of Teaching Theory Frameworks	Whether the design of the teaching theory framework is scientifically rational	5	5	5	5	5	5	0.00	Highly suitable

Evaluation Content	Evaluation Criteria	Expert Scores					Mean	Standard Deviation (S.D.)	Applicability Rating
		A	B	C	D	E			
2. Effectiveness of Teaching Strategies	Whether the overall planning of teaching strategies can fulfill the requirements of the current music theory courses for the music performance major	5	5	5	5	5	5	0.00	Highly suitable
3. Applicability of the Theoretical Steps of the Teaching Model	Whether the four theoretical steps of the teaching model can be well reflected in teaching	5	5	5	5	5	5	0.00	Highly suitable
4. Operability of the Teaching Procedure	Whether the teaching has good operability in the specific implementation process	4	5	5	5	4	4.6	0.49	Highly suitable

Evaluation Content	Evaluation Criteria	Expert Scores					Mean	Standard Deviation (S.D.)	Applicability Rating
		A	B	C	D	E			
5. Rationality of Teaching Content	Whether the high degree of alignment between the teaching content and the performance major can be satisfied and whether the teaching content thus designed is reasonable	3	5	5	4	4	4.2	0.748	Suitable
6. Student Participation and Interaction	Whether the course design has facilitated the active participation of students, particularly in the aspect of integration with the profession	5	5	5	5	5	5	0.00	Highly suitable

Overall, the final score of the five-point assessment scale of the five experts' combined evaluation was 4.8, which is highly suitable.

4.3.2.3 Discussion Results for the Expert Focus Group Discussion

The questions for the expert focus group discussion were also the six questions in the five-point evaluation quantitative scale. At the outset of the discussion, all five experts fully affirmed questions 1, 2, 3, and 6, and considered that the design of

such a teaching model was undoubtedly highly reasonable. All five experts gave full 5 points for these four questions.

Intense discussions were mainly held on questions 4 and 5. The following provides a detailed elaboration and analysis of the discussions on these two questions.

NO. 4

The operability of the teaching process was the first issue on which the experts had differences in this evaluation. In this evaluation stage, the main divergence of opinions among the experts was as follows:

1. So many courses integrated with professional practice will occupy more classroom teaching time than lecture-based teaching. After adding the practical and sharing sessions, can the originally planned teaching content be completed and will it affect the learning of music theory knowledge itself?

2. Whether students are willing to participate in practice and sharing, whether they will solve the problem of their active learning willingness fundamentally as the course instructor imagines, or whether there will still be low enthusiasm and unwillingness to participate in practice and sharing, etc.

After Experts A and E expressed their concerns, the five experts engaged in intense discussions and each expressed their own opinions. Experts B, C, and D showed a positive and optimistic attitude, believing that students' learning willingness largely depends on the attitude and guidance of the course instructor towards the course. Creating a familiar learning environment for students, starting with works that students have performed, and establishing a music theory environment based on the performing major. Such changes will definitely have a positive impact on students' learning willingness and also motivate students to have more thinking. Although this kind of thinking initially is based on the works environment of the performing major, with the establishment of such an environment and the connection of the thinking-feedback mechanism at different stages such as before class, during class, and after class, students can develop the learning thinking of independently

constructing the connection between music theory and performing major works through learning, and such practice, sharing, and feedback will naturally form.

Whether the increase in the practice and sharing sessions will affect the overall arrangement of teaching time, the experts reached a relatively optimistic opinion through discussions. Practice and sharing are both parts of learning. At the same time, more targeted screening of the learning content has been made according to the differences in the performing major to make the learning goals more clear and the learning content more reasonable. Under the condition of the unchanged total class hours, the optimized time thus provides more operational space for students' practice and sharing.

No.5

This issue was one of the most intense ones during the discussion. The experts first affirmed that, from the perspective of the course content, the content conception of the IIIA Musical Theory teaching design model was completely unproblematic. Such a design fully considered the individualized professional development of students in different performing majors. At the same time, it integrated the music theory courses into the students' professional studies, introduced the music theory courses with a familiar professional environment, and finally applied them to the different music performance majors, providing continuous positive feedback for their performances and future careers.

However, it was precisely because there was no problem with this that the most severe test emerged. According to the design of the IIIA Musical Theory Teaching Model, each lecturer needed to combine the music theory courses they taught with different majors, distilling the unified content of the music theory courses and formulating "tailor-made" introduction works, course content, emphasis on key and difficult points, and the selection of the scope of practical feedback works for each different performing major. These tasks placed extremely high demands on the professional capabilities, teaching attitudes, and specific teaching links such as lesson preparation and instruction of the lecturers. Therefore, in the current situation where

there is actually no detailed regulation on how teachers should teach and in the current environment of "emphasizing research and deemphasizing teaching", whether the lecturers are willing to spend so much time and energy on such "invisible behind-the-scenes work" remains a question. The experts all indicated that it still requires time to observe and verify how to make the lecturers willing to undertake this work actively and how to achieve the expected effects of the entire teaching based on the teaching model. At the same time, it also poses new requirements for us to cultivate a team of teachers with excellent teacher ethics and a high professional level.

Secondly, the experts also proposed that for the related majors of traditional Chinese music with Chinese characteristics, because traditional ethnic music has many differences in the construction of many music theories from the major-minor key system. Therefore, the course content involved for students of these majors would be more complex. The major-minor key system is currently the foundation of the entire music theory and must be understood, but at the same time, it is necessary to incorporate the characteristic content of ethnic music. Such a composition of the course content places even higher demands on the various capabilities of the lecturers. Therefore, the proposal of the IIIA Teaching Model is not only a reform related to the music theory courses themselves but also a high-demand transformation based on the construction of the teaching staff. The construction and transformation of the teaching staff is not a process that can yield visible results in the short term and relies on various aspects such as national policies, evaluation mechanisms, and the degree of emphasis on courses.

The final scores given by the experts were also comprehensive judgments made based on the above considerations, including both conservative estimates and positive and optimistic support.

4.3.3 Expert Evaluation Summary of the IIIA Musical Theory Teaching Model

Based on the five-point quantitative assessment results and the focus group discussion results, although the experts had differences in opinions on the IIIA Teaching Model, overall, they maintained an approving and positive attitude.

A summary was made from the two aspects of the experts' positive affirmations and suggestions:

Positive Affirmations

1. The design of the IIIA Musical Theory Teaching Model is undoubtedly conducive to enhancing the learning quality of music theory courses for students majoring in music performance.

2. The fundamental theoretical construction of the IIIA Musical Theory Teaching Model is fully in line with the teaching requirements of music theory courses for music performance majors, establishing an "active - integration - personalized - absorption" teaching environment that assists students in understanding music theory from works and then applying it back to the works.

3. The IIIA Musical Theory Teaching Model has constructed an integrated music theory learning and application model from "major - music theory - major - profession", not merely confining music theory courses within the classroom but expecting that the learning of music theory courses can have a positive assistance and impact on students' current major studies and future professional performances.

Suggestions

1. The IIIA Musical Theory Teaching Model has raised new demands for the construction of the teaching faculty. Such faculty building cannot be accomplished overnight. It requires the teaching staff to continuously enhance their professional capabilities, update their teaching concepts with the times, and keep learning and exploring to achieve the expected results of the IIIA Musical Theory Teaching Model. This also provides more space for future development and exploration in research.

2. Regarding the national music major, the situation under the IIIA Musical Theory Teaching Model is even more complex. This is also a cumbersome and novel teaching research topic. It also requires the teaching staff to make more new explorations in teaching on the premise of improving their comprehensive capabilities in various aspects.

4.3.4 The IIIA Music Theory Teaching Model is founded on improvements evaluated by experts.

Via the expert 5-point quantitative evaluation and expert focus group sessions, all aspects including the theoretical basis, teaching implementation steps, teaching participation, and teaching evaluation of the IIIA music theory teaching model have been highly acknowledged by the experts, and the basic model of the IIIA music theory teaching model does not require adjustment.

In response to the two issues on which experts held significant differences, namely the specific arrangements for classroom practice and the content arrangement for the traditional Chinese music major, the researcher put forward the following adjustment plan after thorough consideration and modification.

The classroom practice is flexibly scheduled in line with the variations in class hours, the degree of difficulty of the course content, and the teaching cycle of the course sections among different music theory courses at different universities.

If the number of class hours is relatively large and the teaching content at this stage is arranged to have a relatively ample time allocation based on the total number of class hours, the instructor can appropriately increase the quantity of classroom practices. In a familiar environment, this can enhance the construction of the students' learning environment and stimulate their learning initiative to a greater extent.

If the number of classes is fewer and the teaching content is arranged relatively tightly when the total number of class hours is constrained, it can be divided into groups for rotational practice, thereby allowing more time for a more comprehensive explanation of the teaching content and the completion of targeted exercises by the teacher. Nevertheless, the teacher should also be mindful that the practice should ensure that a group has a certain practice volume throughout the learning period, and it should not be less than 4 times in a semester; otherwise, it will not be able to meet the requirements of environmental construction to a considerable extent, and it will also have a significant impact on the formation and promotion of students' learning initiative, failing to meet the basic requirements of the IIIA music theory teaching model.

2. The teaching content of the traditional Chinese music major requires specialized design in order to attain a more ideal teaching outcome.

Owing to the distinctive nature of traditional Chinese music theory within the domain of national music, experts have unanimously identified the difficulties based on this during evaluations and focus group discussions. Currently, the curriculum construction system for music theory courses in existing textbooks is still predominantly based on Western music theory. Hence, based on the professional integration mentioned in the IIIA music theory teaching model, considerable challenges will arise in its application within the field of national music. This difficulty primarily resides in the requirement for the teaching staff to possess an extremely proficient understanding of the content of the textbooks and the music theory knowledge related to the national music major, along with a high degree of control over classroom teaching, relying on their solid professional foundation to undertake a high-level summary of the teaching content. Carefully selecting the arrangement and assignment of teaching tasks, so as to combine teaching time and practice to accomplish the entire teaching process.

Based on the IIIA music theory teaching model, it is essential to embody the integration with professional education in order to fulfill the basic requirements of the IIIA music theory teaching model. Therefore, the researcher proposes that prior to the implementation of the IIIA music theory teaching model, adequate research and preparatory work should be conducted, and meticulous lesson planning should be carried out for each class. Simultaneously, experienced teachers with rich teaching experience should be assigned to teach music theory courses for traditional music majors. Through the teachers' own abundant teaching experience and classroom control capabilities, the entire teaching process can be accomplished. Additionally, by utilizing the evaluation mechanism established by the IIIA music theory teaching model, feedback on teaching information can be continuously gathered, and teaching arrangements can be adjusted based on the feedback data to achieve an excellent teaching effect.

The specific approaches are as follows:

By sifting through the existing teaching materials, it is possible to extract the common knowledge points between traditional Chinese music and the Western music theory system and make them the key points of our lectures. The four steps of the IIIA music theory teaching model can be completed to achieve proficient mastery of these knowledge points.

The music theory knowledge not encompassed within the major of traditional Chinese music will be regarded as supplementary knowledge and presented with an appreciative elaboration. The objective is for students to be capable of recognizing such knowledge points when they encounter them in musical works.

The unique music theory knowledge within the traditional Chinese music major is studied as a distinctive content, mandating that students ground their practical learning thereon and create works for understanding and practical application of the theory, with the aim of being capable of applying the theory to actual works performance.

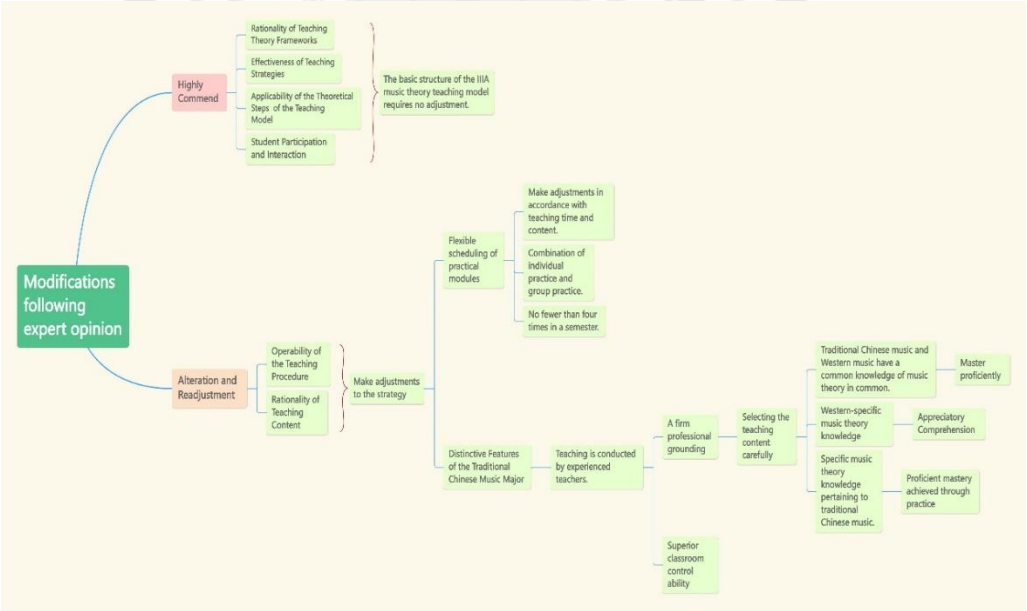

Figure 7 Modifications following expert opinion

CHAPTER 5
CONCLUSION

This research selected the music theory courses of students majoring in performance at the music conservatory as the research object. It followed the theoretical reasoning logic and practical inductive logic derived from the teaching theory and constructed a theoretical model of the IIIA Teaching Model for the music theory courses of students majoring in performance at the music conservatory, providing a brand-new development path for cultivating performance practice-oriented talents with a solid theoretical foundation and future musicians in music conservatories. This research constructed a theoretical model based on the IIIA Teaching Model of music theory courses for students majoring in performance at the music conservatory, a theoretical framework for the influencing factors of teaching mode innovation and development, as well as specific classroom implementation cases in music theory courses. Meanwhile, the expert evaluation method was adopted to demonstrate the feasibility and operability of the IIIA Teaching Model for music theory courses for students majoring in performance at the music conservatory. The internal and external mechanisms underlying the combination of specialties and practice hidden in teaching were deeply explored. Finally, from the aspects of research conclusions, reflections, and prospects, the researcher proposed expectations for the follow-up research on the IIIA Teaching Model for music theory courses for students majoring in performance at the music conservatory.

5.1. Research Conclusions

Through the theoretical deduction, teaching process design and expert evaluation of the IIIA Teaching Model of the music theory course for music performance majors, this research has truly implemented the cultivation of core musical literacy. By means of the four core elements of "Initiative - Integration - Individual - Assimilation", this research has presented the theoretical interpretation, practical induction and expert evaluation of the IIIA Teaching Model of the music theory course for music performance

majors, constructed a model of theoretical deduction and the specific implementation and operation of the course, and presented the entire design process and specific implementation and application of the typical teaching mode. Meanwhile, based on the interaction between theory and implementation links, this research has explained the construction mechanism of the teaching mode hidden behind the surface of the teaching schedule. Eventually, the following three conclusions have been obtained.

5.1.1 Optimization of the Design Concept of the "IIIA" Teaching Model

Music theory courses, being a compulsory professional course that all music performance majors are obliged to undertake, account for three-quarters of the total study duration and a significant proportion of credits during the entire undergraduate period. Nevertheless, as all music performance majors currently study exactly the same music theory course content, it has led to a complete dissociation between students' music theory learning and their own major. This has resulted in students merely regarding music theory courses as a basic course during their study, without considering the possibility of highly integrating their performance major with music theory courses to merge music theory knowledge with music performance works. This has significantly improved the passive and lackluster learning situation, facilitating a better combination of music theory course content and the performance major and benefiting the performance major. It lays a solid foundation in music theory knowledge for students' current studies and future professional applications.

Simultaneously, it should be noted that apart from optimizing aspects such as teaching methods and content during the teaching process, the IIIA Teaching Model has also augmented the originally scarce interactive and practical components in music theory courses, encompassing various forms such as individual practice and group practice, providing favorable conditions and support for the cultivation of students' 4C core competencies.

5.1.2 The Theoretical-Practical Interaction of the IIIA Teaching Model

The reason why we construct the IIIA Teaching Model for music theory courses of music performance major and take "active - integration - personalized - absorption" as the key elements is that the implementation of music core literacy

requires teachers to apply the construction of the teaching model in specific cultural, life and disciplinary contexts, and promote the benign interaction between music theory and music performance in the context interaction. The interaction between music theory and music performance practice requires a certain mechanism to facilitate the transformation of both, that is, the joint efforts of the "endogenous mechanism" of meaning understanding, experience induction, conscious reflection and dialogue practice, and the "exogenous mechanism" of interest connection, physical experience, connection and two-way linkage, so as to realize the benign interaction of "theory - practice". At the same time, teachers need to transform course knowledge into "operable" and "understandable" practical knowledge that suits specific situations. This requires teachers to draw on the endogenous mechanism of "generating practical experience" to summarize the music course knowledge with practical significance from cultural, life and disciplinary contexts. The selection, transformation and confirmation of course knowledge need to meet both the individual development needs of students and the social development demands for talents.

The question of exactly "what" a teaching model is results from the summary and induction of the aesthetic practical experience of music teachers, and is a deep-seated practical inquiry into teachers' self-identity, self-knowledge and self-concept. At the same time, we should respond to the question of "why" the teaching model is constructed. This is the core objective of the construction of the IIIA Teaching Model for music theory courses of music performance major. It is both a response to the implementation and development demands of the music core literacy of the music performance major and a rational adherence to and value consideration of the music practice course concept and music course practice concept in the new era. Furthermore, it enables students majoring in music performance to acquire, transfer and master the "four capabilities", namely, having ideals and beliefs, moral sentiments, solid knowledge and a kind heart. Therefore, for a teaching model to move from theory to practice, the interactive effect of the "transformation mechanism" is necessary to form the connection and interaction between music theory and music practical knowledge.

5.1.3 The Transformation of Disciplinary Knowledge in the IIIA Teaching Model

The transformation of music disciplinary knowledge is crucial for music teachers to convert the content of music textbooks into a "structured" knowledge network system, so as to make music disciplinary knowledge conform to the cognitive patterns of students majoring in music performance, the laws of meaning construction of their "existing knowledge", and the pursuit of musical aesthetic practice. The IIIA Teaching Model for music theory courses of music performance major that we have constructed is a process of deconstruction and reconstruction based on the teaching model within the music discipline domain. This process runs throughout the entire process of musical aesthetic practice. The process of deconstruction and reconstruction should complement each other with that of music disciplinary knowledge, forming a combined force to continuously drive music theory practice and promote the development and transfer of theoretical and practical abilities of students majoring in music performance. It also helps internalize, enrich, and expand the "owned knowledge" of students majoring in music performance, establish a knowledge and structure system based on the "big concept" of music disciplinary knowledge, and promote students majoring in music performance to discover and solve problems with the thinking of music discipline experts. Music course knowledge, as a theoretical product resulting from the summary and abstraction of "music performance", presents sequential patterns, discourse presentation modes, and knowledge expression methods that bear distinct essential features of music performance practical experience.

Music theory disciplinary knowledge, as a product that has been "placed on a pedestal", originates from music performance but is above it. That is, music theory disciplinary knowledge stems from both music performance and music cultural practice and, in turn, nourishes music performance. Therefore, by transforming the theoretical knowledge of the music theory discipline into knowledge applicable to music performance teaching practice, we can enable the aesthetic practice of music theory courses to move from theoretical "suspension" to practical "landing", thereby dissolving the long-standing disconnection between the aesthetic practice of music theory courses

and "music performance", and improving the long-standing situation of the derailment between music performance and music theory.

How to deeply explore the tacit knowledge hidden behind "music performance" through the explicit knowledge of music theory courses requires the rational transformation of our course teaching content, that is, teachers should change their concepts of music theory teaching and further refine the content of the music theory discipline, and make their own understanding and judgment on music performance in music theory courses from essence to phenomenon. It is necessary for teachers to transform the explicit "music theory knowledge" into explicit knowledge that represents the meaning of music performance discipline knowledge, which is also a process of re-constructing the "teaching ability" of music teachers. At the same time, the integration, transformation, decomposition, and reconstruction of the disciplinary knowledge of music theory courses are not the disorderly "piling up" of music theory disciplinary knowledge by music teachers but a process of orderly "re-creation" of it, achieving the transformation from the regular expression of music theory discipline course knowledge to the structured organization and presentation of music performance knowledge. Therefore, the transformation of music theory disciplinary knowledge runs through the entire process of deconstruction and reconstruction of the teaching model.

5.2. Research Reflections

Based on the above research innovations and limitations, as well as the conclusions obtained in this study, the issues that still require improvement and further in-depth exploration in future research are mainly presented as follows:

5.2.1 Enriching the Theoretical Basis of the Research

During the integration process of qualitative empirical research, due to the constraints of objective real-world conditions and subjective factors, in the qualitative research stage, the study, upon reviewing and sorting out domestic and foreign research theories, establishes a theoretical framework that suits the research interests and questions. This framework is then transformed into the theoretical basis for the case study. By employing the theoretical reasoning logic, presentation mode, and

argumentation approach of grounded theory, the collection, analysis, summarization, and classification of qualitative raw data are achieved, ultimately forming the theory of the IIIA Teaching Model for music theory courses in the music performance major. Eventually, the theoretical demonstration and construction are accomplished.

In the process of integrating qualitative empirical research adopting a qualitative paradigm, due to the limitations of the researcher's subjective conditions and objective conditions such as research time and funds, in the qualitative research stage, the researcher takes the theoretical and operational models of the IIIA Teaching Model for music theory courses in the music performance major as the main theoretical and practical framework. In the qualitative research part, based on the theoretical construction and operational model framework, it is transformed into a structured interview outline to realize the collection, organization, analysis, and summarization of qualitative raw materials. The grounded theory is utilized to achieve the re-construction and re-validation of the operational model.

Therefore, in future model research, the researcher will further enrich and perfect the theoretical basis of the model to facilitate the scientific collection of qualitative raw data and the practical verification of theories. The aim is to strive for a more reasonable and scientific theoretical framework, providing theoretical references for the innovation, optimization, and re-development of the teaching model of music theory courses for the music performance major.

5.2.2 Expanding the Application Scope of the Discipline

Owing to the constraints of objective conditions such as research time and resources in this study, students majoring in performance from the first, second, and third grades of undergraduate programs in eleven conservatories of music in China were selected as the research subjects. The theoretical framework of the IIIA Teaching Model for music theory courses of music performance majors, as well as the specific implementation framework of the IIIA Teaching Model for music theory courses of music performance majors, were constructed. However, in terms of the selection of the music discipline scope, the study was positioned within the performance major of

conservatories of music. In this sense, the IIIA Teaching Model for music theory courses of music performance majors constructed in this research possesses typical characteristics of the music discipline and proposes strategies and suggestions applicable to the music performance major at the meso-level of the music discipline. Nevertheless, the IIIA Teaching Model for music theory courses of music performance majors constructed in this research is only carried out under the discipline-specific circumstances of the music performance major. Whether it is also applicable to other music disciplines or even non-music disciplines still requires further demonstration by researchers or other interested researchers. This is also an important direction and a significant issue to be considered in the subsequent future research of this study. Therefore, expanding the application scope of other music disciplines holds great significance for further verifying the promotion and dissemination of the teaching model and is an important manifestation of the sustained vitality of the research topic.

5.3. Research Outlook

The eleven conservatories of music in China are exemplary and representative of music conservatory education in our country, representing the highest level of music performance in China. Over the course of their long historical evolution, they have developed typical characteristics and high-level music performance and teaching capabilities. The IIIA Teaching Model for music theory courses of the music performance major emerges precisely on the basis of such a solid music foundation and musical ambiance.

Through the exploration of the IIIA Teaching Model for music theory courses of the music performance major, this research profoundly delineates issues such as the theoretical connotation and characteristics, operational mechanism, and construction logic of the IIIA Teaching Model. Through theoretical elaboration, the IIIA Teaching Model for music teacher education majors is constructed. Simultaneously, the classroom implementation model of the IIIA Teaching Model for music theory courses of the music performance major is established. Through case studies of action research, the processes of model construction, classroom operation plan design, and expert

evaluation are realized, ultimately forming a teaching model for music theory courses with the attributes of the music discipline. On this basis, we conduct future outlooks from aspects such as goal design, content selection, teaching process, and evaluation implementation.

5.3.1 Teacher Positioning: Construction of a "Specialized" Teaching Staff

Based on the theoretical construction and expert evaluation related conclusions of the IIIA Teaching Model for music theory courses of the music performance major, the teaching staff is the core subject throughout the entire process of theoretical construction and verification of the teaching model, fundamentally determining the core influencing and participating factors in the model's construction, operation, and amendment. The professional level, practical experience, academic level, and management ability of the teaching staff directly impact the ultimate application effect of the IIIA Teaching Model for music theory courses of the music performance major. This is also the aspect that has been most intensely discussed by experts during the evaluation process and determines the final quality of the IIIA Teaching Model in the teaching link. Therefore, how to position the construction of the teaching staff and establish a teaching team that is adaptable for the transition of the teaching model from theoretical deduction to practical verification is of paramount importance. The improvement of the competence and quality of teachers who possess excellent moral qualities, professional qualifications, and the ability to effectively integrate their own specialties with different performance majors through multi-party collaborative participation is an important choice for future development.

The positioning of professional music theory course teachers in music conservatories is mainly manifested in the following aspects:

1. "Practicing Teacher Ethics" and Becoming the Leader of Music Education

The "Opinions on Comprehensively Deepening the Reform of the Construction of the Teacher Team in the New Era" issued by the Central Committee of the Communist Party of China and the State Council in 2018 made deployments from

multiple aspects such as strengthening the construction of teachers' ethics and morality, revitalizing teacher education, and breaking through the obstacles of the teacher management system. It was pointed out: "Putting improving the political and ideological quality and professional ethics of teachers in the first place." ("Opinions of the Central Committee of the Communist Party of China and the State Council on Comprehensively Deepening the Reform of the Teacher Team Construction in the New Era," 2018) Evidently, lofty teacher ethics is a prerequisite for establishing a professional, high-quality, and specialized teaching staff and directly determines the overall quality of the teaching staff. The significance of the cultivation of teacher ethics lies in the shaping of the "soul" of "people". The noble teacher ethics of teachers is the "living textbook" for teacher education, lies in the "verbal instruction" of teachers' personal qualities, and even more in the "personal example" of teachers, which coincides with the moral cultivation advocated by quality education. To achieve a good "moral cultivation" effect, teachers need to constantly enhance their own personality charm and self-cultivation in order to shoulder the important responsibility of cultivating noble characters.

2. "Learn to Teach" and Become the Constructor of the IIIA Teaching Model for Music Theory Courses in the Music Performance Major

The IIIA Teaching Model for music theory courses in the music performance major focuses on cultivating students' disciplinary literacy, the ability to integrate theory and practice, and the positive feedback ability of theory to the major. Theoretically, it emphasizes the accumulation of basic knowledge, principles, and skills in the music discipline, understanding the basic ideas and methods of the music discipline knowledge system, as well as its connections with other disciplines and social practice. Based on the teaching content standards of music theory courses and adhering to the physical and mental development laws of students majoring in performance, by using theory for teaching design, implementation, and evaluation, teaching experience can be continuously enriched and enhanced to acquire theoretical knowledge and ability, theoretical research ability, and the ability to integrate theory and practice. Therefore, music theory course teachers need to master the basic knowledge,

principles, and skills of music theory courses, understand the basic ideas and methods of the discipline knowledge system, understand the connections between the music theory discipline and the performance major and other disciplines, understand the connection between the music theory discipline and the practice of the performance major, and have a certain understanding of knowledge related to learning science. At the same time, based on the course standards of different performance majors, they should further integrate the knowledge of the music theory discipline and the performance major, think, implement, and evaluate to enable students to obtain better performance experiences and stronger capabilities in the performance major. Finally, music theory course teachers need to learn "communication and cooperation", that is, understand the role of the learning community, have a teamwork spirit, master communication and cooperation skills, and design group mutual assistance and cooperative learning experiences that are more in line with the performance major for students. Learn to teach and become the constructor of learning activities with personalized teaching content for the performance major.

3. "Learn to Develop" and Become Practitioners of Reflective Practice

Reflective practice of the IIIA Teaching Model for music theory courses in the music performance major is an important way for music theory course teachers to elevate their "self-use theory". Therefore, the "IIIA" teaching model for music theory courses in the music performance major should focus on the development and improvement of theoretical learning and professional quality of music performance students, enabling them to actively adapt to the development needs of the times and use critical thinking and methods to analyze and solve problems in education and teaching. At the same time, emphasis should be placed on communication and cooperation. A deep understanding of the role of the learning community is needed, the teamwork spirit should be demonstrated, communication skills should be mastered, and the abilities of collaboration and communication should be developed. "Learn to Develop" is an important goal of national music teacher certification and represents the outstanding requirements of the national teaching quality in education. It is formulated

based on national education laws and regulations, teacher professional standards, teacher education curriculum standards, and the Ministry of Education's opinions on implementing the excellent teacher training plan. "Learn to Develop" is an important goal, and the "Learn to Develop" aspect mainly includes "Self-Directed Learning", that is, having a life-long learning and professional development awareness; understanding the core content and development path of professional development and being able to formulate their own learning and professional development plans in combination with employment intentions. Develop the habit of self-directed learning and have the ability of self-management. The second aspect is "National Perspective", that is, having a global awareness and an open mindset, understanding the trends and cutting-edge developments of basic education reform abroad. Actively participate in international educational exchanges. Attempt to draw on international advanced educational concepts and experiences for education and teaching. The third aspect is "Reflection and Research", that is, understanding that teachers are reflective practitioners. Use critical thinking methods to form the habit of reflectively analyzing and solving problems from different perspectives such as student learning, course teaching, and subject understanding. Master the methods of educational practice research and the skills of guiding student research, and have a certain sense of innovation and the ability of educational and teaching research. The fourth aspect is "Communication and Cooperation", that is, understanding the role of the learning community, having a teamwork spirit, mastering communication and cooperation skills, and actively carrying out group mutual assistance and cooperative learning. Therefore, music theory course teachers need to "Learn to Develop" and thus become active practitioners of reflective practice in music theory courses and music.

5.3.2 Goal Design: Establishment of "Personalized" and "Differentiated" Course Goals

The IIIA Teaching Model for music theory courses in the music performance major is a product of the times that emerged in response to the changes in higher education. In this regard, the construction of the IIIA Teaching Model for music theory courses in the music performance major should adapt to the actual development needs

of music theory education reform and the demands of the disciplinary development of music theory teaching. Simultaneously, China's higher education system is inherently determined to be a teaching model exploration and practice led by the top-level design of the national "top-down" strategic macro planning. Therefore, the goal design of the IIIA Teaching Model for music theory courses in the music performance major should follow the top-level design such as national education policies and music curriculum standards for "standardized" and "procedural" design. Meanwhile, the cultivation of the IIIA Teaching Model for music theory courses in the music performance major should carry out "bottom-up" "personalized" and "differentiated" design under the principle of fully respecting the "difference" and "development" of students majoring in music performance.

5.3.3 Teaching Content: The Coordination of "Integrated" and "Progressive" Teaching Material Systems

The relative uniformity of teaching materials and their contents for music theory courses is established by the IIIA Teaching Model for music theory courses in the music performance major to better meet the learning needs of students majoring in music performance. At the same time, it should also satisfy the "two aspects" that need to be adhered to in the construction of teaching integration, namely, the integrity of music curriculum standards and the coherence of music curriculum standards. Simultaneously, it should adhere to the "three logics", namely, conforming to knowledge logic, conforming to the psychological logic of students' development, and conforming to teaching logic. Therefore, to achieve the combination of "music theory courses" and "music performance major", it is necessary to form common characteristics by integrating the curriculum standards of music theory courses and those of the music performance major, clarify the connections between the two curriculum standards, and form a curriculum standard system that features overall design, progressive layers, and coordinated interaction, thereby providing a scientific basis and guidance for the integrated construction of teaching content. At the same time, the requirements of vertical knowledge connection and horizontal discipline coordination should be fully reflected to achieve the optimal allocation of teaching content resources.

1. Adhering to the Integrity, Continuity and Connectivity of Music Theory Curriculum Standards

The construction of teaching content for music theory courses should adhere to the "two fundamental aspects", namely, the connectivity and integrity of music theory curriculum standards. Music theory curriculum standards serve as the blueprint and reference for the construction of music theory teaching materials. In other words, the construction of teaching content for music theory courses must be guided by the music theory curriculum standards as the fundamental benchmark. Curriculum standards are a concentrated manifestation of contemporary values, reflecting the curriculum, teaching and educational concepts of the era. The teaching content of music theory courses must reflect the diverse needs of different specialties in order to truly showcase the educational value of the teaching content of music theory courses. The transformation of the demands for music theory courses from different music performance specialties has imposed new requirements on the teaching content of music theory courses. Simultaneously, the inherent requirement of core competencies in the new era is the cultivation of students' comprehensive qualities and abilities, "promoting the gradual formation of correct values, essential qualities and key abilities necessary for personal lifelong development and social development." In this sense, for the teaching content of music theory courses to achieve the educational value goals and values of core competencies in the new era, it is necessary to continuously implement and fulfill the requirements of the curriculum standards during the construction process, and follow the inherent logic, structure and integrity characteristics of the curriculum standards. How to cultivate music performers who meet the needs of economic, political, social and cultural development is an important issue to be reflected upon in the undergraduate education stage. To address the divide between practical music theory and the music performance major in reality, it is necessary to establish a "three-level" music curriculum standard system with integrity, continuity and connectivity at the curriculum standard level, facilitating the vertical integration and connection of music theory and the music performance major, conforming to the continuous development

requirements of individual students and embodying the inherent hierarchical characteristics of the curriculum standards. While the construction of the curriculum standards reflects the inherent hierarchy, it should also demonstrate the overall connectivity and continuity of the implementation of the curriculum standards, providing strategic directions and conceptual guidance for the integrated yet individualized construction of the teaching content of music theory courses.

2. Complying with the Logics of Subject Knowledge, Students' Physical and Mental Development, and Subject Teaching

The construction of teaching content for music theory courses should adhere to the "three fundamental logics", namely, conforming to the logic of music subject knowledge, the psychological logic of students' development, and the logic of teaching. First, it should conform to the inherent development logic of music subject knowledge. The construction of music teaching material content is centered on music subject knowledge, which includes the knowledge system and logical structure of knowledge such as concepts, principles, rules, processes, and methods that reflect the essence and laws of the music discipline. Therefore, the construction of music teaching materials must follow the inherent logic and knowledge structure system of music subject knowledge and design the structural hierarchy and logical sequence of the teaching material content. Second, it should conform to the logical and learning laws of students' physical and mental development. The learning and growth process of students is a gradual and spiral historical development process. Therefore, different historical development stages present different physical and mental characteristics and laws. The construction of music teaching materials needs to conform to the physical and mental development and cognitive laws of students. Design teaching material content that is progressive, from superficial to in-depth, and from simple to complex to meet the needs of individual students' physical and mental development. Third, it should conform to the basic logical laws of teachers' teaching. The teaching content of music theory courses, as an important object of teachers' teaching and students' learning, is the direct medium for the formation of a positive interaction between teachers and students.

The design of teaching material content must conform to the basic laws of teachers' teaching, making the teaching content of music theory courses a strong support for music teaching. In summary, the "three fundamental logics" that should be adhered to in the construction of music teaching materials are not mutually independent but interrelated, jointly promoting the logical basis for the integrated construction of music teaching materials. Therefore, the construction of music teaching materials should not only reflect the vertical connection of music disciplines at different academic stages, conform to the longitudinal staged and development laws of students' physical and mental development, but also fully reflect the requirements of horizontal coordination between the music discipline and other disciplines (majors), explore the correlations among different disciplines to achieve the optimal allocation and rational utilization of music theory course resources.

5.3.4 Evaluation Implementation: Establishment of a "Diversified" and "Integrated" Evaluation System

Evaluation is a crucial part of curriculum implementation and an important means and approach to examining the dual ability cultivation of "theoretical learning" and "professional practice" in the music theory course for the music performance major. Therefore, an important measure for evaluating the implementation effect of the IIIA Teaching Model of the music theory course in the music performance major is to pursue both "community development" and "individualized expression". This also embodies the unity of the "common requirements" and "individualized development" in the music theory course of the music performance major. Hence, it is necessary to construct an evaluation system that integrates horizontally "professional and vocational integration" and vertically "theory and performance integration". It is necessary to not only unify the process-oriented formative evaluation and the outcome-oriented summative evaluation but also integrate the quantitative evaluation that focuses on quantification and the qualitative evaluation that emphasizes quality. The evaluation system should have scientifically reasonable standards, realize the coexistence of diverse evaluation forms, and involve multiple evaluation subjects.

1. Constructing a Horizontal "Integration of Theory and Specialty" Evaluation System

The "discipline and specialty" of the music theory course and the "professional-vocational" performance of the "specialty-professionalization" are the core contents of the teaching evaluation of the IIIA Teaching Model of the music theory course in the music performance major. This also adheres to the "academic," "professional," and "aesthetic" principles of the learning and practice of the music theory course and serves as an important means and method for cultivating the dual capabilities of "professional learning of music theory" and "application in professional practice." Simultaneously, in the teaching evaluation of the "IIIA" teaching model of the music theory course in the music performance major, pursuing "community development" and highlighting "individualized expression" are the essential goals of the evaluation of the IIIA Teaching Model of the music theory course in the music performance major. It is necessary to focus on the overall development of students while meeting the development needs of individual students. For the evaluation of the IIIA Teaching Model of the music theory course in the music performance major, a horizontal "integration of music theory and specialty" evaluation system needs to be constructed. Therefore, it is necessary to adhere to the coherence and integrity of the curriculum standards, which forms the basis for constructing a horizontal "integration of music theory and specialty" evaluation system.

2. Building a vertical "profession-occupation" evaluation system

The teaching evaluation of the music theory course "IIIA" in the music performance major should conform to the cognitive logic of music subject knowledge, the logic of music subject knowledge, the psychological logic of individual development, and the basic logic of music subject education and teaching. Therefore, we should optimize the resource allocation of music theory course subject knowledge content based on the "four aspects" and promote the vertical integration of professional and vocational learning at the undergraduate level and after graduation. Due to the stage-specific characteristics of students' own development, the differences in students'

cognitive levels and psychological characteristics, the stage-specific features of students' knowledge learning are determined. This determines that students learn different knowledge at different stages. This is also the fundamental reason for the stage-specific setting of school education. However, the basic teaching situation in our country is the disconnection between school learning and vocational employment, which leads to the disconnection between music theory course teaching content and professional and vocational development, lacking overall consistency, continuity, and connectivity, ultimately resulting in discontinuities in students' music subject knowledge learning and their personal growth. Therefore, our music theory course content construction should not only follow the knowledge logic of music subject knowledge learning, conform to the hierarchical and interconnected depth of knowledge learning, present the complete knowledge system of music theory course subject knowledge, but also conform to the stage-specific and continuous characteristics of students' physical and mental development, and construct music theory course teaching content in a vertical and integrated manner according to the "profession-occupation" to meet the realistic needs of individual development at different stages of students' growth.

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APPENDIX

1. STUDENT QUESTIONNAIRES

Student Questionnaire		
NO.	Question	Answer
1	What grade are you currently in?	A. First year undergraduate
		B. Second year undergraduate
		C. Third year undergraduate
2	What is your major in music performance ?	
3	What courses are you currently taking in basic music theory?	A. Fundamental Music Theory
		B. Harmony
		C. Musical Form
4	Is the music theory course you are currently studying interesting to you? (single option)	A. Not at all
		B.A little
		C. So-so
		D. Quite interesting
		E. Very interesting
5	How did you feel about your learning attitude when you took this course?	A. Don't want to learn at all
		B.OK, so-so
		C. Very focused in class
6	In the course of learning, the teacher taught the knowledge point can understand? (Single choice)	A. Can't understand at all
		B. Can understand part of it
		C. Can understand if you listen carefully
		D. Can understand very easily
7	Can you finish the homework assigned by the teacher during the learning process? (single option)	A. Don't want to do the homework
		B. Want to do it but can't do it
		C. Do it, but the quality is always not high
		D. Can do it within the time set by the teacher
8	How difficult do you find the course in general? (Single option)	A. Very difficult
		B. Have some difficult
		C. Moderately difficult
		D. Still easy
		E. Very easy
9	If the course was not required but optional, would you choose to take it voluntarily? (Single option)	A. Yes
		B. No
		C. No idea
10	Do you think the basic theory of music courses have helped your major in music performance? (Single choice)	A. No help at all
		B. Less help
		C. Can feel help
		D. More help
		E.A lot of help
11	What aspect of the basic theory of music course do you find difficult? (Multiple choices)	A. The theoretical knowledge is not easy to understand
		B. There are too many points
		C. Too much homework
		D. Too much homework
12	Which of the following aspects in the basic theory of music course do you think is in urgent need of adjustment and improvement? (Multiple choices)	A. What to learn
		B. How the teacher teaches
		C. Disengagement from the practice of the profession
13	In your opinion, what aspects of the Basic Theory of music course can be adjusted to make students more willing to learn this course, so as to obtain better learning results? (Multiple choices)	A. Adjust the learning content appropriately for each major to better adapt to the needs of different majors
		B. Adopt flipped classroom, divided classroom and other forms, refine the theoretical knowledge before class, during class and after class, so as to better grasp the combination of understanding
		C. Enhancement and professional practice, so as to improve students' application needs
14	Your suggestions for Music Theory Courses (Fundamental Music Theory/Harmony/Musical Form). (Optional question)	

Figure 8 Student Questionnaire

Index of Item-Objective Congtuence(IOC) "DEVELOPMENT OF TEACHING AND LEARNING COMPULSORY COURSES IN MUSIC THEORY MODEL FOR MUSIC PERFORMANCE MAJORS"					
The expert is kindly requested to examine each item of the research instrument for its content validity .Thank you.		Expert's Review			
No.	Student Questionnaire	Agree	Not Sure	Disagree	Remarks
		+1	0	-1	
Basic information collection of interviewed students					
1	What grade are you studying in?				
2	What is your major in music performance?				
3	What is the basic theory course of music you are currently studying?				
Learning process results Feeling information gathering					
A1	Does the music theory course you are currently studying make you feel interesting?				
A2	How do you feel about your learning attitude when you take this course?				
A3	Can the knowledge points taught by the teacher be understood in the course?				
A4	During the learning process, can the homework assigned by the teacher be completed?				
A5	How difficult do you think this course is in general?				
A6	If the course was not required but an elective, would you choose to take it voluntarily?				
A7	After learning the basic theory of music, do you think it is helpful to your music performance major?				
A8	In the course of Basic Theory of music, which aspect makes you feel difficult to learn?				
A9	In the Basic Theory of Music course, which of the following do you feel is in urgent need of adjustment and improvement?				
A10	What do you think the following adjustments in the course of Basic Theory of Music will make students more willing to learn this course, so as to obtain better learning results?				
Subjectively choose to do suggestion-type information gathering					
B1	Your suggestions for music theory courses (MusicTheory/Harmony/Musical Form)				

Figure 9 Student Questionnaires IOC

Index of Item-Objective Congtuence(IOC) "DEVELOPMENT OF TEACHING AND LEARNING COMPULSORY COURSES IN MUSIC THEORY MODEL FOR MUSIC PERFORMANCE MAJORS"					
The expert is kindly requested to examine each item of the research instrument for its content validity .Thank you.		Expert's Review			
No.	Student Questionnaire	Agree	Not Sure	Disagree	Remarks
		+1	0	-1	
Basic information collection of interviewed students					
1	What grade are you studying in?	3			
2	What is your major in music performance?	3			
3	What is the basic theory course of music you are currently studying?	3			
Learning process results Feeling information gathering					
A1	Does the music theory course you are currently studying make you feel interesting?	2		1	
A2	How do you feel about your learning attitude when you take this course?	3			
A3	Can the knowledge points taught by the teacher be understood in the course?	3			
A4	During the learning process, can the homework assigned by the teacher be completed?	3			
A5	How difficult do you think this course is in general?	3			
A6	If the course was not required but an elective, would you choose to take it voluntarily?	3			
A7	After learning the basic theory of music, do you think it is helpful to your music performance major?	1	1	1	
A8	In the course of Basic Theory of music, which aspect makes you feel difficult to learn?	3			
A9	In the Basic Theory of Music course, which of the following do you feel is in urgent need of adjustment and improvement?	3			
A10	What do you think the following adjustments in the course of Basic Theory of Music will make students more willing to learn this course, so as to obtain better learning results?	3			
Subjectively choose to do suggestion-type information gathering					
B1	Your suggestions for music theory courses (MusicTheory/Harmony/Musical Form)	2	1		

Figure 10 Student Questionnaires IOC Results

Expert Information

GuoWei CHEN, Professor, the Dean of the Teaching Affairs Office at SiChuan Conservatory of Music.

The research domain lies in the research and teaching of composition and composition technique theory.

XiaoLan WEI, Professor, Doctor of Central Conservatory of Music. The research domain lies in the music analysis theory and teaching research.

Xun GONG, associate professor of Music Education from Sichuan Conservatory of Music. The research domain lies in the theory and practice research of music education.

Spss analysis report

Reliance analysis-1

sample capacity	number of entry	Cronbach. □coefficient
465	9	0.752

Validity analysis-1

project	factor 1	factor 2	factor 3	Common degree
What grade are you currently in?	-0.17	-0.91	-	0.856
What courses are you currently taking in basic music theory?	-	-	1.00	1.000
Is the music theory course you are currently studying interesting to you?	0.84	0.19	-	0.742
How did you feel about your learning attitude when you took this course?	0.74	0.24	-	0.614
In the course of learning, the teacher taught the knowledge point can understand?	0.77	0.05	-	0.603
Can you finish the homework assigned by the teacher during the learning process?	0.83	-0.21	-	0.735
How difficult do you find the course in general?	0.85	0.21	-	0.768
If the course was not required but optional, would you choose to take it voluntarily?	-0.53	0.29	-	0.360
Do you think the basic theory of music courses have helped your major in music performance?	0.74	0.17	-	0.574
Characteristic Root Value (before rotation)	4.21	1.04	1.00	-
Variance Explained% (before rotation)	46.77%	11.59%	11.11%	-
Cumulative Variance Explained%% (before rotation)	46.77%	58.36%	69.47%	-
Characteristic Root Value (after rotation)	4.13	1.13	1.00	-
Variance Explained% (after rotation)	45.83%	12.52%	11.11%	-
Cumulative Variance Explained% (after rotation)	45.83%	58.36%	69.47%	-
KMO value	-			-
Bart spherical values	154.881			-
df	36.000			-
P value	0.000			-

Figure 11 Student Questionnaires SPSS Analysis

Summary of Student Questionnaire

1. The students' learning willingness is relatively high. 78% of the students indicated that they were willing to study the course, and more than 50% of the students chose "rather interested" or above.

2. Regarding the difficulty of the course, 76% of the students felt that it was somewhat difficult, while only 24% of the students considered the learning relatively easy.

3. Regarding the suggestions for the teaching content and teaching methods, 70% of the students thought that if the course could be combined with the performance major, better effects would be achieved.

“Increasing the combination of theory with professional practice” and “the application of more teaching modalities” are all high-frequency options manifested in the questionnaire.

Through the analysis of the aforementioned results, in the construction of the model of the basic music theory course, the following three key modules of significant content must be fully considered: By integrating more with students' performance majors, adjusting the teaching content, increasing multiple teaching modalities, and enhancing students' learning enthusiasm, so as to better adapt to the demands of professional development.

2. TEACHER INTERVIEW

Teacher Interview	
1	Your basic music theory course includes Fundamental Music Theory / Harmony / Music Form?
2	Does your grades include first year / second year / third year?
3	How many years have you been teaching basic music theory courses?
4	How do you think you can briefly describe the current teaching status of music theory courses
5	What do you think is the main reason for the teaching status of music theory courses?
6	Can music theory courses be more fun? If you can, please give you a simple example?
7	Can we provide music theory courses more accurately according to the needs of music performance majors? If you think so, please give an example.
8	In order to get a better teaching effect, do you think the content of the music theory course needs to be adjusted, please give an example.
9	If you make adjustments in the teaching methods, what do you think can help to achieve better teaching results?
10	Do you think the application of multimedia teaching has an impact on the change of the teaching effect of music theory course? Please give an example.
11	Do you think the music theory course is suitable for using the teaching form of flipped classroom? Can online and offline hybrid teaching play a positive role in the improvement of teaching effect? Talk about your thoughts.
12	What opinions and suggestions do you have on the teaching implementation of music theory course.

Figure 12 Teacher Interview

Index of Item-Objective Congtuence(IOC) "DEVELOPMENT OF TEACHING AND LEARNING COMPULSORY COURSES IN MUSIC THEORY MODEL FOR MUSIC PERFORMANCE MAJORS"					
The expert is kindly requested to examine each item of the research instrument for its content validity .Thank you.		Expert's Review			
No.	Teacher Interview	Agree	Not Sure	Disagree	Remarks
		+1	0	-1	
Basic information collection of interviewed students					
1	Your basic music theory course includes Fundamental MusicTheory / Harmony / Music Form?				
2	Does your grades include first year / second year / third year?				
3	How many years have you been teaching basic music theory courses?				
Teaching content, methods and feelings					
A1	How do you think you can briefly describe the current teaching status of music theory courses				
A2	What do you think is the main reason for the teaching status of music theory courses?				
A3	Can music theory courses be more fun? If you can, please give you a simple example?				
A4	Can we provide music theory courses more accurately according to the needs of music performance majors? If you think so, please give an example.				
A5	In order to get a better teaching effect, do you think the content of the music theory course needs to be adjusted, please give an example.				
A6	If you make adjustments in the teaching methods, what do you think can help to achieve better teaching results?				
A7	Do you think the application of multimedia teaching has an impact on the change of the teaching effect of music theory				
	course? Please give an example.				
A8	Do you think the music theory course is suitable for using the teaching form of flipped classroom? Can online and offline hybrid teaching play a positive role in the improvement of teaching effect? Talk about your thoughts.				
A9	What opinions and suggestions do you have on the teaching implementation of music theory course.				

Figure 13 Teacher Interview IOC

Index of Item-Objective Congtuence(IOC) "DEVELOPMENT OF TEACHING AND LEARNING COMPULSORY COURSES IN MUSIC THEORY MODEL FOR MUSIC PERFORMANCE MAJORS"					
The expert is kindly requested to examine each item of the research instrument for its content validity .Thank you.		Expert's Review			
No.	Teacher Interview	Agree	Not Sure	Disagree	Remarks
		+1	0	-1	
Basic information collection of interviewed students					
1	Your basic music theory course includes Fundamental Music Theory / Harmony / Music Form?	3			
2	Does your grades include first year / second year / third year?	3			
3	How many years have you been teaching basic music theory courses?	3			
Teaching content, methods and feelings					
A1	How do you think you can briefly describe the current teaching status of music theory courses	3			
A2	What do you think is the main reason for the teaching status of music theory courses?	3			
A3	Can music theory courses be more fun? If you can, please give you a simple example?	2	1		
A4	Can we provide music theory courses more accurately according to the needs of music performance majors? If you think so, please give an example.	3			
A5	In order to get a better teaching effect, do you think the content of the music theory course needs to be adjusted, please give an example.	3			
A6	If you make adjustments in the teaching methods, what do you think can help to achieve better teaching results?	3			
A7	Do you think the application of multimedia teaching has an impact on the change of the teaching effect of music theory course? Please give an example.	3			
A8	Do you think the music theory course is suitable for using the teaching form of flipped classroom? Can online and offline hybrid teaching play a positive role in the improvement of teaching effect? Talk about your thoughts.	3			
A9	What opinions and suggestions do you have on the teaching implementation of music theory course .	3			

Figure 14 Teacher Interview IOC Results

Lecture Information

ChengRui ZOU, Professor, the ex-dean of the Teaching Affairs Office of Sichuan Conservatory of Music.The research domain lies in the research and teaching of composition and composition technique theory.

YuanYuan LIU , lecture, graduated from the China Conservatory of Music. The research domain lies in the research and teaching of composition and composition technique theory.

ZunGang Li, a teacher from the Composition Department of Sichuan Conservatory of Music.

JiaQi ZHANG, Doctor in Music Analysis from Nanjing University of the Arts. The research domain lies in the research and teaching of composition and composition technique theory.

Yue SONG, a teacher from the Composition Department of Sichuan Conservatory of Music. Skilled in the teaching and research of fundamental music theory.

3. EXPERTS FOCUS GROUPS INTERVIEW

Evaluation Content	Evaluation Criteria	Expert Scores					Mean	Standard Deviation (S.D.)	Applicability Rating
		A	B	C	D	E			
1. Rationality of Teaching Theory Frameworks	Whether the design of the teaching theory framework is scientifically rational								
2. Effectiveness of Teaching Strategies	Whether the overall planning of teaching strategies can fulfill the requirements of the current music theory courses for the music performance major								
3. Applicability of the Theoretical Steps of the Teaching Model	Whether the four theoretical steps of the teaching model can be well reflected in teaching								
4. Operability of the Teaching Procedure	Whether the teaching has good operability in the specific implementation process								
5. Rationality of Teaching Content	Whether the high degree of alignment between the teaching content and the performance major can be satisfied and whether the teaching content thus designed is reasonable								
6. Student Participation and Interaction	Whether the course design has facilitated the active participation of students, particularly in the aspect of integration with the profession								

Figure 15 5-Point Expert Rating Scale

Evaluation Content	Evaluation Criteria	Expert Scores					Mean	Standard Deviation (S.D.)	Applicability Rating
		A	B	C	D	E			
1. Rationality of Teaching Theory Frameworks	Whether the design of the teaching theory framework is scientifically rational	5	5	5	5	5	5	0.00	Highly suitable
2. Effectiveness of Teaching Strategies	Whether the overall planning of teaching strategies can fulfill the requirements of the current music theory courses for the music performance major	5	5	5	5	5	5	0.00	Highly suitable
3. Applicability of the Theoretical Steps of the Teaching Model	Whether the four theoretical steps of the teaching model can be well reflected in teaching	5	5	5	5	5	5	0.00	Highly suitable
4. Operability of the Teaching Procedure	Whether the teaching has good operability in the specific implementation process	4	5	5	5	4	4.6	0.49	Highly suitable
5. Rationality of Teaching Content	Whether the high degree of alignment between the teaching content and the performance major can be satisfied and whether the teaching content thus designed is reasonable	3	5	5	4	4	4.2	0.748	Suitable
6. Student Participation and Interaction	Whether the course design has facilitated the active participation of students, particularly in the aspect of integration with the profession	5	5	5	5	5	5	0.00	Highly suitable

Figure 16 5-point rating results by experts

Expert Information

GuoWei CHEN, Professor, the Dean of the Teaching Affairs Office at SiChuan Conservatory of Music.

The research domain lies in the research and teaching of composition and composition technique theory.

XiaoLan WEI, Professor, Doctor of Central Conservatory of Music. The research domain lies in the music analysis theory and teaching research.

Xun GONG, associate professor of Music Education from Sichuan Conservatory of Music. The research domain lies in the theory and practice research of music education.

ZhiNao WU, an associate professor of composition in Sichuan Conservatory of Music. The research domain lies in ethnic music composition, research and teaching.

ChengRui ZOU, Professor, the ex-dean of the Teaching Affairs Office of Sichuan Conservatory of Music.The research domain lies in the research and teaching of composition and composition technique theory.

4. IRB

AF19-03-03.1
August, 2023

หนังสือรับรองจริยธรรมการวิจัยในมนุษย์

หนังสือฉบับนี้ให้ไว้เพื่อแสดงว่า

ชื่อโครงการวิจัย : การพัฒนารูปแบบการเรียนการสอนวิชาเอกบังคับกลุ่มทฤษฎีดนตรีสำหรับนักศึกษาสาขาวิชาเอกการแสดงดนตรี
ชื่อหัวหน้าโครงการวิจัย : นางสาวHENG HUANG
หน่วยงานต้นสังกัด : บัณฑิตวิทยาลัย มหาวิทยาลัยศรีนครินทรวิโรฒ
หมายเลขรับรองโครงการวิจัย : SWUEC-672421
รายการเอกสารที่รับรอง :

1. แบบเสนอเพื่อขอรับการพิจารณา	ฉบับที่ 3 ลงวันที่ 9 กันยายน 2567
2. โครงการวิจัยฉบับสมบูรณ์	ฉบับที่ 1 ลงวันที่ 26 มิถุนายน 2567
3. เอกสารข้อมูลและขอความยินยอมสำหรับอาสาสมัคร	ฉบับที่ 1 ลงวันที่ 26 มิถุนายน 2567
4. เครื่องมือที่ใช้ในการวิจัย	ฉบับที่ 2 ลงวันที่ 6 สิงหาคม 2567
5. ประวัติผู้วิจัย	

ได้ผ่านการรับรองจากคณะกรรมการจริยธรรมสำหรับพิจารณาโครงการวิจัยในมนุษย์ มหาวิทยาลัยศรีนครินทรวิโรฒ โดยยึดหลักเกณฑ์ตาม Declaration of Helsinki, Belmont Report, International Conference on Harmonization in Good Clinical Practice (ICH-GCP), International Guidelines for Human Research ตลอดจนกฎหมาย ข้อบังคับและข้อกำหนดภายในประเทศ จึงเห็นสมควรให้ดำเนินการวิจัยตามโครงการวิจัยนี้ได้

วันที่รับรอง : 18 ตุลาคม 2567
วันที่หมดอายุ : 17 ตุลาคม 2568

(ลงชื่อ).....
(รองศาสตราจารย์ ดร.สิทธิพงศ์ วัฒนานนท์สกุล)
ประธานคณะอนุกรรมการจริยธรรมสำหรับพิจารณาโครงการวิจัยที่ทำในมนุษย์
ชุดสังคมศาสตร์และพฤติกรรมศาสตร์ (ชุดที่ 2)
มหาวิทยาลัยศรีนครินทรวิโรฒ

หน่วยจริยธรรมและมาตรฐานการวิจัย
มหาวิทยาลัยศรีนครินทรวิโรฒ
อาคารนวัตกรรม ศ.ดร.สาโรช บัวศรี ชั้น 17
โทร. (02) 6495000 ต่อ 17503, 17506 โทรสาร (02) 2042590

Figure 17 IRB File

AF20-03-03.0
May, 2023

Certificate of Ethical Committee Approval

This is to certify that:

Protocol Title: DEVELOPMENT OF TEACHING AND LEARNING COMPULSORY COURSES IN MUSIC THEORY MODEL FOR MUSIC PERFORMANCE MAJORS.
Principal investigator: Ms.HENG HUANG
Institution: Graduate School of Srinakharinwirot University
Protocol code: SWUEC-672421
Documents approved:

1. Submission form — version no. 3 date 9 September 2024
2. Full research proposal — version no. 1 date 26 June 2024
3. Participant information sheet and consent form — version no. 1 date 26 June 2024
4. Questionnaire/data collection form — version no. 2 date 6 August 2024
5. Investigator's biography

have been reviewed and approved by the Human Research Ethics Committee of Srinakharinwirot University based on Declaration of Helsinki, Belmont Report, International Conference on Harmonization in Good Clinical Practice (ICH-GCP), International Guidelines for Human Research, along with laws and regulations of Thailand. Thus, the approval for conducting the study is granted.

Date of approval: 18/10/2024
Date of expiration: 17/10/2025

(Associate Professor Sittipong Wattananonsakul, Ph.D.)
Chairman, Social Science and Behavioral Science Research Sub-Committee
of Srinakharinwirot University (Panel 2)

Ethics and Research Standards Devision
Innovation Building Prof. Dr. Saroch Buasri, Floor 17
Srinakhanarinwirot University, 10110 Thailand
Tel.: +66-26-495000, 17503 Fax: (02) 2042590

Figure 18 IRB File

Participant Information Sheet

Research title: DEVELOPMENT OF TEACHING AND LEARNING COMPULSORY COURSES IN MUSIC THEORY MODEL FOR MUSIC PERFORMANCE MAJORS

Principal Investigator: Heng Huang

Institution: Srinakharinwirot University

Co-participating researchers: -

Research funding source: -

Dear Participant

I (Heng Huang. Student in Doctor of Education Program in Arts Education, Faculty of Fine Arts, Srinakharinwirot University)am carrying out a research on " DEVELOPMENT OF TEACHING AND LEARNING COMPULSORY COURSES IN MUSIC THEORY MODEL FOR MUSIC PERFORMANCE MAJORS" with the objective of the research:

1. Assess the current state of Chinese music theory courses in terms of their teaching methodologies.

2. Establish a mandatory music theory course teaching model specifically designed for students majoring in music performance.

3. Validate and evaluate the effectiveness of the implemented course teaching model through certification processes.

The direct benefit you will receive from this study is: leads to contribute to the reform of the music theory model, enabling to address the practical problems of students majoring in music performance. A more effective form of teaching organization can be constructed and a better development of the music theory courses can be promoted.

You are free to decide whether or not to take part in this study, but if you decide to take part, the researcher will ask students of Music Majors to answer the questionnaire and divide it into 2 parts. Part 1 is 3 questions about personal information and Part 2 is10 inquiries regarding the pedagogical approach, learning disposition, and educational efficacy of music performance majors in music theory courses.Answering the questionnaire will take approximately 10 minutes and Questionnaire Star backend collects information.

The researchers aimed to engage in in-depth interviews with instructors for the fundamental music theory course at eleven conservatorys of music , on a one-on-one basis, to explore these questions:1. What factors influence the teaching effectiveness of music theory courses?2. How can music theory courses be tailored more accurately to meet the specific needs of music performance majors?3. How can the teaching methods of music theory courses be enhanced to attain superior learning outcomes?

It will take approximately 30 minutes to interview At a location convenient to you with privacy protection.At time convenient to you During the interview, the researcher

Version 1 Date 26 June 2024

Figure 19 IRB File

will ask for permission to record the interview. If the researcher needs additional information, we will ask for your permission to make an appointment for you to be interviewed on a date and at a suitable time that is convenient for you. If you do not wish to be interviewed additionally. The researcher will use only the information obtained from this interview for research purposes. When conducting the in-depth interviews, the researcher will request permission to record the audio and you may use a pseudonym if you do not wish to use your real name.

You have the right not to answer questions if you feel uneasiness or uncomfortable due to some questions. You have the right to withdraw from this study at any time without prior notice, and your refusal to participate or withdrawal from this study will not in any way affect your study and work.

The information we collect from you will be kept in a secure place and will not be disclosed to the public. The results of the study will only be reported in general terms. This information will be in an anonymous form and will not be identified or contacted. There may be groups who may request access to your personal information for the purpose of checking the accuracy of data and research procedures, including research ethics committees, research coordinators, research supervisors, and officials of governmental agencies or organizations responsible for inspections. Data will be destroyed by the researcher upon completion of the research investigation.

You will not be compensated for your participation in this study, nor will you be charged any fees.

If you have any questions about this study, please feel free to contact us at heng.hhh@g.swu.ac.th.

If you have been subjected to unspecified treatment or would like to know your rights in participating in this study, you can contact the Chair of the Human Research Ethics Committee at the Ethics and Research Standards Division, Srinakharinwirot University, 17th floor of the Innovation Building, Prof. Dr. Saroj Buasri, Khon Kaen North Sub-district, 23 Sukhumvit Rd. 114 Wanthana District, Bangkok Tel 02-6495000 ext. 17501, 17505 Fax 02-2042590 E-mail swuec@g.swu.ac.th, in accordance with the International Ethical Standards for Human Research to protect to ensure your rights, safety and well-being.

Thank you very much.

Informed Consent Form

I [Ms./Miss/Mr.] ..... have read and understood/listened to the information from [the name of the person requesting consent/principal investigator] about volunteering to participate in the research study on "Research Title" with the following explanatory message, including detailed information about the purpose of the study, detailed information about the steps I need to take and accept, the benefits I will get from participating in the study, the potential risks of my participation in the study, and guidelines to prevent such risks. I have read/listened to the explanations in the participant information sheet and received the researcher's answer to this question and have had enough time to decide whether to participate in the study.

In addition, I was assured by the researcher that my information would be securely protected and that no personal names or personal information would be released to the public. The results of this study are presented as a whole and summarized for academic purposes only. [If this is a qualitative study, please use a statement such as " In addition, the researcher has certified that my information will be securely protected. If I am to be cited in research/papers and other forms of reporting of scholarly work, the researcher will use a pseudonym instead of my real name and will not provide any other information that may be associated with me"] [If the researcher wishes to retain this information for future use, please provide the information in this section. A form will be created to provide volunteers with the option to "agree" or "disagree" to the storage of their data.]

"I voluntarily participate in this research study as a volunteer", and I can withdraw from the study at any time and unconditionally if I wish. I have been confirmed that there will be no future repercussions or loss of rights in .... [Specify statements consistent with the study].

I sign this document because I understand the contents of this information sheet and agree to volunteer.

Participant signature _____ Date _____
(_____)

(In case the participants are unable to read but able to understand) I was unable to read it, but the researcher read the contents of this consent form to me until I fully understood it. I therefore voluntarily affix my fingerprints on this consent form.

Fingerprint of participant 

_____ Date _____

(_____)

Signature of person requesting consent _____ Date _____

(_____)

Signature of the principal investigator _____ Date _____

(_____)

Note: If the volunteer is an older child under the age of 18, they can make their own decisions. Please sign the name of the volunteer (child) and the parent.

Witness testimony from witness who has no conflict of interest in the study (only if the volunteer is unable to read but can listen to the explanation)

I have participated in the procedure and confirm that the person requesting consent has read/explained the information document to _____ where the said person has had the opportunity to ask various questions and freely decide to participate in the study after being informed of the available information shown in this document.

Witness signature _____ Date _____

(_____)

ข้อปฏิบัติสำหรับผู้วิจัย

โครงการที่ผ่านการรับรองจริยธรรมการวิจัยในมนุษย์

คณะกรรมการจริยธรรมการวิจัยในมนุษย์ มหาวิทยาลัยศรีนครินทรวิโรฒ แจ้งให้ทราบเกี่ยวกับหน้าที่และความรับผิดชอบของผู้วิจัยภายหลังจากโครงการวิจัย ได้ผ่านการรับรองจริยธรรมการวิจัยในมนุษย์แล้ว ดังต่อไปนี้

1 ผู้วิจัยจะต้องดำเนินการวิจัยตามขั้นตอนต่างๆที่ระบุไว้ในโครงร่างการวิจัยโดยเคร่งครัด โดยใช้เอกสารคำชี้แจง และแบบยินยอม รวมถึงเอกสารอื่นๆ ที่ได้ผ่านการรับรองจากคณะกรรมการแล้วเท่านั้น

2 ผู้วิจัยที่มีหน้าที่รายงานต่อคณะกรรมการจริยธรรมฯ ตาม **SOP บทที่ 6** เมื่อ

2.1 มีการดำเนินงานวิจัยครบระยะเวลาหนึ่ง ซึ่งจะต้องมีการรายงานความก้าวหน้าตามระยะเวลาที่คณะกรรมการฯ กำหนดในเอกสารรับรอง หรือเมื่อครบหนึ่งปีจากวันที่ระบุไว้ในเอกสารรับรองจริยธรรมการวิจัยของโครงการ โดยใช้**แบบรายงานความก้าวหน้า** (SWUEC-Progress, AF/01-06/03.0)

2.2 มีการดำเนินการวิจัยไม่ทันตามที่กำหนด โดยทั่วไปคณะกรรมการฯ จะให้การรับรองไม่เกิน 1 ปี ก่อนวันหมดอายุตามที่กำหนดไว้ในหนังสือรับรอง ผู้วิจัยจะต้องเสนอเอกสารขอต่ออายุการรับรองโครงการวิจัย โดยใช้ **แบบเสนอขอต่อการรับรองโครงการ** (SWUEC-Renew, AF/02-06/03.0) ภายใน 30 วันก่อนหมดอายุ เพื่อให้ทางหน่วยฯ ได้มีระยะเวลาจัดเตรียมเอกสารเข้าประชุมก่อนโครงการวิจัยจะหมดอายุ ทั้งนี้หากท่านยังไม่ได้รับเอกสารรับรองการต่ออายุจากคณะกรรมการฯ จะไม่สามารถรับอาสาสมัครใหม่ระหว่างที่โครงการวิจัยหมดอายุได้ **กรณีหน่วยฯ ไม่ได้รับการติดต่อกลับจากผู้วิจัย ภายในระยะเวลา 6 เดือน นับจากวันที่โครงการวิจัยหมดอายุการรับรอง เอกสารโครงการวิจัยจะถูกทำลาย 3 ปี นับจากวันที่หมดอายุการรับรอง**

2.3 มีความจำเป็นในการปรับปรุงโครงการวิจัย (Protocol Amendment) หรือ มีการเปลี่ยนแปลงหัวหน้า โครงการวิจัย/เพิ่มเติมผู้ร่วมวิจัย ผู้วิจัยจะต้องเสนอการปรับปรุงเป็น**แบบรายงานขอการปรับปรุงโครงการวิจัย** (SWUEC-Amend, AF/03-06/03.0) ตามที่ได้กำหนดไว้ โดยอ้างอิงรหัสโครงการตามที่ได้รับการรับรอง โดยต้องระบุให้ชัดเจนว่า มีการเปลี่ยนแปลงอะไร อย่างไร และเหตุผลที่ต้องมีการเปลี่ยนแปลง ทั้งนี้ในกรณีการเปลี่ยนแปลงหัวหน้าโครงการวิจัย/เพิ่มเติมผู้ร่วมวิจัยคนใหม่ ให้แนบประวัติมาด้วย

2.4 มีอาการไม่พึงประสงค์รุนแรงจากการดำเนินโครงการวิจัย (Serious Adverse Events) เกิดขึ้นแก่อาสาสมัคร ผู้วิจัยจะต้องทำเอกสารแจ้งคณะกรรมการฯ ภายใน 7 วันปฏิทิน และหากอาการไม่พึงประสงค์รุนแรงนั้น เป็นเหตุให้อาสาสมัครถึงแก่ชีวิต ต้องแจ้งภายใน 24 ชั่วโมง (โดยทางจดหมาย

จดหมายอิเล็กทรอนิกส์ หรือโทรสาร) หลังจากผู้วิจัยทราบเหตุการณ์ โดยใช้**แบบรายงานเหตุการณ์ไม่พึงประสงค์สำหรับอาสาสมัครในสถาบัน (SWUEC-SAE-Local, AF/04-06/03.0)** และแนบรูปแบบเอกสารรายงานเป็นสำเนา SAE Report Form ที่กำหนดโดยผู้สนับสนุนทุนวิจัย หากไม่มีแบบรายงาน จากผู้สนับสนุนทุนวิจัยให้ใช้แบบรายงานของ SWUEC ตามที่กำหนด อย่างเดียว กรณีเป็นรายงานเหตุการณ์ไม่พึงประสงค์ที่เกิดแก่อาสาสมัครนอกสถาบัน ซึ่งบริษัทผู้สนับสนุนส่งให้ผู้วิจัย ให้ใช้**แบบรายงานเหตุการณ์ไม่พึงประสงค์ที่เกิดแก่อาสาสมัครนอกสถาบัน (SWUEC-SAE-External, AF/05-06/03.0)** แนบกับแบบรายงานเหตุการณ์ไม่พึงประสงค์ที่บริษัทผู้สนับสนุน

2.5 มีการดำเนินการใดๆ ที่ไม่ถูกต้องตามระเบียบการวิจัยที่กำหนดไว้ ผู้วิจัยจะต้องรายงานให้คณะกรรมการฯรับทราบภายใน 7 วันปฏิทิน หลังจากที่ตรวจพบ โดยใช้แบบ**รายงานการดำเนินงานวิจัยที่เบี่ยงเบน (SWUEC-deviation, AF/06-06/03.0)**

2.6 การวิจัยเสร็จสิ้นลงหรือยุติการวิจัยด้วยใดๆ ให้ผู้วิจัยมีหนังสือแจ้งปิดโครงการวิจัยนั้นพร้อมผลการดำเนินการวิจัยให้คณะกรรมการฯ ทราบ ตามแบบ**รายงานแจ้งการปิดโครงการวิจัย (SWUEC-Close, AF/07-06/03.0) ทั้งนี้โครงการที่รายงานแจ้งปิดและได้รับการพิจารณา โดยคณะกรรมการฯ แล้ว ถือว่าเป็นการสิ้นสุด ไม่สามารถขอยกเลิกการแจ้งปิดได้อีก**

3 คณะกรรมการฯ จะมีการสุ่มเข้าตรวจเยี่ยมโครงการวิจัยเพื่อตรวจดูความเรียบร้อยของการดำเนินงานและรับฟัง และให้คำปรึกษาข้อปัญหาที่อาจมีในระหว่างการดำเนินการวิจัย โดยคณะกรรมการฯ จะมีหนังสือแจ้งให้ทราบ ล่วงหน้าเป็นเวลา 2 สัปดาห์ ผลการตรวจเยี่ยมโครงการวิจัยจะแจ้งเพื่อทราบในที่ประชุมคณะกรรมการฯ และจะแจ้งผลการพิจารณาให้ผู้วิจัยได้ทราบ และอาจมีข้อเสนอแนะให้ปฏิบัติต่อไป

Figure 20 IRB File

Student Questionnaire

1. What grade are you currently in?
   A. First year undergraduate
   B.Second year undergraduate
   C.Third year undergraduate
2. What is your major in music performance ( )?
3. What courses are you currently taking in basic music theory:
   A.Fundamental Music Theory
   B.Harmony
   C.Musical Form?
4. Is the music theory course you are currently studying interesting to you? (single option)
   A.Not at all
   B.A little
   C.So-so
   D.Very interesting
   E.Very interesting
5. How did you feel about your learning attitude when you took this course? (Single option)
   A.Don't want to learn at all
   B.OK, so-so
   C.Very focused in class
6. In the course of learning, the teacher taught the knowledge point can understand? (Single choice)
   A.Can't understand at all
   B.Can understand part of it
   C.Can understand if you listen carefully
   D.Can understand very easily
7. Can you finish the homework assigned by the teacher during the learning process? (single option)
   A.Don't want to do the homework
   B.Want to do it but can't do it
   C.Do it, but the quality is always not high
   D.Can do it within the time set by the teacher

8. How difficult do you find the course in general? (Single option)

A.Very difficult

B.Moderately difficult

C.Moderately difficult

D.Still easy

E.Very easy

9. If the course was not required but optional, would you choose to take it voluntarily? (Single option)

A.Yes

B.No

C.No idea

10. Do you think the basic theory of music courses have helped your major in music performance? (Single choice)

A.No help at all

B.Less help

C.Can feel help

D.More help

E.A lot of help

11. What aspect of the basic theory of music course do you find difficult? (Multiple choices)

A.The theoretical knowledge is not easy to understand

B.There are too many points

C.Too much homework

D.The homework is difficult

12. Which of the following aspects in the basic theory of music course do you think is in urgent need of adjustment and improvement? (Multiple choices)

A.What to learn

B.How the teacher teaches

C.Disengagement from the practice of the profession

13. In your opinion, what aspects of the Basic Theory of music course can be adjusted to make students more willing to learn this course, so as to obtain better learning results? (Multiple choices)

A.Adjust the learning content appropriately for each major to better adapt to the needs of different majors

B.Adopt flipped classroom, divided classroom and other forms, refine the theoretical knowledge before class, during class and after class, so as to better grasp the combination of understanding

C.Enhancement and professional practice, so as to improve students' application needs

14. Your suggestions for Music Theory Courses (Fundamental Music Theory/Harmony/Musical Form). (Optional question)

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Figure 21 IRB File

VITA