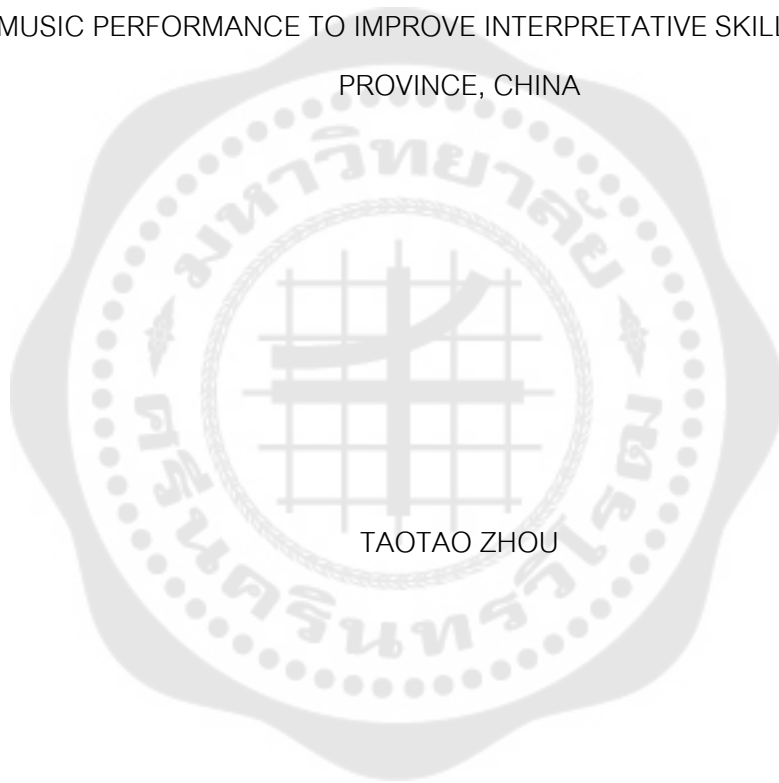




DEVELOPMENT OF A GUZHENG CURRICULUM COURSE FOR STUDENTS MAJORING
IN MUSIC PERFORMANCE TO IMPROVE INTERPRETATIVE SKILL IN SICHUAN
PROVINCE, CHINA



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2025

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A Dissertation Submitted in Partial Fulfillment of the Requirements
for the Degree of DOCTOR OF EDUCATION
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Faculty of Fine Arts, Srinakharinwirot University

2025

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THE DISSERTATION TITLED
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BY
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IN ED.D. (ARTS EDUCATION) AT SRINAKHARINWIROT UNIVERSITY

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This thesis studies the optimization of the course of Chinese Music performance major (Guzheng). Guided by the curriculum development theory of OBE (Outcome-Based Education), using the educational concept of Constructivism and Feynman skills, with the mode of Understanding by Design (UbD)). According to the principles of UbD unit course design, each unit follows the expected outcome-assessment evidence-course designed as sequence. Feynman techniques will be the core of the course, promoting learning through teaching and using output instead of input. At the same time, the Constructivist teaching mode (situational teaching, scaffold teaching, cooperative learning) is used to arrange teaching activities to improve students' ability to interpret music. In this process, students will independently construct their own knowledge system, and constantly strengthen their understanding and expression skills of music. While realizing the migration and internalization of professional knowledge, they will exercise their advanced thinking, enhance their communication skills, and enhance their employment competitiveness.

Keyword : reverse design, guzheng, music interpretation skills, course development

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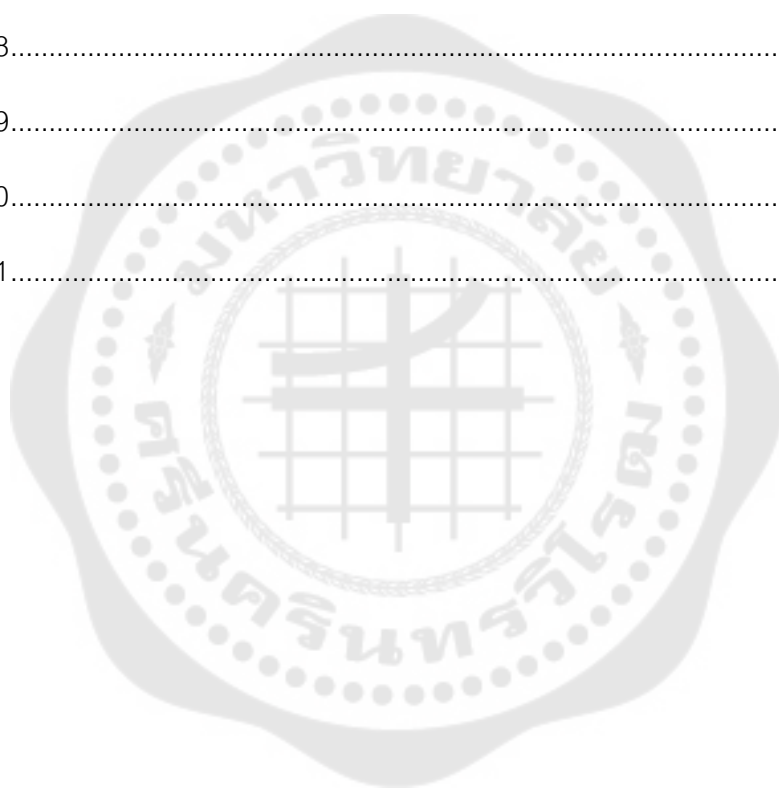
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CHAPTER 1

INTRODUCTION

1.1 Background

Music performance is a major of Chinese ordinary institutions of higher learning, which belongs to the second-level discipline, and the superior discipline is music and dance (first-level discipline,) belongs to the art category. This major mainly studies the basic knowledge and skills of music, instrumental music, dance, performance, conducting and other aspects. To cultivate high-quality specialized talents with high-level music performance ability and cultural and artistic accomplishment, able to be engaged in professional music performance, national music education and community music organization and management work, and with innovative spirit. ("The Higher Education Law ", 2018) In 1998, "Music Performance" was first included in the "Catalogue of Undergraduate Majors of Higher Education" issued by the Ministry of Education as a "major", and was established under the "literature" category "and became a major under" art ". Since the end of the 20th century, China's higher art colleges have developed and expanded rapidly. All kinds of universities have set up various majors of music disciplines. The pattern of cultivating music professionals by professional art colleges and normal colleges has been broken, (Jiao, 2010) and a new training system for music professionals is taking shape. by 2023, 295 colleges and universities in China will offer music performance majors. (students)

On July 16, 2014, the Department of Higher Education of the Ministry of Education of the People's Republic of China released the "List of Undergraduate Majors with Low Employment Rate in the Past Two Years", and "Music Performance" was listed as one of the 15 majors with low employment rate. (Daily, 2014) As of December 31, 2022, there are 22,000-24,000 students majoring in music performance in China, of which 14,000 students have scored their employment satisfaction, and the employment satisfaction score is 3.8 on the premise of a full score of 5, which shows that the current employment satisfaction of music performance students in China is still not ideal. (Platform, 2022) In a study on "What do you think are the current problems in the training

of music performance majors?" In the survey results, it can be clearly seen that nearly half of the graduates think that there is a problem with the career orientation of the training of talents in this major, one-fifth of the graduates think that there is a problem with the training direction and ability training, and one tenth of the graduates think that there is a problem with the teaching method. (Qi, 2021)

A large number of Chinese scholars have put forward different perspectives on the reasons for this situation. Some people believe that in the current era of education informatization 2.0, the educational environment has strong interactivity, cooperation and connectivity. At present, many courses in musicology, especially the highly practical skills and skills courses, are still mired in the traditional "preaching and teaching", that is, the form of teacher explanation and student imitation, which not only lacks the mode and method of independent learning and cooperative learning, but also makes it difficult to promote the cultivation of innovative thinking and innovation ability, and both teachers and students can only obtain limited and solidified knowledge and information in a narrow channel. (JieYu, 2023) The expansion of university enrollment is also considered to be a major factor, because the scale of the expansion does not match the employment needs of society. (Wang, 2015) At the same time, because most colleges and universities have a low threshold for recruiting music performance students. Many students choose art majors that do not require high cultural courses because of their unsatisfactory performance in cultural courses. Most of them were admitted to university through a year or two of surprise art study before the art exam. Therefore, such students have a weak foundation, low perception of music, and natural professionalism. (Hao, 2020) Factors such as the unreasonable curriculum and teaching implementation of music performance majors in colleges and universities have led to the low employment rate of music performance graduates in colleges and universities in recent years (Wang, 2015)

Around the world, music performance graduates seem to face the same problems. Multiple researchers and multiple art graduates have reported that students do not have the breadth of knowledge or experience required for graduation (Bull,

2018). At the heart of music education at traditional higher education is the practical study of music, and one way to achieve this is through one-on-one individual tutoring. Each student works with a professional teacher who creates an individual learning curriculum designed to challenge and develop his or her technical and musical skills. Traditional methods follow the apprenticeship paradigm and transfer knowledge primarily through imitation. (Brown, 2006a) Single-mindedly cultivating individual performance ability was once the typical way of teaching in conservatories and conservatories, but the study of history and theory is also a prerequisite for success, otherwise it may not meet the expectations and needs of contemporary society. In addition to becoming skilled practitioners, 21st-century musicians need to be autonomous and agile learners (Bridgstock & Hearn, 2012). For a long time, under the domination of the traditional concept of art education, art colleges have always limited education to their own professional fields and scopes, rarely connected with social needs and cultural fields, and neglected to analyze the problems of art education from the development background of the whole society and the impact and requirements of social development and social needs on art education. (Han, 2012)

In the research on the employability of music graduates, the Australian scholar Bennett did a considerable number of research. He noted that music is the broadest university art discipline in Australia, with about 159 undergraduate and 120 graduate courses and an average of 5,500 students (DEST, 2011). These students are preparing for the career and work environment of the nineteenth century rather than the twenty-first century (Letts et al., 2011; Schippers, 2004). The core of the advanced degree program remains the subject expertise and technical skills that nurture how well students play and remain central to the success of contemporary music careers. But such higher music education has not kept up with the recent shifts in Australia's creative economy and music sector (Hearn & Bridgstock, 2010).

In addition to this, a growing body of international research provides strong evidence that when performers graduate from higher music education, the career they dream of as a student is very different from the one they achieve as an emerging

graduate(Bennett & Bridgstock, 2015). Of the thousands of music performance students who graduate each year, very few pursue full-time acting jobs. And many graduates leave school with little understanding of the breadth of career opportunities in the music industry. (Bartleet, 2012)

Globally, similar changes are already taking place in the employment of music performance majors. According to statistics from China Education Online, only 6.3% of music performance graduates in the country have entered their own jobs after graduation. About 30% of them have entered the education and training industry(Examination). An Australian survey also shows that most musicians spend more time teaching than acting, which is often the second most common activity for musicians, with few specialising in acting roles. (Bennett, 2005)This finding is further confirmed by the findings of a survey in the United Kingdom, namely that 77% of musicians earn more than half of their income from teaching, and almost 90% of musicians pursue a second career (Metier., 2001). For more than half of UK respondents, acting is a secondary role, suggesting that many musicians combine teaching and performing activities in their careers. This finding also mirrors a Danish study of contemporary musicians, which found that only 6% of music graduates specialize in acting, while 50% work in a combination of teaching and performance. (Traasdahl, 1996) The data strongly suggest that far from making music for a living, most musicians finance music production by making a living. When it comes to professional job search aspirations, student respondents unanimously said they want to seek from university knowledge and professional recognition. More than half (51%) consider themselves to be both music teachers and performers in the future, 29% are only teachers and 20% are only performers. Nearly a third (31%) are already engaged in teaching, mainly private instrument teaching. Despite the desire of the majority to teach, the importance of learning and acquiring relevant teaching skills is still underappreciated by students and universities: only a minority of students have expressed concerns about not developing relevant teaching skills, and the university's primary mission, "preparing students for their careers", is less mentioned about it.

(Simones, 2017) raised key questions about the relevance of the existing curriculum structure. (Bennett, 2005)

Nowadays, the work for music performance graduates is characterized by diversity and uncertainty. Music graduates are one of a growing number of higher education graduates who are entering an ill-defined, complex labor market where the employment landscape is changing rapidly. These graduates often experience multiple concurrent roles and the need to self-manage their own career development. (Bennett et al., 2014) Internationally, very few musicians hold full-time, permanent positions in major arts companies. Henneckham and Bennett's creative labor research in the Netherlands, Canada, and Australia highlights the prevalence of multiple simultaneous roles, as well as the amount of unpaid work that accounts for 30 to 47 percent of all jobs. The study also found that over time, the number of temporary workers increased significantly, and job insecurity increased accordingly. Therefore, the diversified social needs determine that we should carry out diversified talent training, from the training model to constantly consider the needs of the society and social orientation, so as to carry out targeted teaching reform, from the curriculum to the course management, from the teaching method to the teaching content, from the examination mode to the examination content and other aspects are worthy of our deep thought. (Zhao, 2022)

There is a general call for music education based on classical music and performance to be more closely linked to the career development of artists. Entering an acting degree program with acting skills alone does not fully reflect the employment prospects of graduates. Admission requirements need to be adjusted to meet the required quota based on the comprehensive nature of the music career. At the same time, students are given an idea of what the music profession is really like at the beginning of their studies. Provide a representative range of majors and continue to guide students through career readiness. (Bennett, 2005) develops students' professional identity, character and competencies and engages in their personal development from start to finish, by demonstrating different role models, clarifying the importance of developing employability in the curriculum, and by conducting empirical

research to inform the progress of reform measures and promote cognitive growth. (Westerlund & Gaunt, 2021) students need to be trained to use the knowledge and abilities they develop in their musical learning and experience to transform their minds from one space to another. It is clear that the only learning that can significantly influence behavior is self-discovery, self-appropriation learning. Teachers can provide opportunities, environments, encouragement..... But learning ultimately belongs to the learner. (Schön, 1987) In addition, students develop an awareness of their own professional standards and expertise. Teachers play a key role in building this awareness, especially when students begin to question their own achievements and goals. As a result, educators need to adapt their mindset to better prepare aspiring music graduates by discussing and providing opportunities for professional practice that will enable them to understand what is actually working in their field of expertise today. (Westerlund & Gaunt, 2021) In 2017, the European Association of Conservatories highlighted the goal of the Conservatory programme: to prepare students for a diverse professional career and to require them to have a clear leadership direction. The focus of the updated curriculum is on the teaching of a wider range of skills, knowledge and attitudes, including problem-solving and reflection, cooperation and communication. Musicians need to be able to create and collaborate in a wider artistic, social, and cultural context, (Gaunt et al., 2012). At the same time, as a musician, skills in business, communication, multi-genre performance, and community cultural development are required, in addition to classical performance and pedagogical skills. These skills indicate the dominance of composite professions. (Bennett, 2005)

Performance-based education and training in classical music does not provide graduates with the skills they need to achieve sustainable careers, and there are two solutions to the problem of a shortage of positions for performance graduates. The first is the decrease in the number of graduates, and therefore the number of conservatories. The second and by far preferred solution is for the Conservatory to embrace and advocate for a broader definition of the term "musician" to reflect the profession and initiate a curriculum reform that changes these realities. (Bennett, 2005)

As a music and art college, how to make graduates have a neutral place in the national art industry, to enter major music groups, colleges and universities, secondary colleges and universities, communities, and make contributions to the improvement of music and artistic literacy of the whole people, which is the primary task in front of teaching managers. At present, is no longer only in the era of the high-end music elite and artists, diversified world need training mode also the corresponding change, as the social demand for music art talents from specialized to complex evolution, in addition to training artists, more need to go deep into all kinds of publications, institutions of higher learning, secondary schools, community, urban and rural areas, for the improvement of the artistic accomplishment and contribute their own strength. Several China policy documents call for curriculum reform to deepen talent training:

Deepening the Reform of Vocational Education and Teaching and Comprehensively Improving the Quality of Talent Training" ("Several Opinions of the Ministry of Education on Deepening the Reform of Vocational Education and Teaching and Comprehensively Improving the Quality of Talent Training," ", 2015)), of which Article 2 points out: adhere to the combination of engineering and learning, the integration of knowledge and action, strengthen the practicality and professionalism of education and teaching, and promote the application of learning, use to promote learning, and learn from use. With the increase of social demand for vocational ability and innovation and entrepreneurship ability, according to the needs of "professional", "vocational" and "innovation and entrepreneurship", the education and teaching concept of colleges and universities should build a three-dimensional model, that is, the applied education should be divided into "professional and technical education, vocational ability education, innovation and entrepreneurship education" at the education level.

In 2018, the Ministry of Education of the People's Republic of China issued Document No. 2 [2018] "Opinions on Accelerating the Construction of High-level Undergraduate Education and Comprehensively Improving Talent Training Ability("Opinions of the Ministry of Education on Accelerating the Construction of High-level Undergraduate Education and Comprehensively Improving Talent Training Ability,"

2018) pointed out that "deepening teaching reform around stimulating students' interest and potential in learning: promoting the revolution in classroom teaching;

Opinions of the Ministry of Education of the People's Republic of China on Deepening the Reform of Undergraduate Education and Teaching and Comprehensively Improving the Quality of Talent Training Jiaogao [2019] No. 6 ("Opinions of the Ministry of Education on Deepening the Reform of Undergraduate Education and Comprehensively Improving the Quality of Talent Training," 2019), which calls for comprehensively improving the quality of curriculum construction. Based on the needs of economic and social development and the goal of talent training, strengthen the overall design of the curriculum system, improve the planning and systematization of curriculum construction, and avoid arbitrariness and fragmentation. Guided by the needs of economic and social development and students' career development, we will build a professional setting management system that integrates autonomy and flexibility, standardization and stability.

On January 24, 2019, the State Council of the People's Republic of China issued the Notice of the State Council on Printing and Distributing the Implementation Plan for the National Vocational Education Reform (Guo Fa [2019] No. 4) ("Notice of the State Council on Printing and Distributing the Implementation Plan for the National Vocational Education Reform," 2019), which clearly sets out specific indicators that by 2022, a large number of ordinary undergraduate colleges and universities will transform into application-oriented.

In 2018, the Ministry of Education of the People's Republic of China issued the National Standards for the Teaching Quality of Undergraduate Majors in Colleges and Universities, which clarified the definition, training objectives and competency requirements of music performance majors for the first time. According to the Standards, music performance is a kind of professional ability of music performers to create a second time and realize their musical aesthetic ideals and self-expression. As an intermediate link between creation and appreciation, and a bridge between composers and audiences, the talents cultivated by the music performance major should not only

master the skills of controlling musical instruments or voices, but also have an in-depth understanding of musical works, have a comprehensive understanding of the aesthetic laws of the audience, and have the responsibility of inheriting and developing traditional music culture, and at the same time assume the responsibility of imparting performance skills and music knowledge in national music education. (Education, 2018) can be concluded that the music performance major needs to master professional skills and techniques while also understanding and conveying musical works, and at the same time assume the responsibility of passing on music. The "Standards" give specific requirements from three aspects: quality, knowledge and ability to explain the above description. The requirements are summarized very clearly in the competency requirements: "Students majoring in music performance can be proficient in solo, solo singing or cooperative participation in various music performance activities, master the styles and genres of a certain historical period in a certain music performance field, and have a certain understanding of the development trends in this field, be able to use relevant music theory knowledge and professional theories to independently analyze and judge new repertoire, and understand the basic theories and methods of music teaching.

This proves that musicians' work is complex, multidimensional, and prone to change in an era of globalization and a paradigm shift. Becoming a musician requires undertaking a variety of personally and professionally challenging roles. The demanding demands of a music career require not only technical skills, but also the process of positioning and achieving all the core qualities needed for a successful music career. (O'Connor, 2005)

First, analytical theory is crucial to the design, implementation, and evaluation of musical performances. We see that what the performers do has a decisive influence on the presentation of the music. For a performer to fulfill his artistic duties to composers and listeners, as co-creators, must acquire theoretical and analytical abilities to know not only how to interpret but also how that one interpretation varies from another. (O'Connor, 2005)

Second, musicians need to communicate their musical experience to a wider audience, but they at least initially do not have the necessary skills needed to embrace these opportunities. Communication skills are critical to the ability of musicians to build and maintain professional contacts, and to the practice of musicians, whether in an orchestra or teaching role or in running a freelance business. Rogers' findings support this (2002), with 62% of musicians saying communication skills were most important to their professional practice. Musicians need to be familiar with the elements of community cultural development, such as holding seminars to draw attention to the basic elements, emphasizing the inclusion of experiential learning and the related integration of vocational skills into musicians' training. (Bennett, 2005)

Thirdly, in order to increase the employment rate and expand the employment way, we must change the talent training mode. We should change from "academic elite education mode" to "social use education mode". At the same time, taking the curriculum reform as the foothold and focus, carefully study the professional attribute of music performance, modify the top-level design and positioning of the major, and improve the comprehensive quality of students through the professional curriculum reform. Some scholars put forward in performing professional increase normal courses, such as education psychology, music teaching method (Wang, 2015), and the requirements of the national "standard" of "understand the basic theory and music teaching method", also with the present many musicians in their career combining the present situation of teaching and performance activities. (Traasdahl, 1996)

As emphasized in the Standards, the music performance profession has the responsibility of inheriting and developing traditional music culture, which has to mention the traditional national musical instruments with a long history in China. In 2001, China promulgated the Standards for Music Curriculum for Full-time Compulsory Education Manuscript Review)", which clearly puts forward the basic concept of "promoting national music and understanding multiculturalism". (Zi, 2009) In 2003, this concept was again proposed in the General High School Music Curriculum Standards. ("General High School Music Curriculum Standards (Experimental)," 2003),

emphasizing that the excellent traditional music of various ethnic groups in China and the excellent musical works reflecting the social life of modern and contemporary China should be regarded as important teaching contents, so that students can understand and love the music culture of the motherland, enhance national consciousness, and cultivate patriotic feelings. Under the guidance of this policy, Chinese schools have begun to realize the responsibility and obligation of inheriting and developing national music culture, and have increased their investment in the teaching of national instrumental music: for example, primary and secondary schools have successively launched special instrumental music courses, set up national instrumental ensembles, established art clubs, and held various activities such as "elegant art on campus". The purpose of these measures is to improve students' artistic aesthetic ability through the performance of national instrumental music and the in-depth understanding of national culture. At the same time, the establishment of various training institutions and music education institutions, as well as the holding of ethnic instrumental music into the community and mass music practice activities, have greatly promoted the enthusiasm of the Chinese people for traditional music, and it can be said that national instrumental music has played an important role in the process of enriching social music life. As the main position for cultivating excellent music teachers, colleges and universities should not only take into account their own development, but also pay attention to the changes and requirements of national policies, combine with the reality of general music education, vigorously advocate and develop the teaching of national instrumental music, and strive to cultivate music teachers with national music emotions that meet the requirements of the new era. (Huang, 2020)

Among the traditional Chinese folk musical instruments, the guzheng has a history of more than two thousand years. (Lin, 2010) According to relevant reports, there are currently people playing guzheng everywhere in the world, and in China, the popularity rate of guzheng ranks first among the learning and practitioners of all ethnic musical instruments. Therefore, this instrument has a very large circulation area, and its music contains extremely rich content, especially the guzheng still retains a variety of

genres relatively intact, which is not possessed by the vast majority of other Chinese folk musical instruments.

In the early days of the founding of New China after 1949, professional music colleges were established successively, and the major of guzheng performance was set. At that time, there were only 1-2 students majoring in Guzheng, and the training goal was to cultivate performance talents, and graduates generally entered the mainstream music groups around the country and become professional players. In 2019, China's higher education gross enrollment rate reached 51.6%, realized the historic leap from popularization to popularization, in the era of national music, guzheng with its unique charm has become one of the most popular choice in contemporary Chinese national instrumental music learners, its status in China as the western piano. Due to the wide popularization of guzheng and the increasing demand of social related industries, the ability requirements for practitioners graduated from guzheng major have increased, which is no longer limited to guzheng performance. As with the educational mode of other performance majors, the traditional habits are still used. It cannot adapt to the development requirements of China's job market in the 21st century.

Among the students admitted by the performance majors in colleges and universities, the number of students admitted by the zheng performance majors account for a large proportion. In China's current employment market, the demand for professional players in mainstream art units has long been saturated, and other related employment directions, such as zheng music training, theory, creation and activity publicity, still have great space for development. However, the education program of guzheng professional performance in Chinese professional music colleges still follows the purpose of cultivating professional performance talents since the 1950s. And can calmly deal with the above work, training some compound talents is relatively scarce. Then, in such an environment, the graduates of solo player or professional player should adapt to the development environment of China in the 21st century, how to play the strengths at graduation, have the opportunity to realize self-worth and continue to play in this field.

In summary, based on the current low employment satisfaction of music performance graduates, coupled with the uncertainty and diversification trend of the industry, more and more policies and researchers call on colleges and universities to pay attention to the cultivation of students' employability. China's Ministry of Education has also made it clear that it will adapt to the current social changes through curriculum optimization and reform: According to the National Standards for the Teaching Quality of Undergraduate Majors in Colleges and Universities (Education, 2018) issued by the Ministry of Education of China in 2018, "Music performance is a specialized ability for music performers to create a second degree and realize their musical aesthetic ideals and self-expression. As an intermediate link between creation and appreciation, and a bridge between composers and audiences, the talents cultivated by the music performance major should not only master the skills of controlling musical instruments or voices, but also have an in-depth understanding of musical works, have a comprehensive understanding of the aesthetic laws of the audience, and have the responsibility of inheriting and developing traditional music culture, and at the same time assume the responsibility of imparting performance skills and music knowledge in national music education." It clearly emphasizes the importance of the ability to interpret music (interpretation and communication), as well as the diversity of performance professions around the world, that is, the majority of graduates are engaged in a combination of teaching and performance. (Traasdahl, 1996), which further demands the interpretive (interpretation and communication) skills of music performance professionals. In the learning of music performance, there is a need for knowledge and action (Schön, 1987), where traditional playing concepts and an understanding of beatmaps are coordinated and presented in their performances. As they read (visual direction), the musician plays the music (dynamic)), listens to the music (auditory). The intuitive and emotional experience of music is combined with action and reflection on action. In order to develop their personal understanding of music, and to achieve the intended musical expression, all of these aspects need to be coordinated (Hultberg, 2000). Although musical instruments are important cultural tools, expressive conventions

are also indispensable cultural tools and intangible cultural tools. So, without learning how to deal with this, it is difficult for students to improve their playing strategies and present meaningful musical expressions. (Hultberg, 2004) Teachers who teach instrumental music are often hired because they have a reputation as "performers", and very few of them have any teaching qualifications or training" (Odam, 2004). (Persson, 1996) conducted a case study of instrumental music teachers at a UK university and concluded that there was a lack of progressive and developmental teaching strategies and planning due to a lack of understanding of individual learning and teaching: "To be an awesome artist and an awesome teacher is likely to be attributes of the same person, but both always require different roles and different skills in different contexts". Although these teachers have a strong artistic personality and a passion for teaching, the lack of training as teachers or the opportunity to reflect, test and evaluate teaching, coupled with interpersonal skills, affects the effectiveness of learning. For example, there is little encouragement for students; Check the student's comprehension in the course; Decide the next step of the teaching plan according to the actual situation of the students, such as whether to let go, whether to promote change, how to tolerate students, grasp the proportion, etc. Guzheng, as a member of traditional Chinese folk musical instruments, has a long history and is widely popular. In view of the current high popularity, the number of students accounts for a relatively large proportion of the total number of admissions, and the competition for employment is high, which is more typical in the music performance major. This study specifically takes the guzheng performance major as the starting point. According to the training objectives and ability requirements of the National Standards for the Teaching Quality of Undergraduate Majors in Ordinary Colleges and Universities issued by the Ministry of Education of China in 2018, as well as the investigation and research of music performance majors in Sichuan Province, the best plan to improve the employment of Guzheng graduates majoring in music performance in Sichuan Province is discussed. As mentioned in the Employability development framework, identify and develop specific disciplines and general skills and knowledge, develop self-awareness and self-

efficacy, explore possible futures, develop an informed awareness of possible careers, and then find or create opportunities to gain experience in the environment, both inside and outside of learning, develop generic skills for teamwork and communication, apply information about work and/or further study, and establish goals to achieve those goals. (Bennett et al., 2015) while mastering professional skills, cultivate practical and application ability, as well as personal comprehensive quality, to adapt to social development, and better serve the dissemination and inheritance of traditional Chinese culture and folk music.

1.2 Research questions

1. What are the problems in the employment status of graduates majoring in guzheng performance in Sichuan Province?
2. How do you interpret these questions?
3. What kind of curriculum can be developed to solve the main problem?
4. What is the course content and how does it work?
5. How do you ensure the effectiveness of the course?

1.3 Objectives of the study

1. To study the problems and requirements of the Interpretative Skills course.
GuZheng
2. To design Guzheng Interpretative Skill Curriculum Course for undergraduate students in Sichuan, China.
3. To validate Curriculum Course:

1.4 Significance of the study

1. Through the study of the current analysis of the employment contradiction of students majoring in guzheng performance in Sichuan Province, develop guzheng courses, cultivate core competencies for employment, improve the ability to interpret, perform, and express works, exercise higher-order thinking skills, including critical

thinking and communication skills and knowledge transfer ability, and enhance employment satisfaction.

2. Through the way of teaching and promoting learning, integrate students' professional music theory knowledge and professional skills and skills framework, realize independent learning, establish the concept of lifelong learning, and be not only competent in performance, but also competent in teaching and lectures through oral narration, so as to achieve high-quality music culture dissemination and inheritance.

3. College music students should undertake the dual mission of inheritance and dissemination, and through this research, provide a reference for the curriculum reform of traditional ethnic instrumental music in the national music performance major. It serves the construction and development of local economy and culture, and the high-quality inheritance of Chinese national music culture.

1.5 Scope of the Study

1.5.1 Research Philosophy

1. Research Concept: Based on the theory of Outcome-based Education (OBE) and the educational concept of Understanding by Design (UbD) and the educational concept of Social Constructivism.

It is planned to use reverse design to develop a professional compulsory course. According to the principles of UbD module course design, each unit follows the sequence of expected results, assessment evidence, and course design. Feynman techniques will be at the heart of the course process, with teaching for learning and output for input. At the same time, the constructivist teaching mode (situational teaching, scaffolded teaching, cooperative learning) is used to arrange teaching activities to improve students' ability to interpret music. In this process, students will independently construct their own knowledge system, continuously strengthen their understanding and expression skills of music, and exercise higher-order thinking, enhance communication skills, and enhance their employment competitiveness while realizing the transfer and internalization of professional knowledge.

1.5.2 Lesson plan

3 years, a total of 192 lessons. (6 semesters, 16 weeks each, 2 classes per week)

1.5.3 Study Population

Graduating students of 14 guzheng performance majors in Sichuan Province Students who graduated from 14 guzheng performance majors in Sichuan Province within five years Stakeholders of Sichuan Province Guzheng Performance Graduates.

1.5.4 Study variables

Independent variable: according to the design of the newly developed Guzheng professional course

Dependent variable: Music Interpretative skill

1.6 Definition of terms

1.6.1 Music performance

In China's higher education system, music performance is a second-level discipline, which belongs to the category of music and dance, and is classified as art. This major mainly studies the basic knowledge and skills of music, instrumental music, dance, performance, conducting, etc. Cultivate high-quality professionals with high-level music performance ability and cultural and artistic accomplishment, who can engage in professional music performance, national music education and community music organization and management, and have an innovative spirit. (Teaching Steering Committee for Colleges and Universities, Ministry of Education, 2018) There are four main types of colleges and universities in China that offer music performance majors: higher art colleges and universities independently established by the state, art colleges of higher normal colleges, comprehensive universities and higher art vocational colleges, among which the number of schools with music performance majors in art colleges and higher normal colleges independently set up by the state is the largest. (Luo, 2012) Music performance is a kind of professional ability of music performers to create a second time and realize their musical aesthetic ideals and self-expression. As

an intermediate link connecting creation and appreciation, and a bridge between composers and audiences, the talents cultivated by the music performance major should not only master the skills of controlling music or voice, but also have an in-depth understanding of musical works, have a comprehensive understanding of the aesthetic laws of the audience, inherit and develop traditional music culture, and at the same time assume the responsibility of imparting performance skills and music knowledge in national music education. (Teaching Steering Committee for Colleges and Universities, Ministry of Education, 2018)

1.6.2 Guzheng Course

The Guzheng major belongs to one of the directions in the music performance major. In a narrow sense, the Guzheng course is a one-on-one professional main course, and in a broad sense, it is a professional compulsory course set up for the Guzheng major. In this study, it refers to the compulsory multi-person course for Guzheng major. Due to the specific situation of each type of school, the number of Guzheng students varies, so the class size is group class (2-9 students) or (small class: 10-30 students). (Zhou, 2018)

1.6.3 Interpretative skill

In the Cambridge Dictionary(C. Dictionary), there are several interpretations of interpretation:

1. an explanation or opinion of the meaning of something,
2. a specific way of playing a piece of music, a part of a play, etc.
3. Explanation of the actor or musician.

While In the Oxford Dictionary (O. A. L. s. Dictionary), interpretation is interpreted as two kinds,:

1. Expressing an understanding of the work through performance:
2. A particular way of understanding or interpreting something, such as a particular way in which someone chooses to perform a musical or dramatic role,

Anyway, the word Interpretation contains a variety of synonyms in the English dictionary. In the context of academic discourse or formal papers, alternative terms for "interpretation" include "annotation", "analysis", "interpretation", "interpretation",

and "evaluation". Additionally, one can use the terms "clarify," "explain," "construct," "present," and "decode" to convey the act of understanding and interpreting meaning from a given topic.

The entry for "hermeneutics" in the *New Grove Dictionary of Music and Musicians* (1980) speaks of the polysemy of the word "interpretation": "It is sometimes thought of as a practical practice, and sometimes as a theory, hidden behind the practice of interpretation. In the traditional sense, it constitutes a message from the source to the recipient. In other cases, it can represent the role of the work in contemporary society, or open the world of the composer's mind to the listener (or the reader of the score), or it can unfold a dynamic experience in listening, or it can reveal its own realm of experience to the listener."

In this study, interpretative skill refers to the ability to interpret music, that is, the ability to understand and interpret music. Comprehension includes comprehension of musical notation, cultural understanding, technical understanding, etc. Interpretive ability is divided into two forms: performance expression and oral expression. It refers to the ability of students majoring in music performance to have the ability to independently interpret all kinds of information in the work, and the ability to effectively convey their own musical experience or music to the recipient in an appropriate way with their own understanding of the work.

1.6.4 Development

By investigating and researching the employment situation of Guzheng graduates, we find out the main ability needs and course needs, and use the reverse design theory to design a new course, including a detailed course plan.

1.7 Conceptual framework

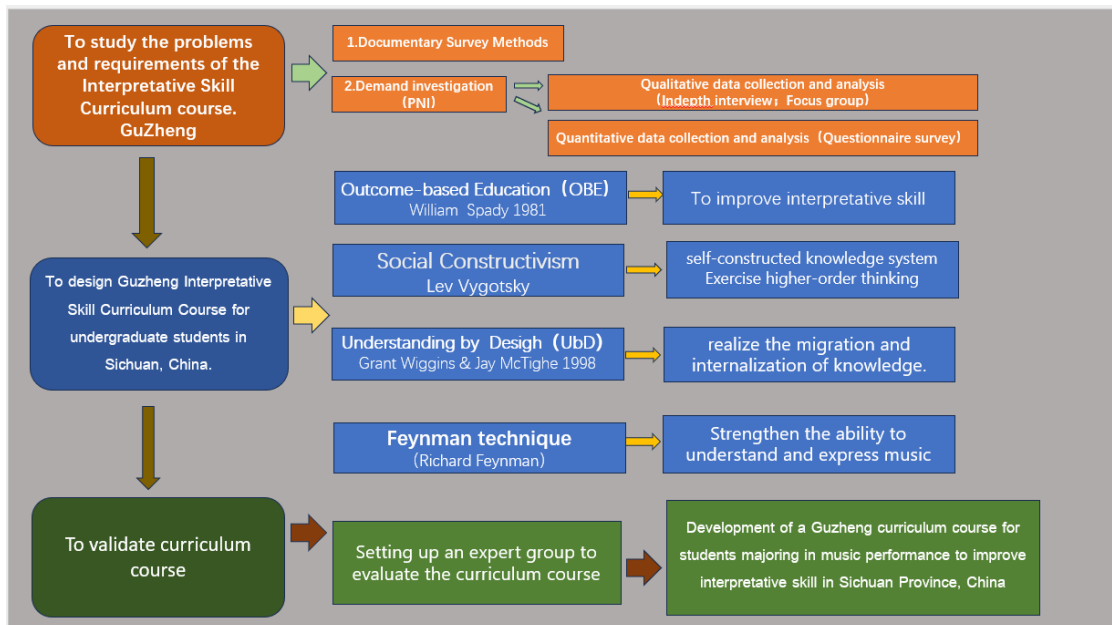


Figure 1

CHAPTER 2

LITERATURE REVIEW

2.1 Outcome-based Education (OBE)

Connotation

Since William G. Spady proposed Outcome-Based Education (OBE) in 1981, the concept has attracted more and more attention, attention and recognition because of its scientific nature, reasonable implementation framework and good social comprehensive evaluation. It has become the mainstream concept of education reform in the United States, Canada, the United Kingdom and other countries, and is recognized as the right direction for the pursuit of educational excellence and a worthy educational reform concept for reference(Xu, 2005), which has had a great impact on the world.

1.Outcomes

Outcomes are what learners know, understand and possess after completing their studies, and at the heart of them are the abilities that students can take with them after completing their studies. (Spady, 1982)According to Spady, outcomes are not the values, attitudes, or states of mind in the student's mind, but what the student can actually do with what they know and learn, that is, apply what they have learned. (Spady, 1994b) has the following main features:

1.The outcome of learning is not only the performance of the learner in terms of beliefs, feelings, knowledge or memory, but also reflects the deep operation and internalization process of learning within the individual, which is an internal mental evolution.

2.Students' outcomes are not simply a summary of past learning experiences, but rather the abilities and results that have been demonstrated after completing the entire learning process.

3.Outcomes include not only the content of the learner's knowledge, but also the skills that can be applied to practice, as well as values or other emotional factors that may be involved.

4. The more closely related the outcomes are to the students' learning experience, and the closer they are to the real learning experience, the more sustainable they will be after leaving school, especially the outcomes that have been practiced over a long period of time and extensively.

5. The results should focus on both important content and skills in life, and be truly applied in life practice, otherwise they will become easily forgotten information or one-sided knowledge.

6. The end result does not ignore the whole learning process, and the school should adopt the reverse design principles to design the curriculum based on the final culmination and evaluate the learning outcomes at different stages.

Outcome-based Education

Outcome-based education is an educational philosophy that focuses on students' learning outcomes and believes that the goal of curriculum design and implementation is the learning outcomes that students ultimately achieve through the educational process. (Spady, 1994a) It focuses on measuring student behavioural outcomes and focuses on what students are really able to achieve, not just what they have learned. Under outcome-based education, outcomes determine the teaching process, and the curriculum is guided by the ultimate learning outcome. At the end of the study, students are expected to demonstrate what they have learned. This philosophy focuses on a high degree of matching between curriculum content, teaching methods, teaching strategies and teaching evaluation. (Zhao, 2016) Outcome-based education focuses on four core issues (Li et al., 2014): first, to determine what learning outcomes students should achieve, second, to clarify why students should achieve such learning outcomes, second, to explore how to effectively help students achieve these learning outcomes, and finally, how to confirm that students have achieved these outcomes. The core tenet of outcome-based education is to ensure that all learners are able to succeed, but it does not require them to achieve the same goals at the same time through the same pathways or means. The philosophy emphasizes student-centered, individualized development, diversified learning opportunities, and a focus on

individual student progress and academic achievement. The education system should encourage students to adopt a variety of learning strategies, such as cooperation and assistance, to gradually achieve the best learning outcomes. In addition, outcome-oriented education advocates the use of diversified evaluation methods, the establishment of corresponding evaluation standards, and the collection, collation and analysis of data to ensure that students achieve the expected learning outcomes and promote the common progress of students and the school. (Wang, 2016)

In Spady's book (Spady, 1994b), made an in-depth analysis of the connotation of outcome-based education and its key elements, and proposed the concept of outcome-oriented pyramid (OBE pyramid) as a tool to express the connotation of outcome-oriented education.

The pyramid is divided into One Paradigm of Operating ,Two Key Purposes, Three Key Premises, Four Operating Principles ,Five Generic Domains Practice .

One Paradigm of Operating: It is the value orientation on which the outcome-oriented curriculum is designed, which is used to guide the design and implementation of the other levels of the outcome-oriented pyramid. It advocates that there should be a clear vision or structure at the beginning of the implementation of outcome-based education, which clearly explains the core competencies that students should have in the professional field, and then reversely designs the curriculum objectives, course content, curriculum implementation and evaluation around the core competencies that students should have, so that all students can achieve the expected learning outcomes. At the same time, the outcome-based education paradigm also emphasizes that learning can be done in terms of "what" and "if" is more important than "when" and "how".

Two key purposes: to build a blueprint for outcomes and to create success scenarios and opportunities. Specifically, one is to establish a clear blueprint or vision for learning outcomes and outline the necessary competencies and content to identify these as the knowledge, competencies and competencies that students will need to succeed when they graduate, and the second is to create a situation and opportunity for

all students to achieve the desired outcomes, i.e., to create a situation and opportunity for success.

Three key premises: first, all students can learn and succeed, but not at the same time or using the same ways and methods, second, successful learning promotes more successful learning, and success is the mother of success, and third, the school's work, resource allocation, and equipment implementation will directly affect whether students can learn successfully.

Four Operating Principles: including Clear Focus, Expanding Opportunity, High Expectations, and Reverse Design.

Five Generic Domains Practice: including defining outcomes, designing lessons, teaching strategies, certifying outcomes, and deciding progression. It is the key point of implementation of results-based education, In the process of specific practical application, the examples, objectives, prerequisites and principles should be concretized, so as not to distort the essence of outcome-oriented education.

Peculiarity

Outcome-based Education was the core of the American education reform in the 90s(King & Evans, 1991), focusing on the cultivation of students' abilities and core literacy. Compared with traditional education, it pays more attention to the cultivation of students' abilities and is more able to meet the actual needs of the future society(Wang, 2011). It has the following 4 main features:

Flexible education: Expand learning opportunities and adapt teaching methods to ensure that students can achieve their learning goals and avoid the formality of the learning process.

Integrative Education: Centered on students' abilities, an integrated curriculum is designed to promote interdisciplinary learning and cultivate students' ability to integrate various content and abilities. The development of these integrative competencies also requires teachers to continuously improve and improve their teaching strategies.

Adaptive learning: Encourage peer cooperation and collaborative learning to meet the learning needs of different students, create diverse learning opportunities, and achieve personalized development of students.

Multiple evaluation: Adopt multiple evaluation methods such as achievement certification and achievement performance, pay attention to students' performance in the learning process and results, and stimulate students' sense of responsibility for learning, but it is necessary to further develop and improve evaluation tools.

Theoretical basis

Outcome-based Education inherits the "goal model" of Taylor's principle, and is also influenced by Pinar's concept of "autobiographical curriculum". As one of the products of the education reform in the United States in the 60s, it is not a new concept, but a fusion of various theories such as goal education theory, competency-based education, proficient learning, and standard-referenced assessment.

1. Target Education Theory There has long been concern about the incongruity and asynchrony between teachers and students in terms of expected goals. The history of this question can be traced back to Spencer's theory of educational planning goals, followed by Herbart's proposal for the importance of lesson planning and emphasizing the role of goals in guiding instructional behavior, and finally, Taylor further deepened the concept of applying curriculum design and instructional strategies to educational goals, and proposed four basic questions of Taylor's principle. Taylor's Principles of Educational Objectives have been widely applied to curriculum theory and have become the theoretical basis of curriculum design models, and the theories of the above-mentioned scholars have formed the basis of Outcome-based Education. (Tyler, 2009)Pioneering work on objective models for curriculum planning has had a significant impact on higher education and can be explained as a precursor to the OBE movement(Burke, 2002). Bloom's classification theory of educational goal development has also made important contributions to outcome-oriented education, and its

elaboration of the concept of educational cognition has become a reference standard for the description of OBE outcomes. (Shen et al., 2016)

2. Competency-based education At the end of the 60s of the 20th century, the U.S. job market changed dramatically, and people began to question whether schooling could help students adapt to future life and career changes. In response to this problem, the concept of competency-based education was proposed. Competency-based education emphasizes that schools and teachers should base their learning outcomes on the basis of teaching objectives, and integrate teaching experiences and evaluations. In practice, two main axes are mainly formed: internal circulation and external circulation. The internal circulation is about maintaining appropriate teaching and learning to ensure that students graduate with standardized abilities, while the outer circulation is about maintaining appropriate educational goals and ensuring that students achieve those goals when they graduate. Through the internal and external circulation model, the rigidity and inelasticity of traditional education accreditation standards are improved, and the continuous improvement of curriculum design and evaluation standards is emphasized, as well as the cultivation of teamwork, collaborative learning and experience innovation. Finally, the relevant departments of education organize the evaluation of students' core competency objectives and learning outcomes. (Li, 2017)

Related research

(YingXiong, 2019)"Research on the Innovation Strategy of Guzheng Courses in Colleges and Universities from the Perspective of OBE Concept", this paper analyzes the teaching status of Guzheng courses in colleges and universities from the perspective of Outcome-Based Education (OBE) concept. The core of the OBE concept is outcome-oriented education, emphasizing the results of students' learning and knowledge mastery, with the aim of meeting the needs of students in what areas they lack. For the teaching effect of Guzheng courses in colleges and universities, the existing problems are: students' artistic and emotional cultivation effect is not good, learning interest is not high, lack of learning initiative, and teacher-student interaction

and emotional communication are insufficient; Guzheng performance skills teaching occupies a dominant position, but Guzheng music cultural understanding is not cultivated enough; students lack independent ability in Guzheng music creation, and the teaching effect of music innovation is not good; Guzheng students have unsatisfactory social employment effect, and it is difficult to find suitable jobs corresponding to their majors. These problems need to be considered from the perspective of teaching effectiveness, and how to carry out corresponding teaching strategies to improve students' guzheng learning effect.

The study also summarizes the analysis of the teaching effect of guzheng courses in colleges and universities, and puts forward four strategic innovations of guzheng courses in colleges and universities to improve the teaching effect and promote the implementation of guzheng teaching. These four areas include: 、

1. Innovation of teaching strategies based on interest and results: From the perspective of students' interests, by guiding students to actively learn and improve their artistic emotional understanding, multimedia teaching methods are used to create a relaxed and attractive classroom atmosphere.

2. Innovation of teaching strategies under the guidance of cultural literacy cultivation goals: Integrate the cultural background of Guzheng music and related traditional poetry and traditional culture into teaching, and improve students' sense of musicality and the teaching effect of Guzheng from the perspective of appreciating the connotation and charm of Guzheng repertoire.

3. Innovation of teaching strategies under the goal of music creation: By reforming the traditional classroom teaching mode and carrying out more guzheng music practice activities, students can cultivate their music creation ability, and at the same time, the combination of popular and classical teaching methods will be used to promote the improvement of students' music creation.

4. Innovation of teaching strategies under the goal of realizing the practical application value of Guzheng course: Design Guzheng social practice courses to allow students to carry out internships, understand the value of Guzheng learning in

social work and application, understand Guzheng learning from the perspective of employment, and ultimately promote students' employment.

2.2 Understanding by Design (UbD)

Understanding

In the American Association for the Advancement of Science (AAAS) Benchmarks for Science Literacy, they describe the problems they encountered in developing benchmarks for science teaching and assessment: Benchmarks use "know" and "know how" to govern each part of the benchmark. Another option is to use a series of verbs with a granular hierarchy, including "recognize, familiarize, comprehend, master, know, comprehend, understand", etc., each of which is more complex and complete than the previous one. The problem with this grading series is that different readers will have different opinions on the division of cognitive order. (Science, 1993)

John Dewey's description of the word understanding in *How We Think* is: To grasp the meaning of a thing, event, or scene is to observe how it relates to other things, to observe how it works and functions, what it produces and why, and how it is applied. (Dewey, 2022) He argues that understanding is the result of learners' search for factual meaning. At the same time, he mentioned that to obtain the facts, one only needs to grasp the meaning of each sentence and understand the content of each material, but does not know the meaning of putting them together. We need to ask questions about facts, make connections to other facts, and try to apply them in different situations.

Understanding is the connection and combination of knowledge to figure out the meaning of a transaction. Without understanding, we may only see vague, isolated, or useless facts. At the same time, understanding also means action, which is not only a mental activity, but also the effective and intelligent application and transfer, that is, the ability to effectively apply knowledge and skills and the ability to transform what has been learned. When understood, students will be able to use their knowledge flexibly rather than recalling and recreating them in a rigid way. In (Wiggins & McTighe, 2005) David defines "understanding" as "the ability to think and act flexibly using what you have learned." (Nickerson et al., 2014)

In 1998, scholars from Harvard's Project Zero group attempted to address two questions: (1) what does it mean to understand something, and (2) what curriculum, learning experiences, and assessments do support students in developing understanding (Perkins, 1998). Since then, scholars have developed the Teaching for understanding (TfU) framework. The initial goals of the framework describe how teachers can support learners in developing understanding. Wiske's definition of the TfU framework is as follows (Stone-Wiske, 1998): "Structuring frameworks to help teachers analyse, design, formulate, and evaluate practices focused on student understanding development, a goal-oriented learning model that emphasizes ideas, processes, and relationships, and promotes understanding through student inquiry." The framework revolves around four key elements: (a) generative themes: prioritizing content that is relevant to the topic or relevant to students and teachers; (b) comprehension objectives: clarify what students will understand by focusing on basic concepts; (c) Performance of comprehension: engaging students by applying, expanding, and synthesizing what they know; (d) Continuous assessment: Promotes reflection by having students and teachers conduct assessments (Blythe, 1998). The TfU framework represents an important product of learning and transfer theory, as it is a research-based and in-class test-based approach designed to help teachers guide students beyond their grasp of facts to flexibly apply knowledge in unfamiliar environments. (Perkins, 1998)

Understanding Ahead Teaching (UbD) is a framework for curriculum planning that teaches students how to apply what they have learned to face opportunities, challenges, and a rapidly changing world. Focusing on the key concepts and processes that students should master, UbD proposes three stages of reverse design teaching. The UbD is not a prescriptive instructional design program, nor is it a prescriptive instructional method. In a sense, it maps out a well-thought-out, precise and meaningful learning path for teaching and learning activities. The UbD's planning framework applies not only to the subject areas, but also to subject teachers teaching at different grade levels. (Wiggins & McTighe, 2005)

Steps for backward design

The UbD framework is structured around a three-stage reverse curriculum design (Wiggins & McTighe, 2005) to align the curriculum with expected learning outcomes and promote learner understanding. The three phases of reverse design include the following: "(a) expected results; (b) evidence; (c) a plan of study" (p. 18). The goal of reverse design is to help students understand the purpose of the activity and the goal of the task so that they can develop understanding and apply it to new contexts. Throughout the framework, the authors point to the link between learning transfer and understanding: "The ability to effectively transfer knowledge and skills involves our own ability to use what we know creatively, flexibly, fluently in different contexts or problems" (p. 40). This systematic approach to deconstructing content to a known goal puts learners and their understanding at the center of the teaching and learning experience and facilitates the transfer of learning.

1. Be clear about the expected outcome. At the end of a learning unit, what are the long-term, transferable learning goals? What should students understand? What questions must students explore in order to contribute to understanding? What knowledge and skills should students master?

2. Identify the evidence for evaluation. What academic performance must students have to demonstrate that they have achieved or achieved comprehension and transfer of what they have learned, and what other performances can be used to demonstrate that learning outcomes at the expected level of mastery have been produced?

3. Plan the teaching process. What kind of teaching activities and learning experiences can help students achieve the desired results and meet the standards in assessments? What specific teaching activities help students acquire knowledge, understand meaning, and transfer learning? How are unit learning content structured and how can targeted and differentiated instruction be targeted so that students can achieve the best learning outcomes?

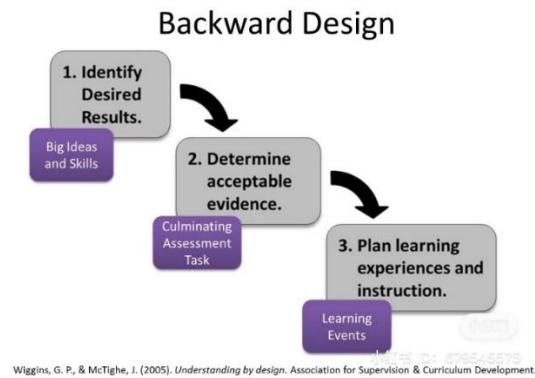


Figure 2

Principles of UbD

There are six key principles behind the main philosophy of the UbD (McTighe & Willis, 2019)

1. The framework helps to focus the curriculum and instruction on developing and deepening students' understanding and transfer of learning content (i.e. the ability to apply what is learned effectively).

2. Understanding the Six Facets: True understanding occurs when students are able to demonstrate their comprehension and transfer of what they have learned through authentic performance. The understanding here usually consists of six points: explanation, explanation, application, insight (looking at it critically), empathy (being able to perceive others), and self-knowledge (being able to reflect). These six points can serve as a sign of understanding. These six aspects indicate the ability to migrate. In teaching that facilitates the transfer of knowledge, a complete and mature understanding, ideally a holistic understanding of the six dimensions of understanding.

3. Effective curriculum design focuses on long-term outcomes and designs instruction in a three-stage reverse thinking approach. Such a reverse design process avoids three common pedagogical problems: (1) treating the textbook as a curriculum rather than a resource, (2) teaching activities focusing on the process but ignoring the purpose and priorities of the activities, and (3) teaching for exams, where the teaching activities focus on the content of the tests and students learn with the help of exercises in the form of standardized tests (usually multiple-choice questions).

4. Teachers are the mentors of students' understanding of knowledge, not the providers of students' learning of knowledge, the formation of skills, and the development of learning activities. Teachers should ensure that students are able to transfer what they have learned, and not just focus on whether they have learned it after teaching.

5. Regularly reviewing the curriculum according to the design standards can not only improve the quality of teaching, but also help students to carry out deep learning. Correspondingly, it is necessary to adapt the way learning is done in professional learning communities so that students can maximize their learning in the curriculum and teaching. 6. By sharing curriculum and assessment designs with others, teachers, schools, and districts will be able to work more quickly and effectively.

2.3. Social Constructivism

Constructivism

Constructivism is a further development of behaviorism to cognitivism in learning theory, and its ideological sources are diverse and diverse. The fundamental difference between constructivist and behaviorist learning and cognitive learning is that both behaviorist and cognitive learning regard learning as an individual learner's activity, and the difference between the two is that the behavioral view points to the individual's external (behavioral response), and the cognitive view points to the individual's internal (information processing process). The constructivist view of learning regards learning as a process of interaction between an individual's original experience and the social environment. In educational psychology, construction refers to the process by which learners form and adjust their own experience structure through repeated and two-way interactions between old and new knowledge and experience. (Wu, 2003) Constructivism asserts that the world exists objectively, but that the understanding of the world is determined by each individual. We construct reality on the basis of our own experience, or at least interpret it. The world of personal experience is created with our own mind, and since each individual experiences and attitudes towards experience are different, the understanding of the external world is also different. In

terms of learning, constructivists pay more attention to how students construct knowledge based on their original experiences, psychological structures and beliefs, emphasizing the initiative, sociality and situational nature of learning, and putting forward many new insights into learning and teaching. The theoretical perspectives of constructivism can be subdivided into six types: radical constructivism, social constructivism, sociocultural cognition, information processing constructivism, social constructivism, and control system view. From a constructivist point of view, Socrates' famous "obstetrics" is a successful example of constructivist teaching. Dewey's "learning by doing" had an influence on constructivism. The forerunner of modern constructivism was Piaget, who believed that knowledge does not come from the subject or from the object, but is constructed in the process of subject-object interaction. On the one hand, in order for a new experience to gain meaning, it needs to be based on the original experience, so as to integrate it into the original experience structure, that is, to assimilate; on the other hand, the entry of the new experience will make the original experience change to a certain extent, so that it can be enriched, adjusted or transformed, that is, the original experience will be adapted. This is a two-way construction process. Bruner's discovery learning and schema theory in cognitive psychology have all had an important impact on today's constructivism. Since the end of the 70s of the 20th century, American educational psychologists led by Bruner introduced the ideas of Soviet psychologist Vygotsky to the United States, which has played a great role in promoting the development of constructivist thought. Vygotsky emphasized the role of social and cultural history in psychological development, especially the prominent role of activity and social interaction in the development of people's higher mental functions. He believed that higher mental functions come from the internalization of external actions, not only through teaching, but also through daily life, play, and labor. In addition, the inner intellectual action is also externalized into the actual action, so that the subjective is seen as objective. The bridge between internalization and externalization is human activity. Vygotsky distinguished between two levels of individual development: the actual level of development and the potential level

of development. The actual level of development is the level that an individual can achieve by independent activity, while the potential level of development refers to the level of activity that an individual can achieve with the help of an adult or an individual who is more mature than him, and the area between these two levels is the zone of proximal development. Teaching is about constantly turning potential levels of development into actual levels of development, creating new areas of proximal development. Vygotsky's ideas have had a great influence on today's constructivism. (Zhang, 2015)

Constructivism's New View of Learning

Constructivism sharply criticizes the traditional view of teaching and makes a new interpretation of learning, emphasizing the active constructiveness, social interaction, and contextuality of learning.

1. Active constructivity of learning. Constructivism believes that learning is the process by which individual learners construct knowledge based on their own empirical background, rather than the process by which teachers transfer knowledge to students. Therefore, the student is an active information builder, not a passive stimulus recipient, and he has to actively select and process external information. The core cognitive activity in the learning process is higher-order thinking. High-level thinking requires learners to analyze, synthesize, evaluate, and flexibly apply knowledge to solve problems with certain complexity and uncertainty. Solutions to problems are often diverse, and the criteria for evaluating them are often diverse. In short, learners need to synthesize, reorganize, transform, and transform the knowledge and experience they already have in their minds to explain new information, new things, new phenomena, and solve new problems.

2. The social interactivity of learning. Constructivism emphasizes that learning is the process of internalizing relevant knowledge and skills and mastering relevant tools through the participation of a certain socio-cultural system, and this process often requires the cooperative interaction of a learning community. A learning community is a group of learners and assistants (including teachers, experts, tutors,

etc.), who often communicate in the learning process, share various learning resources, and complete certain learning tasks together, thus forming interpersonal connections that influence and promote each other, and form certain norms and cultures among members (Zhao, 2005) (1) In a university, a graduate supervisor and his research group are a learning community.

3. The contextual nature of learning. Constructivists put forward the view of situated cognition, emphasizing the contextuality of learning, knowledge and wisdom, and believing that knowledge cannot exist abstractly apart from the context of activities, and that learning should be combined with contextualized social practice activities. Because knowledge exists in concrete, situational, and perceptible activities, it is not a set of context-independent knowledge symbols (such as nouns, terms, etc.), and it can only be truly understood through practical application activities. Individual learning should be linked to contextualized social practices, just as a master leads an apprentice in a craft workshop. Through participation in certain social practice activities, learners gradually grasp the relevant social rules, work, activity procedures, etc., and form corresponding knowledge. At the same time, many constructivists attach great importance to the social interaction between teachers and students in teaching. Collaborative learning and reciprocal teaching are widely used in constructivist teaching. Constructivism is the belief that each person constructs their understanding of things in the context of their own experience, so that different people can only understand different aspects of things, and there is no single correct understanding of things. Cooperative learning and interactive teaching enable students to look beyond their own perceptions and see understandings that are different from their own, resulting in a richer and more holistic understanding.

There are two important concepts around the construction of knowledge: simple concepts. First, learners use what they already know to construct new understandings. Because there is no whiteboard to build new knowledge. When learners enter a learning situation with knowledge gained from previous experiences, this prior knowledge influences them to construct new knowledge or modify old

knowledge from the new learning experience. The second concept is that learning is active, not passive. Learners face their understanding based on the situations they encounter in new learning situations. If a learner encounters a misalignment with their current understanding, their understanding can change to accommodate the new experience. Learners remain active throughout the process: they apply current understanding, pay attention to relevant elements in new learning experiences, judge the consistency of prior and emerging knowledge, and based on this judgment, they can modify knowledge. (Hoover, 1996)

Social constructivism

Piaget believed that discovery is the most important and fundamental foundation of learning. Vygotsky (Vygotsky & Cole, 1978), on the other hand, argues that Piaget's emphasis was too much on the internal processes of the individual. Cognitive development, on the other hand, is mainly due to the action of external factors such as culture, history, and social interaction, rather than individual construction. People use mental tools to master their behavior, and he sees language as an important psychological tool. Many educators, such as (Bailey & Pransky, 2005) agree with Vygotsky about the importance of culture in knowledge building, but Bailey and Pransky (2005) emphasize that pedagogical theories such as constructivism do not take into account the profound impact of culture on learning and knowledge.

Forrester (Forrester, 2018) set four principles for constructivism: (1) Learning depends on what the individual already knows. (2) new ideas occur when individuals adapt and change their old ideas, (3) learning involves creating ideas rather than mechanically accumulating a series of facts, and (4) meaningful learning occurs by rethinking old ideas and drawing new conclusions.

Related research

The argument is often made that simply "learning by doing" is not enough to achieve constructivist learning. It must go deeper and encourage learners to connect the old and the new through the use of collaborative communities and engaging in questioning and problem-solving skills. There is also a strong belief that learning experiences, especially in music, should be presented in an "authentic" and holistic way,

with multiple possibilities for outcomes and ample opportunities for teachers to provide guidance (scaffolding). (Wiggins et al., 2006)

Teaching for the purpose of transfer learning depends on the learning conditions established by the teacher. Creating an environment that encourages students to think critically and reflectively requires a thoughtful and systematic approach to teaching that is process-oriented and rooted in the development of understanding. This learner-centered model involves dynamic interaction between teachers and students. (Forrester, 2018) In his book *Focusing on critical practice and insights in the music teacher education curriculum*, Younker states that "questioning, inquiry, and curiosity in a learning community involves all participants, who are considered stakeholders and knowledge bearers, and who build understanding and meaning through active participation" (p. 169). Facilitating the transfer of music learning involves providing students with opportunities for critical thinking and reflective learning as performers, listeners, and creators through goal-oriented instruction. (Younker, 2011)

Learning migration is considered a fundamental goal of education, but it is often assumed or left to chance by learners. This paradox suggests that there needs to be a renewed investment in creating purposeful learning opportunities for students and developing teachers who have the ability to translate their knowledge, skills, and character into meaningful interactions with students to facilitate transfer. In order for educators to make pedagogical transfers, they must have experience using knowledge autonomously and be able to solve real and appropriate problems in music. Creating dynamic learning environments where learners are challenged, developing understanding, and applying their knowledge to new contexts may help reinforce the ultimate goal of education: developing self-directed learners. In the case of music education, the goal of developing self-directed learners reaffirms the overall goal of developing self-directed musicians who are able to engage in music with a wide range of abilities throughout their lives (Forrester, 2018)

In the < Research on Constructivism-based Innovative Music Teaching in Colleges and Universities > (Y. Zhang, 2022), the reasons for the criticism of

constructivist theory in the field of education are first pointed out, and the misunderstanding of constructivism leads to its dilemma in practical teaching. For example, constructivist theory asserts that knowledge is self-constructed, which conflicts with traditional "teachingism". However, the author also points out that in the field of music education, constructivist theory is more applicable, because the art of music is highly differentiated and individualized, and different performers have different interpretations of the same repertoire, while constructivist theory emphasizes individualized teaching. This paper further analyzes the key factors influencing constructivist music teaching, including teaching methods, individual characteristics, social environment, and technology application. In terms of teaching methods, it is recommended to adopt a blended teaching model, taking into account the advantages of "transfer-receive-imitate" and "autonomy-inquiry-cooperation". Hierarchical and classified teaching can be targeted according to the actual level of students. Enhancing effective collaboration emphasizes students' ability to work together in a social setting. Finally, the in-depth integration of technology and teaching, emphasizing the deep integration of information technology and teaching, and creating a new teaching environment, not only play the leading role of teachers but also fully reflect the main position of students. Overall, this paper proposes a path analysis to solve the problems faced by constructivist music teaching, emphasizing the importance of blended teaching, hierarchical and categorical teaching, strengthening efficient collaboration, and deep integration of technology and teaching. These recommendations aim to optimize the music teaching process, better adapt to constructivist theory, and encourage students to take initiative and be creative in music learning.

< the study of constructivist teaching models, teaching methods and instructional design >(He, 1997), the author first emphasized that the teaching process guided by constructivist theory aims to establish a student-centered learning environment. He compared the instructional design in the constructivist learning environment with the traditional instructional design and pointed out that the traditional instructional design consists of seven steps: determining the teaching objectives,

analyzing the characteristics of learners, formulating the teaching content and sequence, determining the teaching starting point, formulating the teaching strategy, selecting the teaching media and conducting the teaching evaluation. Although the traditional teaching design is relatively perfect in terms of theoretical methods and operability, its disadvantage lies in the teacher-centered approach and the neglect of students' active learning, which leads to students' passive acceptance of knowledge and difficulty in exerting their initiative and enthusiasm. At the same time, the researchers summarized several principles of instructional design in a constructivist learning environment.

1. Emphasis on student-centeredness: Focus on students' initiative, including giving full play to students' initiative, providing diverse application opportunities, and achieving self-feedback.
2. Emphasizing the important role of "context": Believe that learning is closely related to the socio-cultural context (context), and that learning through real-world contexts can promote the process of assimilation and adaptation, making knowledge meaningful.
3. Emphasizing the key role of "collaborative learning": Emphasizing the key role of learners' interaction with the environment in meaning-making, students can build a learning community and complete the meaning-making of knowledge together through a collaborative learning environment.
4. Emphasize the design of the learning environment: Believe that the learning environment should be a place for learners to explore freely and learn independently, emphasizing support and promotion of learning, rather than strict control and domination.
5. Emphasizing the use of information resources to support learning: Provide a variety of information resources, but emphasize that these resources are used to support students' self-directed learning and collaborative exploration, rather than to assist teachers in explaining and demonstrating.
6. Emphasizing that the ultimate goal of the learning process is to complete the construction of meaning: Taking the construction of students' meaning of knowledge as the ultimate goal of the whole learning process, the whole teaching design process revolves around "meaning construction", rather than focusing on the teaching goal.

Instructional design in a constructivist learning environment emphasizes students' active participation and meaning-making, making

teaching more relevant to students' needs and promoting deep understanding and practical application of knowledge.

In summary, constructivist learning theory can bring the following perspectives to this study: First, set up a student-centered learning experience in the curriculum. Since constructivist theory emphasizes that learning is based on the experience and reality of the student. In the Guzheng curriculum, students can be encouraged to share their personal musical experiences, prompting them to incorporate their own culture and musical traditions into the learning process, resulting in a more personalized learning experience. Second, focus on cooperative learning and group activities. Constructivism emphasizes that learning is a product of social interaction. In the Guzheng course, activities are carried out to interpret musical works through cooperative learning, which promotes cooperation and knowledge sharing among students, and deepens their common understanding of music. Third, constructivist theory argues that the most effective way to learn is to place students in simulated situations. In the Guzheng course, students can play the role of teacher and student with each other, narrate and demonstrate music, help students apply theoretical knowledge to practical music activities, and improve their interpretation and expression skills. Fourth, constructivism advocates students' active participation and self-directed learning. When designing a guzheng course, students can be encouraged to actively choose the repertoire and genre style they are interested in for interpretation, and provide opportunities for independent learning to independently study the repertoire of a specific style or historical period. Fifth, constructivism emphasizes reflection on the learning process. In the Guzheng course, students can be guided to conduct in-depth reflection and evaluation of their own and others' performance and interpretation processes through feedback mechanisms and discussions among students, so as to promote the internalization and absorption of knowledge and exercise critical thinking. Sixth, constructivism supports the integration between disciplines. In the Guzheng course, instrumental music pedagogy, music psychology, guzheng theory and other aspects can be integrated, which can help students form a comprehensive music

interpretation ability and better cope with the multiple challenges of instrumental music teaching and music performance after graduation.

2.4 Feynman Technique

The core concept of Feynman's technique is "teaching instead of learning", that is, replacing input with output. He believes that if you can't explain something to someone in a nutshell, you don't fully understand it. The Feynman Method of Learning provides four key words: concept, teaching instead of learning, evaluation, and simplification. It is divided into four phases:

1: Choose a concept to learn. Choose a topic you're interested in learning about and write it down at the top of the blank page of your notebook.

2. Teach yourself or others. Write down everything you know about a topic as if you were explaining it to yourself. Or, actually teach it to others. If you get stuck, return to the source material.

3. Go back to whatever you're learning – a book, handout, podcast – and fill in the gaps in your knowledge. Simplify your explanations and create analogies. 4. Simplify your notes and explanations, clarifying the topic further until it seems obvious. Also, think of the analogy that feels intuitive. The traditional learning method is the one that most of us are using, and it has three characteristics. First, focus on input. Rote memorization, or superimposing the amount of reading, quantitative change to qualitative change. The advantage is that you can obtain as much knowledge and information as possible in a short period of time. Second, dogmatism. Blindly following theories or frameworks in books, with a narrow vision. The advantage is that the event of receiving knowledge is saved. Third, standardized application. Practice in strict accordance with the knowledge learned, and encounter problems that are rigid and lack of innovation. The advantage is that the knowledge learned can be implemented quickly and efficiently, but the landing scenario is indeed designed in advance. (Yin, 2021)

The Feynman method of learning focuses on output, that is, telling what has been learned and understood and making it understandable to the receiver. Once you start to tell, you have to recall the learning content, retrieve the knowledge from your

memory one by one, sort it out, structure and systematize the knowledge, and express it in logical language, so as to build your own knowledge framework and understand or solve the current problems in a comprehensive and in-depth way. In the book "The Feynman Method of Learning", five output principles are summarized, which are scenario and mental simulation, language that is easy to understand, introduction and depth at the same time, strengthening the understanding of key knowledge, and using group discussions to obtain feedback. He also emphasized that as long as a skill is systematically learned or mastered, it is necessary to find an export area for export and use. Only through the training of this link can the knowledge learned be turned into the skills possessed by individuals and transformed into their own wisdom. (Yin, 2021)

On the other hand, the study of the pyramid theory also confirms the idea of the Feynman technique. This one originated at the National Applied Behavioral Sciences Training Laboratory (NTL) at 300 N. Lee Street, Suite 300, Alexandria, VA 22314, USA. These percentages represent the average "retention rate" of information after teaching or activity through a given method. In fact, this diagram of the pyramid was originally developed and used by NTL in the early 1960s at NTL's Bethel campus in Maine, but the organization no longer has or is unable to find original research to support the figures given. In 1954, a similar pyramid appeared in the book *Audiovisual Methods in Teaching*, published by Edgar Dale Dryden Press in New York, with slightly different numbers. At the top of the tower, the first way of learning - "listening to lectures", that is, the teacher says at the top, and the students listen below, this is the most familiar and commonly used way, but the learning effect is the lowest, and only 5% of the learning content can be left after two weeks. 10% of what you have learned through "reading" can be retained. The third way, learning with "sound, picture", can reach 20%. The fourth, "demonstration", uses this way of learning, you can remember 30%. The fifth, "group discussion", can memorize 50% of the content. The sixth, "learning by doing" or "practical exercises", can reach 75%. The last way to learn at the base of the pyramid is to "teach others" or "apply right away", and you can remember 90% of what you have learned. It can be seen that several traditional ways with a learning effect of less than

30% are individual learning or passive learning, while those with a learning effect of more than 50% are team learning, active learning and participatory learning. These activities are also activities that encourage intellectual efforts at a higher level of Bloom's taxonomy. (Wood, 2004)

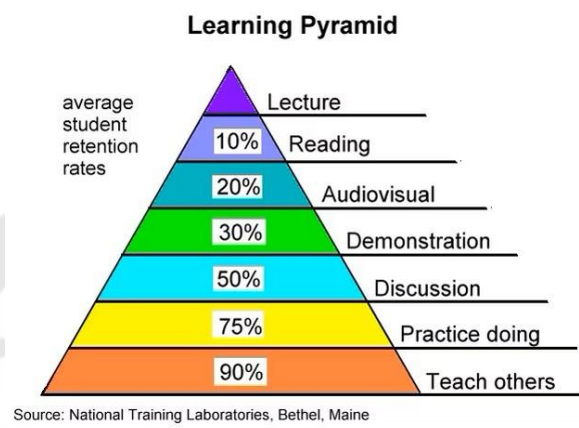


Figure 3

However, there are still scholars who question and criticize the "learning pyramid", which mainly focuses on the rigid distribution of teaching methods, which corresponds to the overly rigid and static hierarchy. So the "learning pyramid" may be the starting point for the assessment, but it is not the whole story. (Lalley & Miller, 2007)

In the book "Feynman Learning Method" by Chinese scholar Yin Hongxin, it is proposed that Feynman learning method is a manifestation of the Matthew effect, and progress is achieved through accumulated advantages. She recounted that in the study and thinking of a certain knowledge, a successful output will also improve the ability of the input, so that the success of the next output is more likely, and the next achievement will promote the next learning and thinking, so as to expand the personal factual system and application ability, and promote the increasing maturity of thinking. It is embodied in open thinking (accepting new knowledge points), critical thinking, logical thinking, and clear and concise expression. (Yin, 2021)

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To sum up, the use of the Feynman Technique to develop the interpretive ability of music performance students can have the following points of thinking and practice:

1. Simple Expression: The Feynman technique emphasizes explaining complex concepts through simple and clear language. In music performance lessons, teachers can encourage students to express their interpretation of musical works in concise and clear language. This helps develop students' communication skills and improve their understanding of music.

2. Self-evaluation and reflection: The Feynman technique requires the conveyance of knowledge to others in a simple and clear manner, which includes an in-depth analysis of one's own understanding. In the music performance course, students are asked to explain their interpretation of a piece to their classmates or teachers, and at the same time, they are also required to reflect deeply on their own interpretation, so as to strengthen their understanding and interpretation of music.

3. Combination of Practical Performance and Interpretation: Feynman techniques encourage a deeper understanding in practical application. Music performance students can incorporate Feynman techniques in the course to present their interpretation of musical compositions through accurate performance.

4. Group study and discussion: The Feynman technique emphasizes cooperative learning and deepening understanding by imparting knowledge to others. In the music performance course, students are organized to study and discuss in small groups, so that they can share their interpretations of musical works and promote a deeper understanding of music through mutual communication.

5. Look at it from multiple perspectives: The Feynman technique requires looking at knowledge from multiple perspectives. In music performance, students can be encouraged to interpret a piece from different musical theoretical, historical, or cultural perspectives, thereby expanding their ability to interpret it. Incorporating Feynman's techniques into the Interpretation of Music Performance major courses can promote students to have a deeper understanding of musical works and improve their interpretation and performance skills. At the same time, through simplified and clear expression, students are also better able to communicate and share their artistic understanding with audiences and other music professionals.

2.5 Curriculum Development

Definition

Lesson is an everyday vocabulary that is not easily tied down. For some educators, it refers to a general sketch of what should happen in school. For others, it refers to the day-to-day experiences that students actually have. The "planned curriculum" that is talked about in the essay is different from the teaching curriculum (the teaching that is actually delivered to the student), which is different from the learning curriculum (what the student actually learns). "Project 2061" does not make such a distinction, but uses the term in all of these senses—courses planned by teachers and administrators, courses offered by teachers, and courses experienced by students; The

curriculum serves as an overview of the scope and sequence of student experiences; The course serves as a detailed description of the learning experience. (Science, 1993)

Theories of curriculum development

The Constructivist Theory of Catherine Twomey Fosnot (1989). In her theory, she proposes four main concepts: (1) learning relies on what people already know; (2) when people adjust and change old ideas, new ideas will arise; (3) learning involves inventing ideas, rather than mechanically collecting a set of facts; (4) Substantive learning is achieved by rethinking old ideas and deriving new ideas or paradigms after new ideas come into conflict with old ideas. (Fosnot, 1989)

The learning dimension is a comprehensive model, known as the five dimensions of learning, which uses the knowledge of researchers and theorists to define the learning process, which is composed of five parts: attitudes and feelings, acquiring and integrating knowledge, expanding and refining knowledge, using knowledge meaningfully, and good thinking habits. First of all, attitudes and feelings affect people's learning ability and are one of the key factors in effective teaching, helping students to develop positive attitudes and feelings towards the classroom and learning activities. Second, acquiring and integrating knowledge is another key aspect of learning. When students are embracing new knowledge, they must be instructed to connect the old and new knowledge. By learning a pattern (model or set of steps) and using it skillfully. Third, expanding and refining knowledge is used to deepen the understanding of knowledge, because learning is not just about acquiring and integrating knowledge, but about applying it in different contexts. This depends on using the reasoning process to analyze what has already been learned. Fourth, the meaningful use of knowledge means that the most effective learning occurs when the knowledge is applied to complete the task. Finally, good thinking habits are the embodiment of critical, creative and regulated thinking, and are the thinking habits possessed by students who are good at learning. Any learning process takes place in the first and fifth dimensions, so these two dimensions are indispensable, with common features of emotions and attitudes. Acquiring and integrating knowledge (Dimension 2), expanding and refining knowledge

(Dimension 3), and using knowledge meaningfully (Dimension 4) are necessary for thinking in learning. Dimension 4 contains dimension 3, and dimension 3 contains dimension 2, so that when they expand their knowledge, they are also acquiring knowledge, and when they apply knowledge, they are expanding their knowledge. This fully reflects that the process of thinking and the skills of thinking are not separate and linear to each other, but a process of interaction and interaction and mutual influence. At the same time, the five dimensions of learning also reflect the interaction between cognition and emotion, which jointly determine the effectiveness of students' learning. (Marzano et al., 2011)



Figure 4

The process and principles of curriculum development



Compulsory courses and basic experimental courses: The school organizes and opens them in a unified manner, entrusts the corresponding college to be responsible, and implements the corresponding teaching and research departments (departments) for specific implementation, and implements the course leader system. Basic theoretical knowledge platform courses: The school organizes and offers them in a unified manner, entrusts the corresponding colleges to be responsible, and implements the main teacher system. Professional basic courses and professional courses: each college organizes the opening of the teaching and research department (department) of the proposed course to report to the college, and the college reports after approval, and after approval by the curriculum teaching committee of the degree evaluation committee of the school, it is listed in the school's annual teaching plan, and all students in the school can choose. (Zhou, 2018)

The Higher Education Law of the People's Republic of China ("The Higher Education Law", 2018) stipulates that institutions of higher learning shall independently set up and adjust disciplines and majors in accordance with the law (Article 33). Institutions of higher learning shall independently formulate teaching plans, select and compile teaching materials, and organize and implement teaching activities according to teaching needs. (Article 34). For the purposes of this Law, the term "higher education" refers to universities, independently established colleges and colleges of higher learning, including higher vocational schools and adult higher education schools. (Article 68)

In <Fundamentals of Curriculum and Teaching> (Tyler, 2013), Taylor proposed the standard of curriculum content from five aspects: First, the relationship between curriculum objectives and curriculum content. The content of the curriculum should be consistent with the objectives of the curriculum, and the teacher should

provide effective curriculum content, curriculum resources, and teaching based on the achievement of the objectives, providing students with "the experience of practicing the kind of behavior implicit in the goal". Second, the learning experience should be able to arouse students' interest in learning, make students feel happy and satisfied with learning, continuously enhance students' desire to learn, and promote the continuous occurrence of learning. Third, the difficulty and breadth of the course content must be based on the course objectives, students' prior knowledge level, learning ability and psychological inclination. Fourth, the content of the curriculum should be closely related to economic development and social life, and reflect the knowledge and viewpoints in the process of economic and social development in a timely manner, which will help cultivate thinking skills and judgment ability and help solve practical problems. Fifth, the curriculum content should set out the methods for acquiring information and new knowledge, and provide appropriate learning strategies, methods and learning skills, rather than just a collection of professional content.

Course Evaluation

Course assessment is an umbrella term that is evidence that the desired outcomes are achieved using a combination of methods. Methods include observation and conversation, traditional tests, expressive tasks and items, and student self-assessments, At the same time, there is a certain difference between assessment and evaluation, it emphasizes more on learning, and evaluation emphasizes more on summarization, which is more related to grade evaluation. In the study of Understanding by design, the central premise of the authors' argument is that understanding can only be generated and stimulated through multiple ongoing assessments, and a greater focus on expressive evaluation. (Wiggins & McTighe, 2005)

1. Knowledge: memorize the materials learned, including the recall of specific facts, methods, processes, etc.; Definable, descriptive,
2. Comprehension: comprehend the meaning of the material learned, but not necessarily relate it to other things, which can be interpreted and discerned.

3. Application: The ability to apply the learned concepts and rules to new situations can be demonstrated.

4. Analysis: Decompose the whole material into its constituent components and understand its organizational structure, which can be decomposed and explained.

5. Synthesis: Integrate the fragmented knowledge learned into a knowledge system, emphasizing the ability to create, and need to produce new models or structures, which can be created and written.

6. Evaluation: the ability to judge the value of materials.

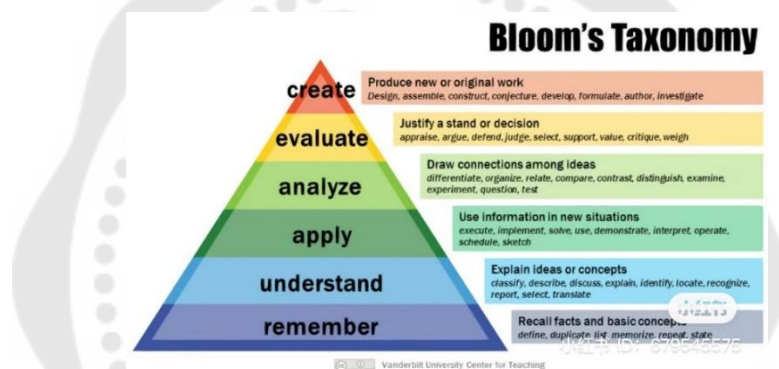


Figure 5

Marzano in <Assessing Student Outcomes Performance Assessment Using the Dimensions of Learning Model>According to the book, the initial learning dimension was designed to help teachers use their knowledge of how students learn to better plan lessons and instruction. However, the framework's solid foundation in research and theory makes it a natural partner for performance evaluation. The learning dimension and performance assessment share similar assumptions about the nature of learning and the art and science of teaching. The study argues that dimensions can help educators answer one of the most frequently asked questions about performance evaluation, and the book describes how to design a performance evaluation system that supports the teaching framework of learning dimensions. (Marzano, 1993)

Performance assessment originated in the late 80s of the last Century, and there is still no unified definition. When different educators use the term "expressive evaluation", they often reveal different connotations due to their different emphasis. (Luo, 2012) Japanese scholar Koji Tanaka pointed out that "performance refers to the expression of one's knowledge and feelings through media such as body movements and language. It is an evaluation method for students to demonstrate their learning status by challenging real topics. It can take a variety of expressions such as language, singing, posture, movement, etc. Specifically, it can be understood as discussion, speech, conversation, writing, calligraphy, singing, performance, composition, depiction, dancing, acting, etc." (Zhong, 2004)

Popham believes that expressive evaluation is a kind of "constructive response evaluation", which is based on the teacher's teaching objectives and the evidence that the teacher achieves the evaluation opinion based on the teacher's teaching objectives. In the evaluation, the teacher should not only observe the process of student construction, but also judge the student's original response. (Popham, 1999)

It has also been suggested that a common feature of all expressive evaluations is that they emphasize the ability of the participant to perform a task, rather than the ability to answer questions, and that the evaluation is made through direct observation of the individual's behavior in music, art, physical training, experimental science, etc. (Marsh, 2000)

Related research

Researcher Judith Brown proposed that the five dimensions of learning (Marzano et al., 2011) could be used in the training of college instrumental music students, and he argued that the five dimensions of learning should not be regarded as five separate areas, but as a whole. The Mazano and Pickering (1997) model, shown in the figure, shows how the first and fifth dimensions (attitudes and perceptions) are embedded in dimensions 2 (acquiring and integrating knowledge), dimension 3 (expanding and refining knowledge), and dimension 4 (using knowledge meaningfully). The study explores the need for instrumental musicians to engage in a number of

interconnected teaching and learning strategies and allows them to engage in a range of successful performance outcomes and situations that will contribute to the development of a musical performance career as a whole. At the same time, it is pointed out that the dimension of the learning framework can be used as a useful tool for the training of performers and can be applied to higher music institutions, as it solves complex learning concepts. to understand the process of learning and contribute to the development of instrumental musicians, helping them to achieve artistic excellence through their efforts. (Brown, 2006b)

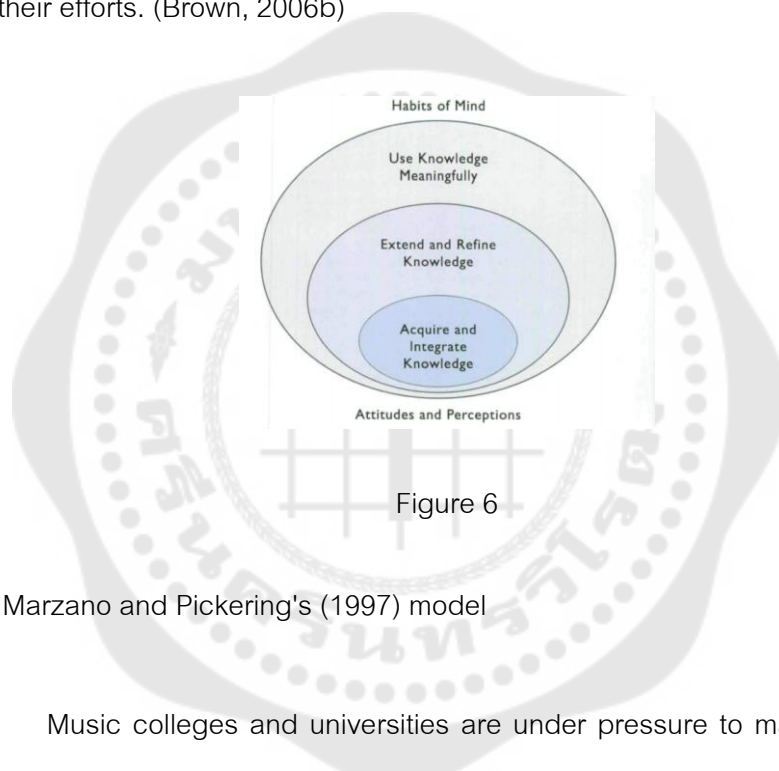


Figure 6

Marzano and Pickering's (1997) model

Music colleges and universities are under pressure to make better use of resources and make teaching and learning more efficient. Brown researched how to design a Level 3 instrumental music program to cope with this pressure. At the heart of traditional higher music education is the practical study of music, and one of the ways to achieve this is through one-to-one individual tutoring, that is to say that each student learns with a professional teacher, all created with an individual course of study designed to challenge and develop technical and musical skills. Therefore, the traditional method follows the apprenticeship paradigm, where knowledge is transferred mainly through imitation. Based on Marzano and Pickering's theory of learning dimensions, this article introduces traditional practices and proposes new ways to

improve the learning process for musicians. and using the Learning Dimension framework as a tool for critical reflection on traditional practices and changing these practices to enhance instrumental music teaching and learning in higher education. (Brown, 2006a)

The School of Popular Music of Sichuan Conservatory of Music has been implementing the examination system, which splits the final evaluation results into ordinary times, and is proposed by the teaching and research department on a monthly basis, so that students majoring in music production can complete a complete music work, and are required to submit five contents, including arrangement ideas, arrangement engineering documents, mixing engineering documents, arrangement timbre file description, and elaboration of their own works on stage (in the way of introducing the work to customers). During the monthly assessment, all students in the department are required to participate in observation and learning, and the professional teachers of the whole department will conduct on-site comments and guidance on the examination site. (Huang, 2016)

In his doctoral dissertation, Dr. Luo Yujia of Shaanxi Normal University in China made an in-depth study on the evaluation of the academic performance of music performance students, and concluded that the evaluation should refer to "the evaluation of students' academic results through data collection, work display, written comments and on-site examinations based on the training objectives of music performance majors, the evaluation criteria formulated by experts, and the performance (singing) skills, musical expression and practical ability mastered by students". At the same time, in her research, she proposed an evaluation scale for the academic performance of music performance majors in colleges and universities, which includes the first and second level evaluation indicators, evaluation standards, and evaluation grades. According to the characteristics of music discipline and the relevant knowledge of education discipline, three evaluation modes are presented. The researchers believe that the above three modes can enrich the classroom content, learning mode and final examination form of music performance students, and this study has a certain guiding

role in the reform of academic evaluation of music performance students in practice. (Luo, 2012)

2.6 Music Performance

Overview

Music performance is a traditional discipline of music academies, since the establishment of China's first National Conservatory of Music in Shanghai in November 1927, the establishment of music performance major in China has a history of 90 years. With the development of the times, after the founding of the People's Republic of China, in the 50s of the 20th century, Xi'an Conservatory of Music, Shanghai Conservatory of Music, Shenyang Conservatory of Music and Sichuan Conservatory of Music were established in the northwest, east, northeast and southwest regions of China, and the Central Conservatory of Music and Tianjin Conservatory of Music were established in Beijing and Tianjin respectively. In 1964, the China Conservatory of Music was established. After the 80s, Wuhan Conservatory of Music was established one after another, and Xinghai Conservatory of Music was established in South China. These independent conservatories all offer music performance majors, and establish a school-running model with performance majors as the main line and parallel research and creation. After the 90s, colleges and universities across the country, as well as comprehensive colleges, private schools, vocational and technical colleges, and even science and engineering colleges including some geology, petroleum, construction engineering, aerospace, etc., have also hung up the brand of music conservatories, and began to recruit a large number of students majoring in music performance. At present, in addition to the 11 major music academies in the country, such as the Central Committee and Shanghai, most provinces and regions have successively established special art academies or music departments in comprehensive universities. (Yang, 2008)

The music performance major mainly cultivates senior technical application professionals who have professional knowledge and artistic literacy of music performance and can master the professional skills of music performance. In 1998,

"Music Performance" was included as a "major" for the first time in the "Catalogue of Undergraduate Majors in Ordinary Colleges and Universities" (hereinafter referred to as the "Catalogue") promulgated by the Ministry of Education, and was established under the "Literature Category" as a subordinate major of "Arts". As of 2023, there are 295 colleges and universities in China offering music performance majors. (students)

In 2018, China's Ministry of Education issued national standards for the teaching quality of undergraduate majors in ordinary colleges and universities. More than 5,000 experts participated in the formulation of standards, designed 92 undergraduate majors and 587 majors, involving more than 56,000 majors in colleges and universities across the country. The development of national standards for the teaching quality of undergraduate majors is a major event in education and teaching, especially in the reform of higher education personnel training, and it is also the first time in the history of higher education in New China, which clarifies the basic requirements for the construction of various majors. In addition, there are very detailed and clear regulations on the objectives, specifications, standards, curriculum settings, etc., teaching staff, and practical teaching ability requirements for talent training, which provides an important reference for the next step to carry out professional construction, organize professional evaluation, improve teaching level, and promote professional teaching reform. At the same time, it is emphasized that the national standard is only a bottom-line requirement, and the differences between colleges and universities, especially different majors and different schools, are very large, so the professional standards are to leave room for various places and universities. (Ye, 2018)

In the National Standards for the Teaching Quality of Music and Dance in the National Standards for the Teaching Quality of Undergraduate Majors in Ordinary Colleges and Universities, the training objectives of the music performance major are clarified: the music performance major cultivates high-quality professionals with high-level music performance ability and cultural and artistic accomplishment, who can be engaged in professional music performance, national music education and community music organization and management, and have an innovative spirit. (Education, 2018)

1. Quality requirements Have excellent moral character, establish a correct world outlook, outlook on life and values, consciously practice the core values of socialism; love the music career they are engaged in, have a sense of responsibility and professionalism for their own work; have a good team spirit, modern consciousness and international vision; have a high theoretical quality, artistic quality, humanistic accomplishment, innovative spirit and a certain ability to innovate; have a good psychological quality, healthy physique and positive attitude towards life, and pass the " National Student Physical Health Standards, be able to inherit and carry forward Chinese national music culture, have a strong sense of national cultural self-confidence and identity, and understand the diversity of world music culture.

2. Knowledge requirements Familiar with the national literary and educational guidelines, policies and regulations Students majoring in music performance have the skills of music performance, which requires corresponding knowledge of music theory, understand the constituent elements and laws of music art ontology, have a broad understanding of the basic history, cultural types and activities related to music and cultural life in society, understand the basic knowledge of related sister arts, and understand the basic knowledge of humanities and social sciences.

3. Competency requirements Students majoring in music performance can be proficient in solo, solo or cooperative participation in various music performance activities, master the styles and genres of various historical periods in a certain field of music performance, and have a certain understanding of the development trends in this field, be able to use relevant music theory knowledge and professional theories to independently analyze and distinguish new repertoire, and understand the basic theories and methods of music teaching. Music performance is a highly skilled profession, and different colleges and universities undertake the task of cultivating musical talents at different levels. In the talent selection and graduation standards, colleges and universities can formulate corresponding performance skill level requirements according to their own school positioning.

Professor Zhou Haihong of the Central Conservatory of Music participated in the formulation of national standards for the teaching quality of undergraduate music and dance majors in ordinary colleges and universities, and was responsible for the research and formulation of quality standards for music performance majors. In his article(Zhou, 2018), he sorted out the various factors and their relationships that have a direct impact on the quality of running schools, and extracted the observation points of operational quality control of school running quality, which has certain reference value for teaching management. According to the characteristics of the post activities of music performance talents, he has the following quality requirements for music performance students:

(1) Quality requirements Love the music career I am engaged in, have a sense of responsibility and professionalism for my own work; Possess the professional music performance skills required for the job; Have strong musical perception and musical expression ability; Have the knowledge of music culture that can meet the requirements of their own work, as well as the surrounding arts and humanities.

(2) Requirements for the level of professional performance skills Music performance is a highly skilled profession. In the overall pattern of the development of national music and cultural undertakings, different job positions have different requirements for the professional performance skills of music performance talents; Different colleges and universities undertake the task of cultivating music talents at different levels for the country, so the specifications and positioning of their talent training are also different, and the professional performance skills of the talents they cultivate are correspondingly different. Institutions of higher learning may, in the selection and graduation criteria of talents, formulate the requirements for the performance skill level of each major according to the school-running orientation of the unit. In this article by Professor Zhou Haihong, he defines the level of music performance skills in more detail: The performance skill level of music majors is divided into 12 levels, from low to high: A level (amateur level: Amateur) : A1 - A7 (equivalent to

the 9-level amateur level examination grading standard 1-7); P-level (professional level): :P - P3 (where P1 is equivalent to amateur level 8-9); Superior: S1-S2.

Meanwhile Professor Zhou also gave the specification positioning of the cultivation of music performance talents: the starting point of higher music performance professional education should not be lower than the high point of amateur level, that is, the minimum entry requirement for the performance professional skill level of higher music colleges should not be lower than P1 level. This is the bottom line for the selection of performance professionals in higher music academies. On this basis, different higher music and art schools can adjust the talent training specifications and positioning according to their own school-running tasks, and formulate the skill level requirements of the performance major.

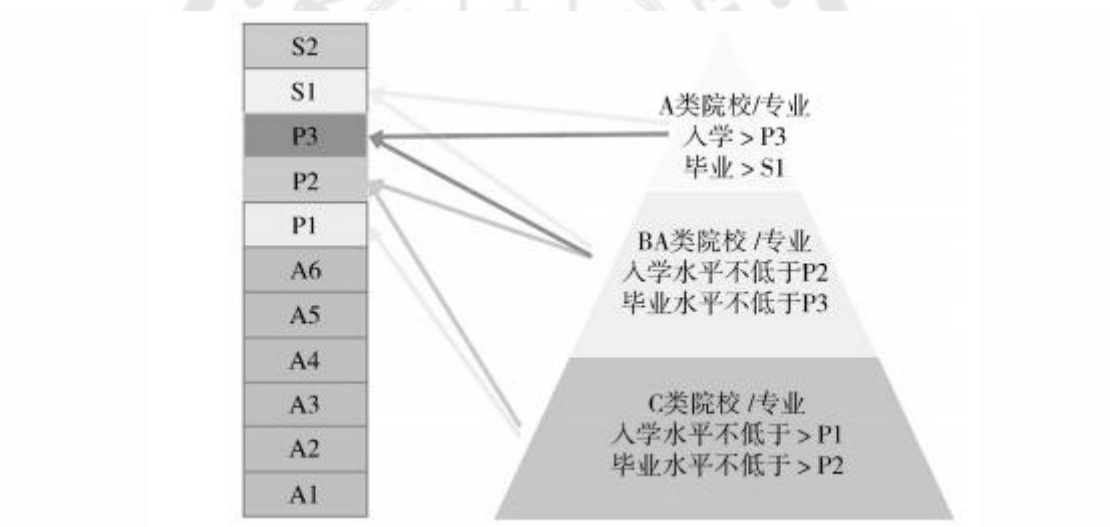


Figure 7

He divides professional music performance talents into three categories: elite talents, professional talents, and basic and popular talents. The cultivation of elite talents is mainly in Class A colleges, which should be greater than the P3 level at the time of admission and above the S1 level at the time of graduation. In China, it is usually an independent music school with the specification of cultivating elite talents, and the main task of running the school is to cultivate talents who have the ability to become

soloists. It provides music performance talents for national high-level professional orchestras, and trains music performance teachers for professional music and art colleges. The second type is to cultivate professional talents as the standard of colleges and universities, and their main tasks are to cultivate music performance talents with the ability to cooperate in professional orchestras, as well as to train music performance majors or associate teachers for art colleges. It is mainly Class B colleges and some Class A colleges, as well as normal music colleges and some art music colleges. Students in this category should have an entry level below P2 and a graduation level below P3. The third category is the basic and popular talents, which are oriented to the cultivation of basic and popular talents, and their main task is to cultivate music performance talents needed in the daily music and cultural life of the people or in the music activities of communities, units and associations, as well as to provide amateur piano teachers for the national music quality education. Students in this category should not be lower than the P1 level for entry and no lower than the P2 level for graduation. It is mainly a music performance from a comprehensive university or junior college, and belongs to a Class C college.

In addition, Professor Zhou Haihong also started from the actual work needs of music positions at all levels, and made a clear correspondence between the two main occupations and professional skill levels after graduating from the music performance major.

1. Professional Music Performers: Professional Solo – Level S2; Professional Performance – Grades P2 - S1; Performers in grassroots music and cultural life venues - P1 - P2 levels.

2. Music Performance Teacher: Teachers who train professional performers – S1 level; Teachers who develop the performance skills of other music professionals – P3 level; Teachers who teach amateur students studying music performance – Levels P1 - P2

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have different requirements for the professional performance skills of music performance talents. Different colleges and universities undertake the task of cultivating music talents at different levels for the country, so the specifications and positioning of their talent training are also different, and the professional performance skills of the talents they cultivate are correspondingly different. In the selection and graduation standards of talents, colleges and universities may formulate requirements for the performance skill level of each major according to the school-running orientation of each unit. (Zhou, 2018)

In the 21st century, China's higher education has realized the transformation from elite education to mass education, and the training goal of music performance major has gradually changed from a relatively narrow and simple training of musicians in the past to the cultivation of talents with superb music performance skills and related theoretical knowledge, certain scientific research ability, and both stage performance and practical teaching. To improve the quality of talent training in music performance majors, the evaluation concept of "promoting the all-round development of students" has been increasingly accepted, promoted and disseminated. The main basis for the change of training goal positioning is that the Ministry of Education and the Ministry of Culture promulgated the "Decision on Rectifying and Changing the Single Art Education (Draft)", "On the Enrollment of Key Music Colleges and Universities and the Arrangement of Individual Students (Draft)", "Opinions on Several Issues of Current Art Education" and other documents, which make clear provisions on the training indicators of music performance majors. (Luo, 2012)

Curriculum standards

According to the analysis of the characteristics of the post activities of music performance talents and the exploration of the rules of performance teaching for many years, the quality and knowledge structure of the performance major in higher music colleges should form a structural system with the performance professional course as the core, the professional basic course as the support, and the art and humanities quality course as the basis. (Zhou, 2018)

Analysis of existing problems

Some Chinese scholars have analyzed the curriculum problems of the existing performance majors from the perspective of academic performance evaluation, and pointed out that the characteristics of the academic performance evaluation of music performance students are mainly reflected in two aspects. First of all, this kind of evaluation has existed since ancient times, in the early days before the notation method, ancient music education was mainly taught orally, and academic performance evaluation was often carried out in the form of "oral examination" between teachers and students. With the establishment of notation and other teaching factors, as well as the particularity of music performance art, the form of student playing and singing and teacher assessment has gradually become the examination form of music performance. Secondly, the core content and criteria of evaluation mainly focus on the mastery of skills and skills. Whether ancient or modern, the skills and techniques of singing and playing music have always been the focus of the teaching content. This is mainly due to the fact that difficult pieces require complex and difficult technical techniques, which exist in an explicit form that allows teachers to evaluate by watching and listening. In addition, because different aesthetics may lead teachers to disagree on students' musical expression, it is relatively easy to reach a consensus on the skill standards of singing and performance, making it the main basis for evaluation. (Luo, 2012)

Bennett mentions, the development of employability in higher music education involves students, musicians, educators, administrators and funding agencies, but employability is neither measurable nor clearly defined. Because many of the issues they raise are relevant in the creative industries, this paper highlights the functional (how it works) aspects of employability and those cognitive needs: developing students' cognitive tendencies and ability to participate as professionals. The study argues that employability requires collaborative action on three fronts: strengthening the way employment outcomes are defined and measured; initiatives that engage students

in career- and life-related activities, and advocacy efforts to reshape stakeholders' perceptions of postgraduate work and employability itself.

(Westerlund & Gaunt, 2021) Graduates' dissatisfaction with creative industry projects, including those in the arts, is largely focused on job readiness. This dissatisfaction is associated with weak or non-existent links between higher education and industry, limited opportunities for industry experience and lack of industry awareness, poor technical skills (Bartosova, 2011), lack of small business skills, professional networks (Bennett et al., 2015), awareness of legal and contractual rights and obligations, insufficient knowledge of multiple types (BENNETT, 2008), and how to work with people from different cultural backgrounds (Jeffcutt, 2004).

The main abilities of music practitioners

In order to foster a sense of professionalism among emerging musicians, (Durrant, 2005) proposes a wide range of graduate attributes, including "philosophical foundations, musical technical skills, and interpersonal skills". Other scholars advocate critical thinking (Smith, 2015). The general skills of creative thinking, critical awareness, and self-regulating thinking provide a platform for advanced instrumentalists to become independent learners who can continue to integrate a musical career into their professional lives (Candy, 2000). (Deliège & Wiggins, 2006) points out that aspiring musicians also need to explore multiple genres, improvisation, and compositional practices, which are rarely prioritized in music courses.

Interpretation in music

In the (C. Dictionary), there are several interpretations of interpretation: 1. an explanation or opinion of the meaning of something, 2. a specific way of playing a piece of music, a part of a play, etc. 3. Explanation of the actor or musician. In the (O. A. L. s. Dictionary), interpretation is interpreted as two types: 1. to express understanding of the work through performance, and 2. to understand or explain something in a particular way, such as a person choosing to perform a musical or dramatic role.

The term "interpretation" encompasses a multitude of synonymous expressions within the lexicon of the English language. In the context of scholarly discourse or a formal paper, alternative terms for "interpretation" include "exegesis,"

"analysis," "explanation," "elucidation," and "evaluation." Additionally, one can employ the terms "clarification," "explication," "construction," "rendering," and "decoding" to convey the act of comprehending and explicating meaning from a given subject matter.

The entry for "hermeneutics" in the *New Grove Dictionary of Music and Musicians* (Grove et al., 1980) speaks of the polysemy of the word "interpretation": "It is sometimes thought of as a practical practice, and sometimes as a theory, hidden behind the practice of interpretation..... In the traditional sense, it constitutes a message from the source to the recipient. In other cases, it can represent the role of the work in contemporary society, or open the world of the composer's mind to the listener (or the reader of the score), or it can unfold a dynamic experience in listening, or it can reveal its own realm of experience to the listener."

Thomas Mann depicts in *Doctor Faustus* that a pianist is doing two things at the same time. When it comes to music, he is working critically on it. When playing music, he engages in performative interpretive acts. Although the object of interpretation is the same in both cases, there are two or both interpretations of meaning: performative interpretation is manifested in action; It presents the work in a certain way, and because of this, in a sense, the work is actually there, as part of the performer's action. Whereas, critical interpretation is expressed in words; It deals with works, and the object of critical interpretation may not exist. (Mann, 1968)

There are three levels of musical interpretation. 1. At the editorial level, through historical context, tweaking, and expanding the score to make it a playable art. 2. At the level of composition, the existence is an art of transcribing and adapting certain types of music into some form, reinterpreting its creation in the language of the required performative power. At the performance level, pre-existing material is interpreted or reinterpreted through the performing artist. (Thom, 2007)

In his research on "Three Meanings in Music Hermeneutics", Chinese scholar Chen Xinkun lists three main musical interpretation perspectives, namely literary interpretation, aesthetic interpretation, and cultural interpretation. Literary interpretation here mainly refers to the fact that the interpretation content is mostly literary, either

looking for literary content in music, or some literary language description. Aesthetics is narrowly defined here, specifically in the direction of interpretation centered on musical form. Compared with literary interpretation, aesthetic interpretation often closely follows the musical form, and provides insight into the meaning of music from the unique operation of the form. Cultural studies often relate a phenomenon to ideology, class structure, ethnic formation, racial issues, feminism, sexual orientation, gender and other factors, with the characteristics of postmodern pluralism and non-centeredness, which refers not only to cultural background, but also to cultural practices. (Chen, 2017)

In the description based on the notation method, two often very different ways of teaching are fused. On the one hand, the traditional method of passing on knowledge through oral transmission and examples in cultural contexts provides musicians with musical connotations for musicians who are familiar with a particular musical genre. There are no written prompts (Hultberg, 2004). On the other hand, using the Western system of education, knowledge is conveyed in writing, allowing learning to take place in an environment that is separate from the subject being studied. Similarly, the notation method allows musicians to study works from different eras and cultural traditions. However, the notation is unique in that it does not provide exhaustive instructions, but relies on the framework in the expressive conventions for relevant interpretations. (Hultberg, 2000) These also form the background of musical culture. Whether a musician can do this depends on their familiarity with conventions. Through printed scores, musicians communicate "remotely" with musical genres, styles, composers, or editors. According to Gadamer said (Gadamer & Melberg, 1997), they "read the tradition" and negotiate meaning. They experimented with alternative ways of recreating music, opening their horizons to the understanding of musical traditions, leading to a deeper understanding of the musical cultural context and the development of their familiarity. The interpretation of the work requires a combination of traditional and personal aspects. The musician needs to determine how the inner meaning is carried, whether to follow the conventions of expression or to break the conventions of expression to make the music (real or imagined) meaningful (Hultberg, 2000). Musicians

of Western traditional music have expressed that they believe it is important for musicians to engage in intellectual reflection on the music they play (Sæther, 2003)

Therefore, in the study of music, a complex combination of visual understanding and action is required. The unity of knowledge and action (Schön, 1987), traditional concepts and an understanding of beatmaps, are reconciled and presented in their performances. As they read (visual direction), the musician plays the music (dynamic)), listens to the music (auditory). The intuitive and emotional experience of music is combined with action and reflection on action (ibid.). In order to develop their personal understanding of music, and to achieve the intended musical expression, they need to coordinate all of these aspects (Hultberg, 2000).. Although musical instruments are important cultural tools, expressive conventions are also indispensable cultural tools and intangible cultural tools. So, without learning how to deal with this, it is difficult for students to improve their playing strategies and present meaningful musical expressions. (Hultberg, 2004)

In general, musical interpretation can be discussed in four aspects:

1. Music Analysis and Understanding: From the perspective of music analysis, it can deeply explore the structure, melody, harmony, rhythm and other elements of the work, and reveal the internal logic and aesthetic characteristics of the work.

2. Expression and expressiveness: Musicians convey the emotions and meanings in the work through changes in sound, timbre, speed, rhythm, etc., and realize the performance interpretation of the work: various techniques and expressive techniques used, including timbre control, tempo changes, musical dynamics, ornamentation, etc. Know how the use of different techniques and techniques affects the effectiveness and expressiveness of the performance.

3. Personal Style and Creativity: Integrate personal emotion and understanding into the performance and develop your own unique interpretive style. Explore playing styles and innovations to achieve a second creation for the player.

4. Historical and Cultural Background: Focusing on the cultural and social background behind music performance, and exploring the relationship between musical works and specific eras, regions, and cultural backgrounds. Ability to interpret the influence of different cultural traditions and musical communities on the performance of music, and how these influences are reflected in the interpretation and expression of musical works. 5. Expression and interpretation of the work: be able to accurately describe music theory, music connotation and performance skills in language, and express them accurately. Promote understanding and empathy for the receiver to effectively convey music.

Understanding in music

Musical comprehension is crucial, and knowledge can only be used most effectively and wisely if students finally understand and internalize the deeper meaning of the knowledge and skills they have learned. Without comprehension, students' thinking is limited and they become overwhelmed by the teacher's key cues. (Luo, 2012)

There is a lot to be said about the evaluation of musical comprehension. Mr. Wu Zuqiang believes that it can be evaluated from four aspects: form, structure, thought and style. The first is form, which mainly examines students' mastery of the genre, individual movements, sections, and phrases of the whole piece, as well as their ability to control the details of the music. The second is the musical structure, including chords, melodies, harmonies, forms, etc., to test whether students can play or sing the score correctly. The third is whether the composer wants to embody the special idea, that is, the core of the thought he wants to convey, whether the students can understand it. Because the music performer and the author are in different times and social environments, the performer's understanding should not only conform to the basic spirit that the composer wants to express, but also reflect the uniqueness of the performer; the fourth is the music cultural style, and the music performer should have his own understanding of the musical work. (Wu, 1990)

Professor David Elliott in the <Music matters: A new philosophy of music education>(Elliott, 1995) argues that musical comprehension is an open, continuous musical ability that varies at different stages at different levels. He divides the musical comprehension of musical performers into five levels: beginner, advanced, qualified, proficient, and expert.

Beginners may have some formal knowledge of musical compositions and can follow some self-evident language or rules of musical performance in some step-by-step manner. Beginners' musical thinking is basically an attempt, that is, the wrong method, and there are only a few informal and impressionistic musical knowledge, which has not yet reached the state of thinking in behavior. Beginners tend to focus all their energy on solving the problem at hand, and have no extra energy to deal with the more musical problems that need to be faced. This narrow focus and lack of extra attention can easily lead to a focus on the parts rather than the whole, unable to understand music in a reliable and thoughtful way, and without the opportunity to place themselves in the context of the musical practice they are struggling to learn. Beginners at the advanced level are different from beginners in that they have some knowledge of what is involved in understanding music, and they integrate this knowledge in the course of their own musical performances and begin to program this knowledge.

In addition to solving the immediate problem, the beginner in the advanced stage can have the energy to shuttle back and forth between the part and the whole stage of thinking, but the reflection on behavior is still limited to the level of local details, and cannot carry out stable and fluent thinking activities.

Qualified music students can program a wide variety of self-evident musical knowledge and think in the process of musical behavior by observing the relationship between the characteristics and outcomes of their own behavior and the standards of musical practice. Qualified music students can understand the teacher's requirements, either formally or informally, and will be able to solve many musical problems with the teacher's guidance. However, the main lack of a qualified music student is the ability to discover musical problems and interpret musical works on his

own, and he must improve his ability to unify and improve his musical feeling and comprehension.

The proficient person already has a proficient level of musical expression and appeal, and can hardly think about his own musical practice, and his musical understanding is characterized by reflection on thinking and behavior in skillful behavior. When a proficient person is committed to interpreting and performing, his or her knowledge of music is incorporating formal, impressionistic, and instructive musical knowledge into his or her own musical practice.

A music expert or artist has a deep contextual understanding, and their musical comprehension is characterized by the complete development and integration of procedural, formal, informal, impressionistic, and instructive musical knowledge. The level of thinking in the practical behavior of music specialists is extraordinarily rich, and they are not only able to solve all the problems of musical expression in their works, but also to find and discover more subtle and more difficult to describe in words in musical expression, and are willing to use non-formal knowledge to achieve creative musical effects. Music specialists' understanding and handling of music has reached a point of unparalleled.

The famous American music analyst Euge Namo once said: "In order to fulfill his artistic duties to the composer and the audience, the performer, as a co-creator, must acquire theoretical and analytical skills in order to know not only how to interpret it, but also to know the difference between one interpretation and another." Analysis is a rational assault on a work of art, and the performer can never comprehend the aesthetic depth of a great work without an exhaustive study of various parametric factors." (Narnour, 1991)

Higher-Order Thinking Skills

21st Century Skills are primarily higher-order thinking skills that are essentially about how to apply knowledge to solve problems. It is not enough for learning outcomes to be satisfied with the level of knowledge acquisition and understanding, and the success of learning must lead to higher-order goals or levels,

which ultimately lead to creative acquisition and problem solving. In fact, communication and cooperation skills are also implicit, which are essential skills for the successful use of other skills. The 21st Century Skills Movement is seen as an educational movement that shifts from the 3Rs (Reading, Writing, Arithmetic) to the 4Cs. Some people further understand 21st century skills as higher-order thinking skills, which are the ability to build on knowledge and go beyond knowledge. (Deng, 2018)

In order to respond to the national talent development strategy, promote the reform of the talent training model of colleges and universities, improve the quality of talent training, and more effectively carry out full-staff, whole-process and all-round education, the Department of Folk Music of Sichuan Conservatory of Music gathered leaders, experts, and teachers from relevant employers of music performance in Sichuan Province at two o'clock in the afternoon on March 29, 2022, and held the "Seminar on the Teaching of Chinese Musical Instrument Performance Professionalism" in the rehearsal hall on the 14th floor of the piano room building of Sichuan Conservatory of Music. The Seminar on Professional Education of Folk Music Performance will be held in the form of an online and offline joint conference. The discussion will focus on:

1. The dissemination and inheritance of Chinese national instrumental music
2. The current situation of the living space of national instrumental music
3. Employment trends and directions of national instrumental music professionals
4. The demand for national instrumental music professionals and the structure of knowledge and skills

During the meeting, the invited participants first affirmed the professional performance ability of the performance graduates, but they were generally dissatisfied with the ability of the graduates of art colleges for other abilities, because they still need a long training period from the work unit after graduating from the school. At the same time, the participants put forward suggestions on curriculum construction and talent

training, covering the abilities and qualities required by candidates, and fully demonstrating the strong demand of employers for application-oriented talents. These suggestions also provide preliminary data for the research of this topic. Through the minutes of the "Seminar on the Teaching of Chinese Musical Instrument Performance Profession", other relevant employers in Sichuan Province have all kinds of major abilities required to engage in different kinds of work, and after comparing with the 4Cs skills, it is found that no matter which specific job they are engaged in, there are certain requirements for the 4Cs ability of practitioners. It can be seen that professionals with 4Cs capabilities can achieve a more suitable cooperation between employers and employers.

1. Professional performance groups: solo, ensemble, improvisation and sight-reading, analysis and interpretation of works, and the ability to get along with other musicians.

2. Instrumental music teachers in primary and secondary schools: professional skills, analysis and interpretation of works, design performances, moral sentiments and professional pursuits, timely discovery of problems, proposal of solutions, integration of resources, organization and management, and the ability to integrate and connect.

3. Teachers of training institutions: professional skills, understanding of children's psychology and related teaching systems, noble character and patience, ability to teach group classes, writing teaching plans, estimating the presentation effect, and teaching organization.

4. Suggestions for the types of self-employment: instrumental music + self-media, instrumental music training, instrumental music + traditional culture, instrumental music sales. The presentations of these employers reflect the critical comprehensive competencies of the 21st century and the professional requirements for musical instrument students. Among them, the most prominent 21st century skills include innovation ability, communication and collaboration ability, problem solving ability, interdisciplinary integration ability and self-directed learning ability.

These competencies are emphasized in the requirements of different employers, indicating that the expectations of practitioners in the field of modern music are not limited to traditional musical skills, but also emphasize comprehensive literacy and multi-faceted competencies. Instrumental students need to have solid musical expertise and skills, as well as a sense of innovation and the ability to respond flexibly to a variety of challenges in playing, teaching or starting a business. The ability of communication and cooperation is highlighted in group performance, teaching organization, etc., which requires students to work closely with others to form a good team atmosphere. The ability to solve problems and integrate disciplines is reflected in the in-depth interpretation of musical works, the writing of teaching plans, and the integration of resources and management, which require students to be able to comprehensively apply knowledge in different fields. Self-directed learning is emphasized in entrepreneurship, which requires students to be able to actively learn, adapt to market needs and self-improvement. These requirements reflect the comprehensive literacy and comprehensive ability to cope with complex working environments required by musical instrument students in contemporary society.

Related research

China research

At the request of the Music and Dance Committee of the Higher Education Teaching Steering Committee of the Ministry of Education, Professor Zhou Haihong of the Department of Musicology of the Central Conservatory of Music drafted the National Standards for the Teaching Quality of Undergraduate Music and Dance Majors (Music Performance). It is mentioned that in view of the professional characteristics of the vast majority of students majoring in music performance will be engaged in performance teaching in their future lives, professional pedagogy should be listed as an important professional basic curriculum system for construction, and the study of professional pedagogy courses should be provided, and professional pedagogy should be included in the compulsory credits of the student training program as soon as possible. A specific plan is also given for the number of hours and credits - once a week, often 2 periods each time, the credits should be no less than 4 points, and

the class size is set according to the specific establishment of each school. At the same time, students are encouraged to engage in teaching practice. (Zhou, 2018)

Wang Wenli, professor and vice president of the School of Music of Qingdao University, published an article in "People's Music" entitled "The Current Situation, Nature and Curriculum Reform of Music Performance Major Thought by the Low Employment Rate of Music Performance Graduates", which expounded the reasons for the low employment rate of music performance graduates in ordinary colleges and universities in recent years from multiple perspectives such as social division of labor and professional setting, such as: the scale of college enrollment does not match the social employment demand, and the curriculum and teaching implementation of music performance majors in colleges and universities are unreasonable. In order to increase the employment rate and expand employment channels, it is necessary to change the talent training model. It is necessary to change from the "academic elite education model" to the "social use education model". At the same time, taking the curriculum reform as a foothold and focus, we should carefully study the professional attributes of music performance, revise the top-level design and positioning of the major, and improve the comprehensive quality of students through the reform of the professional curriculum. He put forward three aspects of curriculum reform:

1. Increase teacher training courses (such as educational psychology, music pedagogy, etc.) so that graduates can engage in music teaching.
2. Increase practical courses (such as the organization and management of cultural activities)
3. Increase professional courses (stage performance classes, ensemble classes, etc.), and appropriately compress historical courses (music history, music appreciation, music aesthetics, etc.), so that graduates can engage in professional music performance with more exquisite skills. (Wang, 2015)

In recent years, teaching methods such as MOOC, SPOC, and micro-classroom have frequently appeared in the teaching reform of higher education. These three teaching methods have their own advantages and disadvantages in terms of the number of participants, time, space, and interaction. They all use an online teaching

model. It is impossible to fully achieve the training goals of professional courses by relying on a certain teaching method alone, so the so-called "hybrid teaching" has emerged, that is, the teaching method of integrating teaching content into MOOCs, SPOCs and micro-courses. This kind of mixed teaching method has brought very flexible and effective teaching methods to China's education, especially undergraduate higher education, and has given birth to a large number of new teaching concepts. Starting from the concept of OBE, this paper deeply integrates it into blended teaching, which is of great significance for modern undergraduate instrumental music teaching. (Chenyu, 2023)

(Yang, 2008) < Research on the training objectives and curriculum of music performance majors in higher music colleges > In the article, the employment situation of the first five graduates of a music college from 1999 after the expansion of enrollment was tracked, and at the same time, the Nanjing Art Training Center was used as a sampling survey, and it was found that the difficulty of music performance students in employment has become a common social phenomenon. The way out for the music performance major is getting narrower and narrower, and most students can only engage in full-time or part-time art training after graduation, gradually detaching themselves from the training goal of the music performance major itself. In this paper, the researchers re-establish the ideas and training goals of higher music institutions, change the traditional teaching concepts, and adjust the outdated curriculum, so as to cultivate talents needed by the society and parents, students, and schools. The study also pointed out that finding a way out for graduates and adjusting the school-running goals to meet the needs of the talent market are the problems that school-running institutions must solve at present. Under the general goal of "strengthening art education and striving to cultivate all-round high-quality talents" clearly put forward by the National Education Commission, the demand for music education in society has increased greatly, and the flexible "second classroom" has been widely admired. The quality of teachers required for social music education is different from that of basic music education and professional music education, it belongs to basic education but requires

strong professionalism, which makes up for the shortcomings of basic music education and ignores specialization, and focuses on targeted professional skills training. Therefore, the demand for professional teachers in social music education has formed an employment sector that cannot be ignored, and the demand for professional music colleges can no longer be satisfied with only "cultivating artistic elites". The Central Conservatory of Music, Shanghai Conservatory of Music and other institutions of higher learning have successively established social music education and training institutions, and in-service backbone teachers, veteran experts, and veteran professors undertake the training of social music education. At the same time, art training institutions across the country are also thriving. The researchers pointed out that as long as the music academies can see the market clearly, adjust their goals, and reform the curriculum, they will be able to apply what they have learned and have a better future.

On the basis of the goal of talent training, the School of Arts of Shenyang Conservatory of Music is committed to expanding the content of teaching practice courses, with the construction of T+P (Technic and Practice) teaching mode with the characteristics of the School of Arts as the core. Through in-depth research on the new theory of practical education, the school advances the social practice time of students after graduation to the education stage, implements reforms, and makes the content of teaching practice an adjustable factor, which gradually deepens and increases the difficulty with the grade. The implementation of this model enables graduates to adapt to the job faster, shorten the adaptation period, realize the whole process of learning from theory to practice, and cultivate artistic talents with application ability. In terms of educational philosophy, with students as the main body and teachers as the leading, we have pioneered a new mode of teaching practice courses, and adopted inquiry-based learning methods to make each student the subject of inquiry-based teaching. Through group classes, students teach each other and teachers assist to establish a new teaching mode. to stimulate curiosity and desire for knowledge, and improve practical operation and classroom control ability. The School of Arts transforms pressure into motivation, is market-oriented, adheres to the characteristics of the school, and

combines talent training with social and market demand. Through continuous exploration and practice. The school has put forward the talent training concept of "making art to the public", and is committed to cultivating applied talents, inheriting art and culture, improving the taste of popular culture, promoting the construction of spiritual civilization, and building a harmonious society. This concept has been continuously improved in practice and has become an effective talent training concept.(Han, 2012)

International

In a study on Classical Instrumental Musicians: Educating for Sustainable Professional Practice (Bennett, 2005) In this study, the study proposes a practitioner-centered framework for Arts and Cultural Practices (ACP) consisting of four non-hierarchical groups identified by analyzing the main characteristics of the roles in the cultural industries. The ACP curriculum model believes that collaboration across art forms provides generic skills, emphasizing the generic skills used by artists throughout the cultural industry. The findings highlight the need for a broad and evolving skill and knowledge base for music graduates to sustain their careers as cultural arts practitioners. Musicians often change roles throughout their careers, including teaching, acting, business, and more, which requires a diverse range of skills. Research shows that successful musicians working in portfolios often require a combination of skills such as teaching, performance, business and community cultural development. Discussions about the role of teaching show that teaching plays an important role in a musician's career, and is often intended to supplement deficiencies in performance or as a sustainable source of income. The study recommends that conservatories should include extensive skills training to enable music graduates to broaden their range of performing and non-performing roles. Ultimately, the findings highlight the importance of a deep understanding of the cultural industries for musicians in choosing professional development opportunities, encouraging conservatories to increase their focus and preparation for career considerations. Overall, the study provides a new perspective on music education, calling on conservatories to define the term "musician" more broadly

and to provide more comprehensive, practical training to adapt to the changing needs of the cultural industry.

Proposed Curricular Structure Applying the Arts Cultural Practice Model

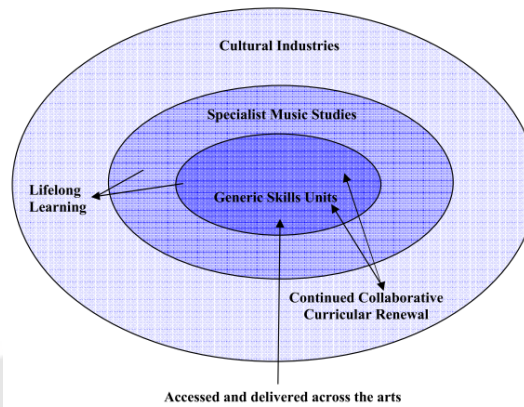


Figure 8

(López-Íñiguez & Bennett, 2019) argues that admission to an acting degree program based solely on acting skills does not reflect the destination of graduates. Admission requirements should be adjusted to meet the required quota according to the comprehensive nature of the music career. At the same time, students are given an understanding of the realities of the music profession at the beginning of their studies. Provides a representative range of specializations and guides students through the ongoing process of goal setting and career readiness. In their research, the authors point out that how to develop musicians' post-graduation employability involves a complex web of motivation, time, education systems, career issues, and long-term perceptions of success. Advocating for the value of exposing students to the music industry in a professional and community environment where they can work with professionals with additional support from the institution. This exposure builds resilience in students and informs the details of the curriculum needed to address the social needs and cultural challenges of employment. (O'Neill, 2018) and prepares graduates to address societal needs and cultural challenges (Latham et al., 2018). Similarly, scholars, including Schleicher (2012), have pointed out that higher education should raise awareness of diversity while providing personalized learning opportunities. In order to

foster a sense of professionalism among emerging musicians, Durant (Smith, 2016) has made a wide range of recommendations for graduate attributes including "philosophical foundations, musical technical skills, and interpersonal skills", with other scholars advocating for networking (Bennett & Burnard, 2016) and critical thinking. (Smith, 2015)

Gemma Carey and Leah Coutts noted in a study titled "Cultivating Transformative Professionalism through Curriculum Reform for the Bachelor of Music Degree" that higher music education has traditionally provided graduates with performance/composition-based vocational training. However, music educators and researchers have recently advocated the need to extend professionalism beyond discipline-specific knowledge and skills to produce well-rounded, socially informed graduates who can contribute to society and create meaningful and sustainable livelihoods (Bennett, 2019). As researchers Willingham and Carruthers (Bartleet & Higgins, 2018) explain: Single-mindedly cultivating individual performance ability was once typical of conservatory and conservatory teaching, for example, simply getting better at playing an instrument, and learning history and theory is also a prerequisite for sensible interpretation, otherwise it may not meet the expectations and needs of contemporary society. In addition to becoming skilled practitioners, 21st-century musicians need to be autonomous and agile learners (Bridgstock & Hearn, 2012)). Students need to be trained to use the knowledge and abilities they have developed in their music learning and experience to transform their thinking from one space (e.g. expert learners) to another (pre-professional). In addition to this, students are also required to develop an awareness of their own competence or expertise in professional norms. Teachers need to serve as scaffolding for building this awareness – especially when students question their efficacy and achievement goals. Multiple researchers and multiple art graduates have reported that students do not have the breadth of knowledge or experience required for graduation (Bull, 2018). Educators therefore need to adjust their thinking and thus their preparation for music graduates so that aspiring musicians understand the realities of working for today's professional musicians. It is only by talking about and providing opportunities for professional practice that we can

better understand what a job might look like after graduation and how students can prepare for it. (Westerlund & Gaunt, 2021)

(Westerlund & Gaunt, 2021) asks constructive questions from two perspectives: 1. In what ways does professional learning models affect career readiness? 2. How can we support music students to connect with employers in innovative ways? We assert that music educators need to adapt their thinking and thus prepare their music graduates so that aspiring musicians understand the realities of working for today's professional musicians. It is only by talking about and providing opportunities in professional practice that we can better understand what a graduate student's job might look like and how students prepare for it. "Professional musicians who incorporate some form of experiential learning education (e.g., internships) can influence professional development because of its ability to enable student musicians to develop necessary, transferable skills such as workplace negotiation, oral and written communication, teamwork, and problem-solving. "Arguably, of all graduates, they are the ones who need the most support during and after graduation. This may include mentoring, short courses, career counseling, and access to resources such as equipment, sheet music, or rehearsal space. These opportunities are increasingly seen as an extension of the core business of higher education institutions. (Bennett et al., 2015)

The Malmö Conservatory uses a continuous project-based series of units called "Music Communication" to bring together the non-performing needs of music majors. " (Johansson, 1996) In addition to this, Malmö's undergraduate music degree consists of a research unit spanning three years, in which students conduct small studies related to industry and its professional practice. This arrangement proved to be a motivating platform that showed examples of how courses can be designed to facilitate self-exploration through contextual or active learning. Students are seen to have "demonstrated initiative and complete responsibility in the study of music, which may be more motivating than the tasks set by the teacher during the semester". (Hultberg, 2004)

2.7 Guzheng Curriculum Course

Introduction

Among the traditional Chinese folk musical instruments, the guzheng with a history of more than 2,000 years is represented. (Lin, 2010) According to relevant reports, there are currently people playing guzheng everywhere in the world, and in China, the popularity rate of guzheng ranks first among the learning and practitioners of all ethnic musical instruments. Therefore, this instrument has a very large circulation area, and its music contains extremely rich content, especially the guzheng still retains a variety of genres relatively intact, which is not possessed by the vast majority of other Chinese folk musical instruments.

In the early days of the founding of the People's Republic of China after 1949, professional music colleges and universities around the country were established one after another, and the guzheng performance major was set up, at that time, there were only 1-2 students enrolled in the guzheng major, and the training goal was to cultivate performance talents, and the graduates generally entered the mainstream music groups around the country and became a professional performer. In 2019, China's gross enrollment rate in higher education reached 51.6%, achieving a historic leap from popularization to popularization. Due to the widespread popularization of guzheng and the increase in the demand of related industries in society, the requirements for the ability of practitioners who graduated from guzheng majors have increased, and they are no longer limited to guzheng performance. As with the status quo of the education model of other performance majors, the traditional habits are still followed. It cannot meet the development requirements of China's job market in the 21st century. Among the students admitted to the performance major of various colleges and universities, the number of students admitted to the zheng performance major accounts for a large proportion. In China's current job market, the demand for professional performers in mainstream literary and artistic units has long been saturated, and there is still great room for development in other related employment directions, such as Zheng music training, theory, creation, and activity publicity. However, the education program of Guzheng professional performance in China's professional music colleges still follows

the purpose of cultivating professional performance talents since the 50s of the last century. However, there is a relative shortage of compound talents who can calmly cope with the above work and have been trained. So, in such an environment, how should the graduates of the guzheng performance major who are trained for the purpose of solo performance talents or professional performers adapt to the current development environment of China in the 21st century, and how can they give full play to their learning and strengths when they graduate, and have the opportunity to realize their self-worth in their major and the room to continue to play.

The learning situation of students majoring in guzheng can be divided into three categories: first, the level of admission is uneven, and some students lack basic training, which is a kind of accelerated learning; second, although they have a foundation in guzheng, they lack the accumulation of professional music repertoire and practical experience in performance; third, they have a long learning time and can complete professional repertoire performance, but they lack artistic and cultural knowledge and accomplishment, resulting in playing only at the formal level. (LijuanGuan, 2021)

Guzheng in Sichuan Province

Sichuan Province, located in southwest China, is the fifth largest city in China by area, with a population of 86.73 million, ranking third in the country. In 2022, Chengdu, the capital city of Sichuan Province, will have more than 3,500 registered enterprises related to the music industry, and nearly 1,800 music performances of various types will be held. There are more than 70 concert halls and theaters in the city, with more than 50,000 seats, and there are not only a large number of performing arts venues. Chengdu's various market-oriented music festivals will hold more than 2,000 performances per year, with a box office of nearly 450 million yuan, driving the economic benefits of catering, tourism and other related industries to about 3.35 billion yuan. The output value of music-related industries ranks first in the country.

Guzheng in Sichuan has a long history, from the unearthed stone carvings of the Yongling tomb thousands of years ago, it can be verified that it has been passed down for a long time. Since the establishment of professional teaching at the end of the 50s of the last century, Sichuan Guzheng has undergone numerous educational reforms and teaching innovations, and has achieved vigorous and healthy development. (Lu, 2018) The number of people learning guzheng is far ahead compared to other ethnic instruments. Chinese folk instrumental music can be roughly divided into 12 types: (zheng, pipa, liuqin, guqin, ruan, sheng, suona, bamboo flute, erhu, konghou, dulcimer, folk cello). In the major art examinations, competitions, and art proficiency tests, the participants in the guzheng category generally account for more than 50% of the total number of applicants in the category of Chinese national musical instruments. The following data were collected in the previous survey of this study:

Data 1: From 2021 to 2023, the average proportion of nearly guzheng applicants in the two major social art amateur examination institutions in Sichuan Province: 73%

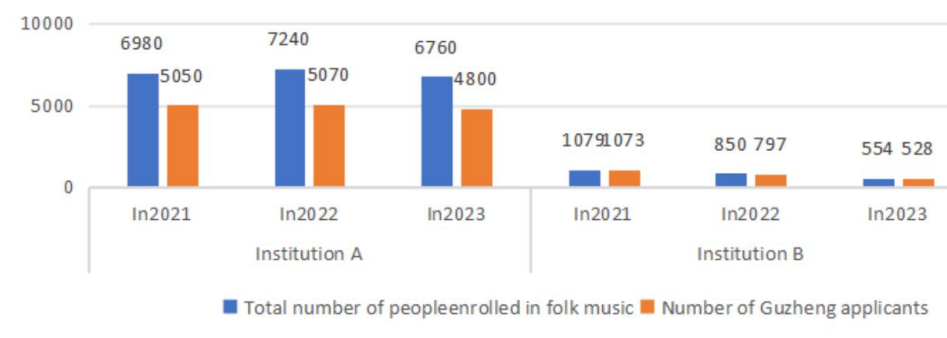


Figure 9

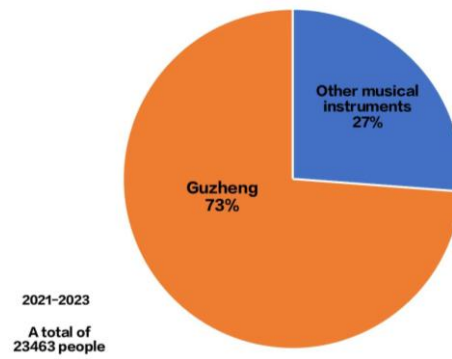


Figure 10

Data 2: From 2022 to 2023, the Guzheng project of a primary and secondary school students' art competition with the highest specifications, the largest scale and the largest number of participants in Sichuan Province accounted for an average of 43%.

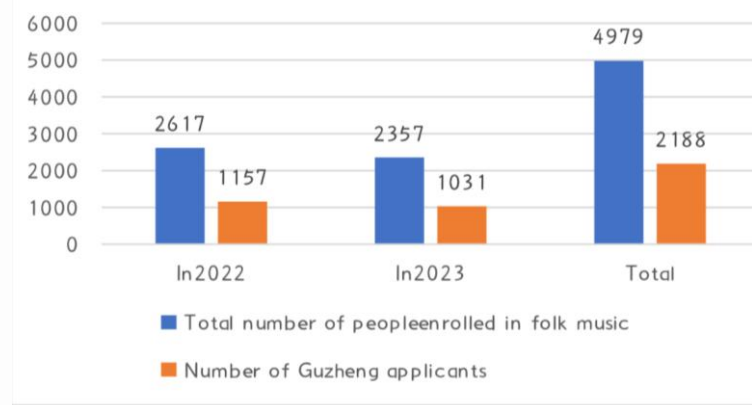


Figure 11

Data 3: 2022-2024 Sichuan Provincial Art Examination Passing Line (Pass this exam to enter the Guzheng performance direction of music performance in professional colleges). We can see that among the 12 national musical instruments, the number of students in the guzheng art test is far ahead, and it has shown a significant upward trend in the past three years.

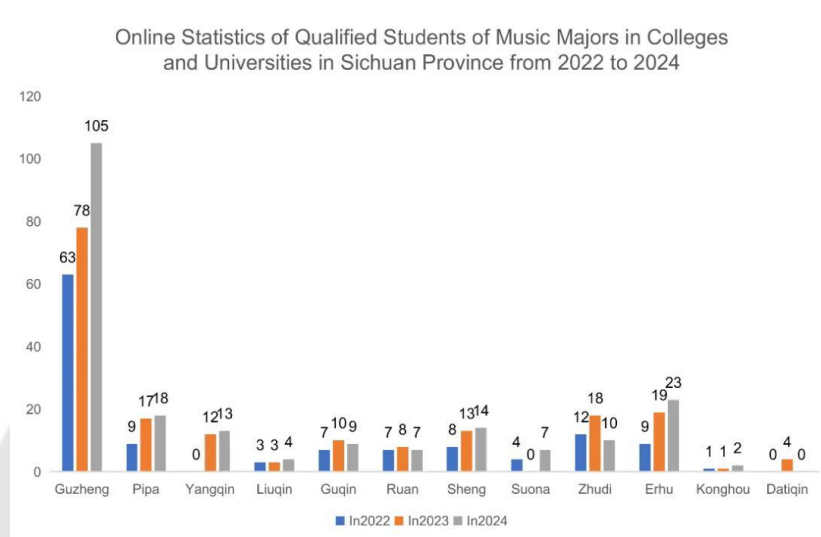


Figure 12

Related research

(JingLu, 2013) In Sichuan, a complete system has been established for the professional education of guzheng performance, covering all stages from vocational education to higher education. This system not only trains professional teachers at different levels, but also attracts young teachers with higher professional education. At the same time, in recent years, a number of large-scale training institutions have also emerged, providing important support for the inheritance and promotion of guzheng art. These institutions not only shorten the distance between Guzheng and the public, but also enrich the Guzheng teaching mode through a variety of teaching methods and explorations. In terms of professional competitions, players in Sichuan have also frequently achieved good results, contributing to the development of guzheng music. On the whole, Sichuan Guzheng has shown a multi-level and multi-angle healthy

development trend in education, social training and professional competitions, which has injected vitality into the inheritance and innovation of Guzheng culture.

Researchers from Southwest University conducted a survey on the background of ethnic instrumental music teachers in Wenjiang District, Chengdu, Sichuan Province, (DanGan, 2023). It was found that among the 145 teachers who participated in the survey, except for 10% of teachers whose origins were unknown, the remaining 130 teachers held relevant music performance diplomas. Among them, 60% of the teachers graduated from Sichuan Conservatory of Music, 8% from Chengdu Normal University, 8% from Sichuan Normal University, 1% from Chengdu University, 1% from Sichuan Vocational and Technical College, and 11% from other conservatories. Among the 145 instrumental music teachers, 83 are from social education institutions, of which 52 are guzheng teachers, accounting for 63 percent, 26 percent are guzheng teachers in cultural centers and communities, and 50 percent are guzheng teachers in universities for the elderly. The questionnaire included 20 questions related to teachers' abilities in various areas, and the responses ranged from poor, pass, average, good, and excellent. In most of the questions, students rated teachers on basic teaching skills, knowledge application, curriculum arrangement, curriculum adjustment, and teaching methods on a scale of 3-5. However, the scores were scattered in terms of teaching demonstration, language expression of teaching ideas, teachers' teaching reflection and teachers' professional ethics, reflecting that some students were more dissatisfied with teachers' performance or thought that they were not qualified. For example, more than 20 students chose "pass" as the teacher's assessment of teaching reflection, indicating that there were cases where students felt that the teacher performed poorly or reached a passing level in this area.

In a study on the current situation and countermeasures of children's guzheng teaching in social music education institutions in Chengdu, the researchers investigated the guzheng teachers in three social music education institutions in Chengdu.(Z. Zhang, 2022)In terms of Guzheng teachers' academic qualifications, 76.32% of them had the highest academic qualifications. 71.05% of the teachers

majored in Guzheng. That is, a graduate of the Guzheng performance major. In the further survey of work progress, 94.74% of the Guzheng teachers said that the frequency of using multimedia teaching in the teaching process was low, 42.1% of the teachers said that they did not often use other subject knowledge such as music aesthetics in teaching, and the same proportion of teachers said that they did not often explain the cultural background of Guzheng works in Guzheng teaching. 44.74% of the teachers said that they did not integrate the content of traditional Sichuan music culture into their teaching.

According to public data from the Sunshine College Entrance Examination website of the Student Service and Quality Development Center of the Ministry of Education of China, there are 20 colleges and universities in Sichuan Province with music performance majors, and the data shows that the average score of student employment satisfaction is 3.2 out of 5. Among them, 13 colleges and universities have opened guzheng performance courses, and a total of 1,071 people have participated in the employment satisfaction score, excluding one invalid voting college, it can be seen from this data that as of December 31, 2022, the overall employment satisfaction of music performance majors in Sichuan Province is 3.45 points. (Platform, 2022)

In a survey of teacher level in Sichuan Province, the answers were mostly concentrated in 3-5 points, and most students thought that teachers performed well in these aspects, such as basic teaching skills, application of teaching knowledge, attention to students' teaching, curriculum arrangement, curriculum adjustment, and pedagogy. However, in terms of teaching demonstrations, teaching ideas, and teachers' teaching reflections, the scattering of 1-5 is more obvious in terms of scores, and there are no centralized options, so many students think that their teachers' completion is unqualified or poor. (DanGan, 2023)

CHAPTER 3

METHODOLOGY

3.1 Research Design

The study used a mix of quantitative and qualitative research methods, which could ensure more complete and comprehensive study data and compensate for the shortcomings of a single research method. This study adopts a sequential design in a holistic combination and divides the study into seven phases. The literature method will be used to summarize the relevant literature and previous research. Find a theory that can be used for research. At the same time, qualitative research methods are adopted: through case studies and in-depth interviews, and then quantitative research is used to conduct statistics, description and analysis through questionnaires. In order to ensure the content validity of the questionnaire items, the content validity index (IOC test) was used to ensure the validity of the questionnaire. Then, combined with the basic data and qualitative and quantitative data in the early stage, the current work status of students majoring in guzheng performance in Sichuan Province was analyzed, the course needs were found, and the course outline was developed. Finally, the Focus Group Method is used: through group discussions, the views and opinions of experts are collected, and the indicators are scored by experts to test the effectiveness of the course.

Stage 1: Basic Data Collection

Relevant Literature and Preliminary Research The literature review method is employed to investigate national policy requirements, curriculum standards, and previous research studies.

Stage 2: Research on Curriculum Design

Through literature collection and survey methods (analysis of training programs), theories that can be applied to solve the research problem are identified for course development.

This study is grounded in the curriculum development theory of Outcome-based Education (OBE), as well as the educational philosophy of Understanding by Design (UbD), which prioritizes understanding, and the educational concept of social

constructivism. The study aims to develop a three-year curriculum, consisting of 192 curriculum courses, through a backward design approach. According to the principles of UbD unit curriculum design, each unit follows the sequence of desired outcomes, assessment evidence, and curriculum design. The Feynman Technique will serve as the core of the curriculum, promoting learning through teaching and substituting output for input.

Simultaneously, constructivist teaching methods (such as situated learning, scaffolding, and collaborative learning) will be employed to organize teaching activities that aim to enhance students' ability to interpret music. In this process, students will actively construct their own knowledge systems, continuously strengthening their understanding and communication of music. This approach will cultivate higher-order thinking skills (such as analysis, evaluation, and creation in Bloom's Taxonomy), facilitating the transfer and internalization of knowledge, thereby improving both employability and satisfaction.

Stage 3: Data Collection

Data collection will employ survey and interview methods. To ensure the content validity of the survey items, the Content Validity Index (CVI) method will be used. Three industry experts will be invited to review the items in the questionnaire. The experts will rate the items based on relevance, representativeness, and clarity, using a 1-3 point scale to provide feedback. By calculating the CVI value for each item, valid items will be selected, and those that do not meet the standards will be modified or deleted. After these adjustments, the validity of the questionnaire content will be ensured, meeting the research objectives. This process guarantees the reliability and accuracy of the questionnaire in measuring the target constructs. The needs survey will collect both qualitative and quantitative data.

3.1.1 Qualitative Data

Semi-structured Interviews Eight Guzheng (Chinese zither) professional teachers will be selected from 14 institutions in Sichuan Province offering music performance programs in Guzheng, including art colleges, comprehensive universities,

and normal universities. Among them, two will be course administrators, and two will be outstanding graduates. Semi-structured interviews will be conducted with these participants. Thematic analysis will be used to qualitatively analyze the interview data, aiming to identify the main issues and advantages in the training process of the music performance (Guzheng) program. Thematic analysis is a research method that analyzes and categorizes text or data to identify and understand specific themes or issues.

The discussion outline will focus on the following questions:

What is your understanding of music interpretation ability? Do you think this ability is important?

In your current job/position, what are the top three most important skills?

Do you believe the current graduation competencies of Guzheng graduates meet job requirements? If not, in what areas do they fall short?

Would you prefer to hire graduates from music performance Guzheng programs? If so, why?

If you were to participate in redesigning the Guzheng curriculum, what changes or additions would you suggest?

Focus Group Interviews : A focus group interview will be organized with 14 employers from related industries in Sichuan Province. The data collected from this group will also contribute to understanding the needs and expectations for Guzheng graduates.

3.1.2 Quantitative Data

A semi-closed and semi-open questionnaire (Priority Needs Index, PNI) will be distributed to both graduates and soon-to-be graduates. The questionnaire will use a 5-point Likert scale. Participants will include undergraduate students from 14 universities in Sichuan Province offering a Guzheng music performance program (focusing on ethnic instrument performance) as well as alumni who graduated within the past five years, and those who graduated more than five years ago. The sample size for the survey will be determined using the Taro Yamane formula:

$$n = N / (1 + N(e)^2) = \frac{750}{1 + 750(0.05)^2} = 260$$

Where $N = 750$, and $e = 0.05$, resulting in $n = 260$.

Therefore, at least 260 completed questionnaires will be required for the study.

The questionnaire will contain 20 items, all designed to reflect the importance of interpretive ability in music performance programs and the necessity of offering a curriculum course focusing on this ability. The survey will use a 5-point Likert scale for responses.

Survey Drafting and Review

The draft of the questionnaire will be reviewed by the research advisor to ensure it meets academic standards. Revisions will be made under the advisor's guidance.

The revised questionnaire will be sent to three industry experts for evaluation. The Content Validity Index (CVI) method will be employed to review the items. The experts will score each item based on criteria such as relevance, representativeness, and clarity, using a 1-3 point scale. After calculating the CVI value for each item, valid items will be selected, and those that do not meet the standards will be modified or deleted.

Table 1 The three experts are anticipated to include:

Name	Nationality	Affiliation and Current Position	Title	Other Positions
Jiang Danxi	China, Sichuan	Vice Chair of the Department of Chinese Music, Sichuan Conservatory of Music	Professor (Level 3)	President of the Guzheng Society of the Sichuan Musicians Association; Sichuan Provincial People's Government "Teaching Achievement Award" recipient

Table 1 (Continued)

Name	Nationality	Affiliation and Current Position	Title	Other Positions
Bao Deshu	China, Sichuan	Department of Musicology, Sichuan Conservatory of Music	Professor (Level 3)	Dean of the School of Media, Sichuan Conservatory of Music; 13th batch of Outstanding Experts with Notable Contributions, Sichuan Province
Zhou Wang	China, Beijing	Guzheng Teacher, Department of Traditional Chinese Music, Central Conservatory of Music; PhD Supervisor	Professor (Level 2)	Vice Secretary-General of the Guzheng Society of the Chinese Musicians Association

After the questionnaire has been reviewed and scored by experts, it will be distributed to a select group of graduates for further completion. The collected data will be analyzed using SPSS software to verify whether the results meet the required standards. The reliability of the questionnaire will be further confirmed to determine if the curriculum course is effective. If any issues arise, the problematic items will be revised or removed. If no issues are found, the questionnaire will be considered ready for use.

Stage 4: Data Analysis

Qualitative data will be analyzed using the NVivo 12.0 software through thematic analysis.

Quantitative data will be analyzed using SPSS software.

Stage 5: Curriculum Model Design

Based on all the data collected in the earlier stages, the researchers will develop a course outline that aligns with the training objectives. The outline will include seven key components:

- Necessity of the course
- Principles of the course
- Objectives of the course
- Course structure
- Guidelines for organizing learning activities
- Media and learning resources
- Measurement and assessment guidelines

Curriculum Philosophy and Principles: This curriculum course adopts the educational philosophy of social constructivism, with a focus on developing music interpretation abilities. The teaching activities will center around the Feynman Technique, based on the Pyramid Learning Theory, with an emphasis on learning through teaching and output rather than input. The course will incorporate various teaching methods such as situated learning, cooperative learning, and scaffolding to help students internalize knowledge, develop higher-order thinking skills, and build their own professional knowledge system. This process will continuously strengthen their understanding and expression of music, facilitate the migration of knowledge, and ultimately improve their employability.

Curriculum Implementation: Based on the results of the validated questionnaire, a three-year curriculum consisting of 192 curriculum courses will be developed through a backward design approach using the UbD (Understanding by Design) method. Following the principles of UbD unit design, each unit will be structured in a sequence of desired outcomes, assessment evidence, and curriculum design.

Stage 6: Curriculum Validation and Evaluation

Focus Group Method: The focus group method will be used to gather expert opinions and feedback through online focus group discussions. Experts will score the curriculum model to evaluate its effectiveness.

Five experts will discuss the developed curriculum model and provide scores.

Based on the feedback from the experts and relevant stakeholders, the curriculum model will be revised.

The five experts are as follows: P1: Jiang Danxi, the 15th batch of Sichuan Province's Academic and Technical Leaders. A renowned Guzheng educator and performer, Professor (Level 3) at Sichuan Conservatory of Music, and Vice Chair of the Department of Chinese Music. P2: Liu Miao, Guzheng performer and educator, Professor (Level 3) at Sichuan Arts Vocational College, National First-Class Performer, Board Member of the Guzheng Society of the Chinese Musicians Association, Vice President of the Guzheng Society of the Sichuan Musicians Association, and Deputy Chief Editor of the Sichuan Provincial Social Examination Materials, Sichuan Academy of Arts. P3: Tan Yong, former Vice Dean of the School of Arts at Southwest University for Nationalities, Professor, Member of the Provincial Political Consultative Conference, and member of the Democratic League. National First-Class Performer and music scholar, specializing in the anthropology of art and music and dance studies. P4: Bao Deshu, current Dean of the School of Media at Sichuan Conservatory of Music, Chair of the Department of Musicology, Professor, and Master's Supervisor. P5: Chen Jie, Vice Dean of the School of Art Theory and Management at Sichuan Conservatory of Music, Professor, Doctor of Arts, and Master's Supervisor in Art Aesthetics and Art History.

Stage 7: Conclusion

3.2 Ethical Considerations

The ethical considerations in the interviews and surveys include ensuring that the research process is conducted fairly and respectfully, with proper attention given to the welfare of participants. This study will adhere to the following principles:

Informed Consent: Participants must be fully informed about the purpose of the research, the nature of their participation, and any potential risks or benefits. They have the right to ask questions and withdraw from the study at any time.

Confidentiality: Personal information and response details will be protected, unless participants explicitly agree to share their data. Researchers must take appropriate measures to safeguard the privacy of participants.

Respect for Autonomy: Participants should be respected and allowed to make their own decisions. Researchers must not coerce or influence participants in any way.

Fairness: Researchers must ensure that the questions posed are fair and unbiased, and that no discrimination exists against any group of participants.

By adhering to these ethical guidelines, the research process will be conducted according to ethical standards, ensuring the validity and reliability of the collected data and the integrity of the study.

3.3 Participants of the Study

There are a total of 20 universities in Sichuan Province offering music performance programs. Among them, 14 institutions offer Guzheng performance as a specialization. These include 3 art schools, 6 normal universities, 3 comprehensive universities, 1 polytechnic university, and 1 ethnic university. In this study, due to the larger student population in art universities, 65% of the data will be sourced from art schools, 25% from the 6 normal universities, and 10% from the remaining 5 institutions.

Table 2 Universities Offering the Guzheng Performance Major in Sichuan Province

University	Type of Institution	Ownership
1. Sichuan Conservatory of Music	Art School	Public
2. Sichuan Normal University	Normal University	Public
3. Xihua University	Normal University	Public
4. Mianyang Normal University	Normal University	Public
5. Neijiang Normal University	Normal University	Public
6. Leshan Normal University	Normal University	Public
7. Aba Teachers College	Normal University	Public
8. Southwest Jiaotong University	Comprehensive University	Public
9. Chengdu University	Comprehensive University	Public
10. Sichuan University of Light Chemical Technology	Comprehensive University	Public
11. Southwest Minzu University	Ethnic University	Public
12. Southwest University of Science and Technology	Polytechnic University	Public
13. Sichuan University of Culture and the Arts	Art School	Private
14. Sichuan Arts Vocational University	Art School	Public

3.2.1 Undergraduate Students in Their Fourth Year of Study in the Guzheng Performance Major at 13 Universities in Sichuan Province and Final-Year Students at One Three-Year Vocational College

3.2.2 Graduates within Five Years from the Guzheng Performance Major at 13 Universities and One Vocational College in Sichuan Province

3.2.3 Stakeholders of Graduates from the Guzheng Performance Major in Sichuan Province

3.4 Research Instruments

This study intends to use a mixed-methods approach, combining both qualitative and quantitative research methods. The research will involve data collection, case studies, interviews, surveys (PNI - Priority Needs Index), and the Delphi method (expert consultation).

3.5 Data Collection

3.5.1 Collecting and Analyzing Course Outlines from Universities in Sichuan Province

3.5.2 Interviews with Outstanding Students In-depth interviews will be conducted with course managers and teachers.

3.5.3 Interviews with Employers

3.5.4 Student Employment Survey using PNI (Priority Needs Index)

3.5.1 Interviews with Students Using stratified sampling, this study will conduct semi-closed questionnaire surveys with a portion of graduates from 14 universities in Sichuan offering the Guzheng performance major, including art schools, comprehensive universities, and normal universities. The survey will inquire about their current employment status and issues related to the curriculum needs.

Additionally, two outstanding graduates will be selected from art schools to conduct interviews and case studies.

3.4.2 Interviews with Employers Convenience sampling will be used to conduct open-ended, unstructured in-depth interviews with five relevant employers to understand job satisfaction and identify issues related to employment. The results will be analyzed to identify patterns and insights.

Interview List:

Conductor, Tianzi Guo Chinese Orchestra, Sichuan Symphony Orchestra

Conductor (First-Class), Chengdu Folk Orchestra

Principal, Chengdu Baijia Zhengming Art Training Center

Principal, Chengdu Angel Excellence Training Center

Conductor, Shude Experimental School Folk Orchestra

3.4.3 In-depth Interviews with Course Managers and Teachers

From the 14 universities in Sichuan offering the Guzheng performance major, one university from each category (art schools, normal universities, and comprehensive universities) will be selected for interviews with teachers and course managers. The teachers will include two randomly selected from art schools, one from normal universities, and one from comprehensive universities, for a total of four teachers. Three course managers (one from each type of institution) will also be interviewed.

Proposed Interview List:

Vice Chair of the Department of Chinese Music, Sichuan Conservatory of Music, in charge of academic affairs, Level 3 Professor, Guzheng Major Teacher

Former Dean of the School of Arts, Southwest Minzu University, Professor

Level 3 Professor, Guzheng Major, Sichuan Arts Vocational University

Guzheng Major Teacher, Leshan Normal University

Guzheng Major Teacher, Neijiang Normal University

3.4.4 Collecting and Analyzing Course Outlines Course outlines from the 14 universities in Sichuan offering the Guzheng performance major will be collected and analyzed to gain insights into the curriculum design.

3.4.5 Employment Status Survey (PNI - Priority Needs Index) Due to the differing nature of institutions and their varied nationwide recruitment methods, the number of graduates from the Guzheng major varies significantly across universities. The survey will be conducted with a proportional sampling method. A total of 300 questionnaires will be distributed, with at least 240 valid responses expected to be returned.

3.5 Data Analysis

3.5.1 Qualitative Research The researchers will use NVivo software to analyze the content from the interviews in order to answer the research questions.

3.5.2 Quantitative Research SPSS software will be used for data analysis, including the following:

Reliability Test: Analyzed using Cronbach's α coefficient.

Validity Test: Bartlett's Test of Sphericity will be used to assess significance.

Frequency Analysis: The number of sample cases and percentages will be calculated.

Descriptive Statistics: Including means and standard deviations, this will measure the levels of each variable to analyze the general characteristics of the sample.

Correlation Analysis: Describes and analyzes the nature of the relationships between two or more variables and the degree of correlation.

CHAPTER 4

RESULTS OF THE STUDY

This chapter summarizes the results of the data analysis. The researchers will present the findings to inform the development of the curriculum and the drafting of the course outline. The process is divided into three stages:

4.1 Basic Data Collection

This phase of the study is divided into two parts:

Literature Review and Previous Research: This involves reviewing national policy requirements, curriculum standards, and previous studies and conference reports.

Needs Survey: Conducted through interviews and questionnaires to identify whether the existing issues align with national policy requirements.

1. Literature Review and Previous Research The literature review will investigate national policy requirements, curriculum standards, and prior research findings.

National Policy Requirements: In 2018, the Ministry of Education of China released the *National Standards for Teaching Quality of Undergraduate Programs in Higher Education (Music and Dance)*, which includes the teaching quality standards for music programs. The competency requirements section states: "Students in music performance programs should be proficient in solo performances, vocal performances, or collaborative music activities. They should master the styles and schools of music from different historical periods within a particular performance field and have an understanding of the current trends in the field. They should also be able to apply relevant music theory and professional knowledge to independently analyze and evaluate new repertoire, as well as possess basic knowledge of music teaching theory and methods." The keywords "performance," "mastery," "understanding," "application," and "teaching" clearly reflect the goal of cultivating compound, application-oriented talent.

Talent Development Plan Research The researchers conducted an investigation of 14 universities in Sichuan Province that offer the music performance major (with a focus on Guzheng). They collected the talent development plans from each institution and extracted the training objectives and main course offerings (including both required and elective courses) related to "musical interpretation and communication skills."

Table 3 Summary of the Curriculum and Training Objectives of Undergraduate and Vocational Music Performance (Gu Zheng) Programs in Sichuan Province

University	Type of Institution	Nature of Institution	Training Objectives	Graduation Requirements	Relevant Courses
1. Sichuan Conservatory of Music	Art University	Public	Able to clearly outline and explain the basic theories and methods of the instrument learned, and identify and correct errors in playing methods.	Competency Requirement 3.3: Possess preliminary scientific research ability and a foundational teaching and research ability, able to clearly outline and explain the basic performance theories and methods learned, applying professional knowledge to social activities and work practice to address related issues.	Chinese Instrument Performance (Gu Zheng) Chinese Instrument Performance Ensemble Basics Chinese Instrument Performance Chamber Music Chinese Instrument Performance Orchestral Music

Table 3 (Continued)

University	Type of Institution	Nature of Institution	Training Objectives	Graduation Requirements	Relevant Courses
2. Sichuan Normal University	Teacher Training	Public	To cultivate high-quality talents who can engage in performance, teaching, and arts management in local and military arts groups, schools, television stations, public cultural systems, and enterprises.	Graduation Requirement 5: Ability to engage in music education, possess the ability to teach and undertake related work in schools or educational institutions.	Core Course: Instrumental Teaching Methodology Elective Course: Primary and Secondary School Teaching Design

Table 3 (Continued)

University	Type of Institution	Nature of Institution	Training Objectives	Graduation Requirements	Relevant Courses
3. Xihua University	Teacher Training	Public	Objective 3: Cultivate well-rounded, highly responsible, professionally competent talents with strong professional performance skills and solid music theory knowledge, capable of engaging in solo, chamber, ensemble performance, instrumental teaching, and research work in professional art groups, primary and secondary schools, or social music training institutions.	Integrating theory and application, able to meet the needs of economic and social development, possessing an innovative spirit and social responsibility, able to engage in music performance, guidance, management, research, and teaching in relevant departments and institutions such as professional arts groups, cultural centers, and arts schools.	Core Courses: Music Performance Methodology, Instrumental Performance

Table 3 (Continued)

University	Type of Institution	Nature of Institution	Training Objectives	Graduation Requirements	Relevant Courses
4. Mianyang Normal University	Teacher Training	Public	Teaching Focus: Possess solid theoretical foundations in music and professional skills, able to fully grasp the music curriculum standards and textbook contents for middle schools, with strong music teaching design, implementation, and evaluation abilities.	Graduation Requirement 4: Ability to design, implement, and evaluate music teaching based on middle school music curriculum standards, with initial teaching ability and teaching research capability.	Core Courses: Music Teaching Design and Evaluation, Music Teaching Implementation and Evaluation, Educational Psychology, Basic Education Theory, Comprehensive Education Knowledge and Ability Elective Course: Instrumental Teaching Methodology

Table 3 (Continued)

University	Type of Institution	Nature of Institution	Training Objectives	Graduation Requirements	Relevant Courses
5. Neijiang Normal University	Teacher Training	Public	Declined to provide information.		
6. Leshan Normal University	Teacher Training	Public	Objective 2: Possess solid music and cultural literacy to undertake related music education work.	Graduation Requirement 5: Music performance and teaching ability: Understand the trends in the music performance field, possess knowledge of the basic theories and development dynamics in the field and related disciplines, and gain broad cultural literacy to lay a solid foundation for lifelong learning, with the ability to solve practical problems in entrepreneurship and employment.	Core Course: Instrumental Performance (Gu Zheng) Elective Courses: Primary and Secondary School Classroom Instruments, Primary and Secondary School Textbook Compilation and Singing, Primary and Secondary School Music Textbook Teaching Demonstration

Table 3 (Continued)

University	Type of Institution	Nature of Institution	Training Objectives	Graduation Requirements	Relevant Courses
7. Aba Normal University	Teacher Training	Public	Objective 2: Possess the skills to play an instrument, alongside the professional capability to inherit and develop traditional music culture.	Professional Ability 3: Possess strong language expression, cooperation, interaction, and adaptability.	Core Course: Gu Zheng (Major) Elective Courses: Music Teaching Theory, Classroom Teaching Practice, Elective: Piano/Vocal Theory and Teaching, Primary and Secondary School Wind Band Arrangement
8. Southwest Jiaotong University	Comprehensive University	Public	Information not available.		

Table 3 (Continued)

University	Type of Institution	Nature of Institution	Training Objectives	Graduation Requirements	Relevant Courses
9. Chengdu University	Comprehensive University	Public	<p>Objective 2: Systematically master the fundamental theoretical knowledge in music performance, understand the trends in the development of music art;</p> <p>Objective 4: Master instrumental teaching methods and be able to work as a music teacher in primary and secondary schools.</p>	<p>Competency Requirement 2.2: Possess basic instrumental performance skills; able to independently study and analyze musical works, and engage in second-level creation during performances; possess basic music teaching and coaching abilities.</p>	<p>Core Courses: Professional Course (Gu Zheng), Educational Psychology, Basic Educational Theory, Music Teaching Methodology Elective Course: Choir and Conducting</p>

Table 3 (Continued)

University	Type of Institution	Nature of Institution	Training Objectives	Graduation Requirements	Relevant Courses
10. Sichuan University of Light and Chemical Technology	Comprehensive University	Public	Possess strong practical abilities and innovative spirit, able to engage in music performance, artistic guidance, music training, and related work in professional arts groups, cultural centers, industrial and commercial enterprises, and other social music institutions, and possess the ability to organize, plan, teach, and conduct research.	Basic Professional Knowledge: Able to flexibly apply the basic theories and knowledge of music performance to solve practical problems in the work environment.	Core Course: Professional Course (Gu Zheng) Elective Course: Music Teaching Methodology

Table 3 (Continued)

University	Type of Institution	Nature of Institution	Training Objectives	Graduation Requirements	Relevant Courses
11. Southwest Minzu University	Ethnic University	Public	Information not available.		
12. Southwest University of Science and Technology	Science and Technology University	Public	Objective: Cultivate students with professional instrumental performance skills, enhance their artistic cultivation, and enable them to engage in instrumental performance and basic teaching work.	Master the foundational theories, techniques, and practical application in music performance; capable of designing high-quality music performance teaching plans with a certain level of innovation and development awareness.	Information not provided.

Table 3 (Continued)

University	Type of Institution	Nature of Institution	Training Objectives	Graduation Requirements	Relevant Courses
13. Sichuan Cultural and Arts Institute	Art College	Private	<p>This course aims to cultivate artistic talents with a certain level of performance skills. The course content involves solo, ensemble, and orchestral performances. It is a core professional course combining theory and practice.</p> <p>The course focuses on cultivating students' musical thinking, character development, and establishing correct value orientation through aesthetic education.</p>	<p>The course aims to equip students with the ability to interpret various Chinese and international works using musical techniques, music aesthetics, and basic music knowledge.</p> <p>Through the course, students will gain proficiency in Gu Zheng performance techniques and basic ensemble skills, as well as the ability to express the emotional content of pieces, master the musical style of works, and analyze musical works.</p>	Core Course: Gu Zheng Performance Techniques, Ensemble and Solo Performance

Table 3 (Continued)

University	Type of Institution	Nature of Institution	Training Objectives	Graduation Requirements	Relevant Courses
14. Chengdu Art Vocational College (Associate Degree)	Art College	Private	Cultivate high-quality technical and skilled talents with knowledge and technical skills in music performance, capable of engaging in stage performance, music teaching, training, and cultural guidance in music-related industries such as theaters, music ensembles, performance companies, arts training institutions, primary and secondary schools, cultural organizations, etc.	Knowledge Goal 5: Familiarity with music education and teaching theories. Competency Goal 10: Possess music performance teaching and coaching abilities.	

Analysis of the Training Objectives and Curriculum Alignment for the Guzheng Performance Major in Sichuan Province

1. Training Objectives in Music Interpretation and Communication Ability

From the analysis of the training objectives in the Guzheng performance major across 14 universities in Sichuan Province, it is evident that almost all of these institutions mention the development of music interpretation and communication skills to some extent, particularly in the curriculum related to performance skills and music education. Whether in art schools, normal universities, or comprehensive universities, there is an emphasis on students not only mastering high-level performance techniques but also being able to effectively interpret and convey the emotional content and essence of music.

Art schools (such as Sichuan Conservatory of Music, Sichuan Cultural Arts Institute) tend to focus more on the development of students' performance skills and artistic expression abilities. The training objectives emphasize the ability of students to clearly express and communicate the emotions and ideas of musical works. These institutions concentrate mainly on performance and artistic expression, with less emphasis on music teaching methods or the transmission of music theory.

Normal universities (such as Sichuan Normal University, Xihua Normal University, etc.) place greater emphasis on the application of music pedagogy. Their objective is to train students who can effectively transmit music knowledge and skills, while being able to explain and communicate the theoretical and technical aspects of music in teaching contexts. The focus of these institutions is on combining music education with theory and teaching methods, especially in terms of how to convey the emotional and artistic value of music during the teaching process.

Comprehensive universities (such as Chengdu University, Southwest University of Science and Technology, etc.) strike a balance between music performance and educational guidance, while emphasizing the practical and innovative capabilities of students, as well as their ability to interpret and communicate music.

These institutions aim to integrate performance and education, developing a more diverse skill set in their students.

It is clear that the ability to interpret and communicate music is a widely addressed area in the training objectives of these universities, especially in normal universities, where the focus on teaching abilities and knowledge transmission is one of the core goals. However, whether the curriculum sufficiently meets these objectives, particularly in terms of practical application and skills development, requires further exploration.

2. Alignment Between Curriculum and Training Objectives

Despite the fact that the training objectives in most universities mention music interpretation and communication ability, there are variations in how well the curriculum actually meets these goals, particularly with regard to the integration of practical application and skill development.

Art schools (such as Sichuan Conservatory of Music, Sichuan Cultural Arts Institute) primarily focus their curriculum on performance skills and artistic expression. Although some basic teaching courses are included, the main emphasis is on enhancing performance technique and artistic creativity. For instance, the course *Chinese Musical Instrument Performance* at Sichuan Conservatory of Music concentrates on performance techniques rather than how to use performance as a medium for teaching and knowledge transfer. While improved performance skills can enhance students' ability to express music, without systematic training in pedagogy and communication techniques, students may struggle to effectively interpret and convey music to others. Therefore, the curriculum in art schools may not fully meet the need for cultivating music interpretation and communication skills, especially in the realm of teaching applications.

Normal universities (such as Sichuan Normal University, Xihua Normal University, and Mianyang Normal University) place more emphasis on courses related to music pedagogy and educational theory, especially those that combine theory with practice in music education. For example, courses like *Instrumental Teaching Methods*

and *Music Teaching Design and Evaluation* at Sichuan Normal University specifically address the application of music education and student development. However, these courses tend to focus more on knowledge transfer and the use of methods in teaching, while the training in conveying emotions and ideas through performance may be relatively weak. As a result, while students in these institutions may acquire certain teaching methods and music theory knowledge, their training in music interpretation and artistic expression through performance may be insufficient, which could limit their ability to fully express music in practical teaching and performance scenarios.

Comprehensive universities (such as Chengdu University, Southwest University of Science and Technology) offer a curriculum structure that attempts to balance performance and educational skills. However, there is still room for improvement in the curriculum's practical application and the development of hands-on teaching and performance abilities. For example, courses like *Music Pedagogy* and *Foundations of Education* at Chengdu University emphasize practical application, helping students connect music education with real-world job requirements. However, these courses tend to focus on theoretical knowledge, with limited opportunities for practical exercises or simulated teaching environments, which means that students may not be fully prepared to handle complex educational or performance tasks in actual work settings.

3. The Necessity and Importance of Cultivating Music Interpretation and Communication Ability

Based on the above analysis, it is clear that the cultivation of music interpretation and communication skills is crucial in music education, especially within the context of Guzheng performance education. Despite the fact that many universities highlight this ability as part of their training objectives, there remains a gap in terms of how the curriculum content and practical components are implemented to meet these goals. The development of this ability is not only important for students to become proficient performers but also critical for their potential success as effective music educators who can convey complex music theories, techniques, and emotions to others.

Conclusion

Although many universities in Sichuan Province explicitly mention the development of music interpretation and communication skills as part of their training objectives for the Guzheng performance major, there are still gaps in terms of how well the curriculum addresses these needs, particularly in the area of practical application and skills development. Therefore, it is recommended that universities further strengthen the following aspects in their future curriculum design:

Enhance the integration of music performance and education in the curriculum, adding more practical courses that focus on developing students' ability to interpret and communicate music. This could include courses focused on emotional expression in music performance, stage performance experience, and methods for effectively transmitting music theory and techniques in educational settings.

Increase opportunities for classroom practice and simulated teaching experiences, especially in normal universities, where students should engage in more practical teaching in real educational environments to develop the skills needed to clearly convey complex music concepts to students.

Integrate interdisciplinary teaching content through courses like music composition and music appreciation, which can help students develop comprehensive application skills and improve their overall ability to express and communicate music in diverse contexts.

OBE Curriculum Development Theory

For many years, there has been significant attention on the misalignment between the expectations of educators and students in achieving desired learning outcomes. This issue has historical roots, beginning with Spencer's theory of educational planning objectives, followed by Herbart's emphasis on the importance of curriculum planning and its guidance on teaching behavior. Later, Taylor expanded on the application of curriculum design and teaching strategies in educational goals, introducing the four basic questions of the Tyler principle. Tyler's educational objectives

theory has been widely adopted in curriculum theory and has become the foundational theory for many curriculum design models, significantly impacting higher education (Tyler, 2009). Bloom's educational objectives theory further contributed to outcome-based education (OBE), offering a framework that is widely used to define learning outcomes in education (Shen et al., 2016).

OBE refers to the teaching design and implementation where the goal is for students to achieve specific learning outcomes by the end of the educational process. These outcomes represent the maximum capability that students can attain after completing a certain stage of learning. OBE is characterized by the following six features:

Outcomes are not merely the cumulative or average results of previous learning, but rather the final results students achieve after completing all learning processes.

Outcomes represent more than students' beliefs, feelings, memories, knowledge, and understanding; they include deeply internalized learning experiences.

Outcomes include not only the content that students know and understand, but also their ability to apply this knowledge in practical situations, as well as the values or emotional factors involved.

The closer the outcomes are to "real-life learning experiences," the more likely they are to persist, especially after extensive, long-term practice.

Outcomes should address important life skills and practical knowledge; otherwise, they risk becoming forgettable or superficial information.

The "final outcomes" are not disregarded in terms of the learning process. Schools should design curricula based on the ultimate outcomes, employing backward design principles, and evaluating the outcomes in stages.

OBE emphasizes four critical questions:

What: What learning outcomes do we want students to achieve?

Why: Why do we want students to achieve these outcomes?

How to assist: How can we effectively help students achieve these outcomes?

How to measure: How do we know when students have achieved these outcomes?

The core of outcome-based education is reverse design, which contrasts with the traditional subject-oriented approach. In traditional education, curriculum design starts with subject knowledge systems and emphasizes the completeness and systematization of academic disciplines. Outcome-based education begins with needs (both internal and external), using these needs to guide the formulation of training objectives, graduation requirements, and course structures. Reverse design ensures that education aligns with external demands, such as those of society, industries, and employers, resulting in more effective and targeted educational outcomes.

Constructivist Learning Theory

Active Construction of Learning: Learning is an active process in which individuals construct knowledge based on their own experiences and background, rather than merely receiving knowledge from teachers in a one-way transmission. Students are not just passive recipients of information, but active constructors of that information. The key to learning lies in high-level thinking, including analysis, synthesis, evaluation, and the flexible application of knowledge to solve complex or uncertain problems. Learners need to reorganize and transform their existing knowledge to understand and address new problems.

Social Interaction in Learning: Learning is a process of internalizing knowledge and skills through participation in social and cultural activities, typically achieved through collaborative interaction within a learning community. A learning community consists of learners and facilitators (such as teachers or experts), and its members share resources, complete tasks together, and form a mutually reinforcing culture and set of norms. For example, a graduate supervisor and their research group form a learning community.

Contextuality in Learning: Knowledge and learning are inseparable from specific contexts. Constructivism argues that knowledge should not exist apart from the context of activity, and learning should be integrated with real-world social practice. Learners acquire knowledge through participation in contextualized social practices (such as the master-apprentice relationship in a workshop), where they internalize societal rules and work procedures. Many constructivist teaching methods, such as cooperative learning and interactive teaching, emphasize that students form more comprehensive knowledge by interacting with others and going beyond individual understanding.

In summary, constructivism emphasizes that learning is an active process, where learners build knowledge through cooperation and participation in contextual activities. Through reflection and adjustments to prior understanding, they continuously update their cognition.

Feynman Learning Method

The core concept of the Feynman Learning Method is "learning by teaching," which emphasizes deepening understanding by explaining the learned material to others. This method consists of four main steps:

Choose a concept to learn: Select a topic of interest and write it down in a notebook.

Teach it to yourself or others: Write down or explain what you've learned to others. If you encounter difficulties, review the learning material.

Review and fill in knowledge gaps: After attempting to explain, identify areas of misunderstanding or gaps in knowledge and revisit the material to address them.

Simplify the explanation and create analogies: Simplify the explanation further, optimizing it to make the topic clearer, until you can understand it intuitively.

In contrast to traditional learning methods, the Feynman method focuses on output rather than solely relying on input. Traditional methods tend to emphasize rote

memorization, blind adherence to theory, and standardized application. While these methods can rapidly acquire large amounts of knowledge, they often lack innovation. The Feynman method, on the other hand, requires learners to recall, organize, and explain the material using simple language, building a systematic framework of knowledge for deeper understanding. Additionally, the Feynman Learning Method encourages continual output during the learning process, such as through simulated scenarios, using concise language, and group discussions, to strengthen comprehension.

The Learning Pyramid Theory also supports this method, showing that learners can significantly improve knowledge retention, particularly through "teaching others" or "immediately applying" what they have learned, achieving retention rates of up to 90%, much higher than traditional passive learning methods. In summary, the Feynman Learning Method emphasizes active output, helping learners deepen their understanding and build their own knowledge system, which aligns with the Learning Pyramid Theory and confirms the effectiveness of teaching and real-world application.

Meeting Notes and Interviews

In response to national talent development strategies and to promote the reform of higher education talent cultivation models, the *Sichuan Conservatory of Music* (Department of Chinese Traditional Music) held the *China Instrumental Performance Education Seminar* on March 29, 2022. This seminar brought together experts and leaders from various industries in Sichuan Province to focus on the theme of "Inheritance and Dissemination of Chinese Traditional Musical Instruments." The seminar was conducted in a hybrid format (both online and offline) and aimed to discuss topics including:

"Dissemination and Inheritance of Chinese Traditional Instruments"

"Current State of the Space for Traditional Instruments"

"Employment Trends and Directions for Graduates in Traditional Instrument Majors"

"Talent Demand and Knowledge/Skills Structure for Traditional Instrument Professionals"

The participants included industry leaders, professional performers, conductors of professional ensembles, teachers from art schools, managers of professional orchestras, managers of school music programs, and representatives from various types of art education institutions. The meeting revealed that several art institutions and professional orchestras in Sichuan Province expressed dissatisfaction with the individual work abilities of recent graduates, stating that the graduates did not meet the job requirements. They also noted that, after graduation, extended training periods in the workplace would still be necessary. Employers put forward specific requirements for the qualities and abilities needed for various positions and offered suggestions for the curriculum development and future paths for the *Sichuan Conservatory of Music*. The meeting participants fully expressed their strong demand for application-oriented talent.

The research categorizes the suggestions into three main areas:

Industry Demand for Music Performance Talent:

Main Competency Requirements

Performance Groups | Primary and Secondary Music Teachers | Popular Education Institutions

Professional Skills and Abilities

Performance Groups: Emphasis on solo performance, ensemble skills, improvisation, sight-reading, and basic harmony.

Primary/Secondary Music Teachers: Teachers must have solid professional skills and music interpretation ability.

Popular Education Institutions: While not directly mentioned, the professional requirements are implicitly embedded in the ability to teach group classes and organize teaching effectively.

Organizational and Coordination Abilities

Performance Groups: Requires teachers to have skills in selecting pieces, organizing, managing, and designing performances. Strong collaboration, resource integration, management, and coordination are necessary.

Primary/Secondary Music Teachers: Focus on teaching organization skills, curriculum planning, and predicting teaching outcomes.

Popular Education Institutions: Emphasis on interacting well with other musicians.

Interpretation and Creative Abilities

Performance Groups: Requires abilities to analyze and interpret works, including the creation and re-interpretation of new pieces.

Primary/Secondary Music Teachers: Teachers must have unique interpretation abilities and be creative and flexible.

Popular Education Institutions: Creativity is not directly mentioned but can be inferred through lesson planning and outcome predictions, reflecting the understanding and creativity required in teaching.

In addition, interviewees also suggested that professionals in this field should have interdisciplinary skills, such as combining traditional Chinese music with other cultural fields (e.g., tea ceremonies, Hanfu, classical Chinese studies), blending traditional music with the internet (e.g., social media influencers, music creation and remixing, online organization, hosting, planning, and teaching), sales of musical instruments, and entrepreneurial skills for independent ventures, such as running a studio, which would require skills in enrollment, marketing, and planning.

These employer comments reflect the essential interdisciplinary skills required in the 21st century and the professional attributes expected from graduates of traditional Chinese music programs. Key competencies include professional skills, organizational abilities, and interpretative/creative capacities. Among the most critical 21st-century skills highlighted are innovation, collaboration and communication, problem-solving, cross-disciplinary integration, and self-directed learning. These

competencies were emphasized across various employers' expectations, suggesting that the music profession today demands more than traditional performance skills. Students must also possess comprehensive literacy and the ability to adapt to diverse challenges, whether in performance, teaching, or entrepreneurship. Communication and collaboration are crucial for teamwork in ensemble playing or teaching, while problem-solving and integration of knowledge are necessary for analyzing music works, writing teaching plans, and managing resources. Additionally, self-directed learning is emphasized from the perspective of entrepreneurs, highlighting the importance of students' ability to learn independently and adapt to market needs.

These demands reflect the well-rounded skills required of music students in contemporary society, particularly the ability to thrive in complex professional environments.

Interview

To further clarify the definition of music interpretation ability and its significance in music education, especially regarding how basic music theory and practical performance can help students deepen their understanding and perception of music, the researcher interviewed Weerachat Premananda, an expert from Chulalongkorn University in Thailand. The professor discussed various aspects, including music theory, teaching methods, and interdisciplinary perspectives, providing profound insights into the cultivation of music interpretation ability. The main points are as follows:

I. The Theoretical Foundation of Music Interpretation Ability

The expert emphasized that music interpretation ability cannot be separated from a solid foundation in music theory. It can be explained through eight key elements, which form the basis of music analysis and performance. These eight elements include:

1. Sound: Pitch, timbre, and the use of the twelve-tone scale constitute the foundation of music. Variations in pitch and timbre directly affect the expressiveness of music, while the twelve-tone system provides the framework for

musical composition. Through understanding timbre and pitch, students can better interpret different styles of music.

2.Tempo: Tempo is the lifeblood of music, determining the speed and pulse. The speed (tempo) and beat (meter) within the rhythm are key components of musical expression. Mastery of tempo changes and rhythmic perception enables students to interpret works more accurately.

3.Rhythm Pattern: The recognition of rhythm patterns is an extension of rhythm itself, forming an indispensable part of music. Students need to recognize and master different rhythmic patterns, understanding their role in musical works, helping them better experience the dynamics and flow of music.

4.Melody: Melody is one of the most expressive elements of music. The expert pointed out that analyzing melody should focus on the design of pitch and the rise and fall of melodic lines. Eastern music often uses a pentatonic scale, while Western music typically utilizes a heptatonic scale. In teaching, instructors should ensure that students experience and attempt these melodic structures, which will help them better understand the emotional expression in melodies.

5.Harmony: Different combinations of harmony evoke different emotional responses. The expert noted that varying harmonic colors can significantly affect the listener's emotional reaction, and harmony design is not just a technical choice but also a crucial means of conveying musical emotion.

6.Texture: Texture refers to the interplay of different instruments and the layering of timbres. For example, the same sheet music can produce completely different effects when played by different performers or by multiple guzhengs in an ensemble. Understanding the interplay of sounds between instruments can help students express the depth and subtlety of music more precisely.

7.Dynamics: Dynamic changes are an essential aspect of musical expressiveness and can significantly influence the listener's perception of music. Variations in loudness (crescendo, decrescendo), as well as contrasts in volume, must be handled with precision in performance to convey different emotional layers.

8. Form: Musical form helps students understand the structure and arrangement of musical sections. Many sections in music are repeated to reinforce memory and emotional transmission. The expert emphasized that understanding and mastering the structure of a piece, especially the design of repeated sections, is an essential skill for students in interpreting and performing music.

II. Practical Approaches to Music Interpretation

The expert emphasized that music interpretation is not solely dependent on theoretical knowledge but also on perception and expression during actual performance. The following aspects should be emphasized in the teaching process:

Selection and Analysis of Repertoire: When teaching students, it is important to choose representative and typical pieces for analysis, focusing especially on the music's rhythm, melody, and harmony. This approach helps students understand the emotional and expressive qualities of the music.

Interdisciplinary and Innovative Expression: While music is a free-form art, it still possesses a certain system. The expert pointed out that music interpretation ability does not require deep understanding of external disciplines such as philosophy or religion but should focus on music itself and its historical context. Meanwhile, encouraging students to integrate their own feelings and innovative expressions in their understanding of music can effectively enhance their interpretive abilities. For example, students might be asked to observe an image and perform a piece of music that reflects the emotions evoked by that image, thus stimulating their emotional and creative responses.

Understanding Historical Context and Composer Background: Understanding the historical background and emotional state of the composer is crucial for interpreting music. The expert shared an example of two different performances of Chopin, which had a significant emotional impact on students, underscoring that historical context helps students more deeply understand the emotional expressions within music.

III. Emotion and Empathy in Music Interpretation

The expert believes that music is a universal language that can transcend cultural and linguistic barriers to convey emotion. Deep empathy is a crucial component of music interpretation ability, as interpreting music is not just a technical analysis of notes and rhythms, but a profound perception and understanding of its emotional content. In this process, the study of theoretical foundations is essential, as it helps students establish their position within music and enables them to resonate more deeply with it.

IV. A Cross-Cultural Perspective on Music Interpretation Ability

In the cross-cultural discussion, the expert mentioned that in Thailand, the concept of "music interpretation ability" is more focused on "conveying" rather than merely "decoding." Everyone's emotional response to music is unique, and this perception is influenced by individual backgrounds and circumstances. Therefore, music interpretation ability is not just about mastering technical skills; it is also about emotional expression and the interaction between individuals.

This interview provided a comprehensive insight into the definition and cultivation of music interpretation ability. Music interpretation ability is a comprehensive skill involving music theory, emotional resonance, and personal expression. In music education, teachers should not only impart fundamental music theory to students but also encourage them to engage with music through practice and innovation, helping them perceive and express its emotional qualities. Cultivating this ability allows students to better understand the deeper meaning of music and enables them to connect with others through profound emotional resonance.

4.2 Demand Survey

Qualitative Data

Interview Participants: Interview Population: The study selected 8 Guzheng major instructors from 14 universities in Sichuan Province offering music performance programs with a focus on Guzheng. These include 3 instructors from art schools, 2 from comprehensive universities, and 3 from teacher training universities. Among the faculty

members, one from each of the teacher training and art schools was a course manager. Additionally, 2 outstanding graduates were selected for semi-structured interviews. A total of 14 employers from relevant industries in Sichuan Province were also engaged in focus group interviews, including 3 officials from arts organizations, 1 owner of a performing arts company, 1 owner of a new media company, 1 owner of a recording company, 2 owners of music stores, and 6 owners of training institutions of various sizes and with different target audiences.

Semi-Structured Interviews

The data was analyzed using thematic analysis, aiming to identify the main issues and strengths in the Guzheng performance program curriculum. Thematic analysis is a method of analyzing text or data to identify and understand specific themes or issues.

3.1 Primary Themes The first step in coding the data involved using Nvivo 12.0 software to perform line-by-line coding, extracting initial concepts, categorizing them, and forming 64 initial categories. These categories were then further grouped into primary themes representing key educational areas involving teachers, students, and curriculum.

The process involved three main steps:

Conceptualization: Extracting content from original comments and breaking it into independent sentences, followed by identifying key elements and converting the language into more refined expressions.

Concept Classification: Optimizing, analyzing, and filtering concepts, grouping related ones together, and forming concept clusters.

Categorization: Further abstracting and naming these concept clusters.

The Nvivo 12.0 software was used to code the interview data, generating 64 initial categories. In total, 207 nodes were identified, with the top ten frequent nodes being:

Basic knowledge teaching

Teaching abilities

Music skills

Student foundation gaps

Shallow professional training

Participation in stage practice

Mixed student quality

Student's independent music interpretation

Poor student comprehension

Talent demand in the job market

These results provide a comprehensive view of the primary themes and challenges in Guzheng education, offering insights into curriculum development and the training needs of future graduates.

Table 4

Interview Content	Primary Theme Category Extracted	Frequency
The level of students in our school is still limited. It's already quite good if they can perform the pieces.	Incomplete Knowledge System	2
I think theoretical foundations are an important method to support music learning, so during my undergraduate years, I participated in a lot of social practice and training outside of class. I didn't have obstacles in this area. Without these, I might not have developed such skills.	Complete Music Education Theory	3
I think folk art music isn't just about teaching the theory, but courses taught by local folk artists. Now, it seems the order is reversed; we learn some folk music theory first.	Combining Theory with Practice	2
I hope to learn about opera music as well, and make the courses more vivid.	Improve Classroom Flexibility	1

Table 4 (Continued)

Interview Content	Primary Theme Category Extracted	Frequency
Add courses for collaboration across different majors; working with different instruments can teach students new things.	Interdisciplinary Collaboration	1
Looking back, I think it's important to be good at summarizing.	Good at Summarizing	1
Stage practice has accumulated a lot of experience, so I am quicker in responding to unexpected situations.	Actively Participate in Practice	1
Also, performance ability is not just about playing; I explore other issues from the perspective of composers.	Actively Explore Problems	1
Yes, very clearly. My major goal in college was to pursue graduate school, and in grad school, I set a career goal to become a teacher, so I'm very satisfied with my current job.	Set Clear Goals and Plans	2
Regularly recording and listening to one's own performance is more detailed than just relying on hearing.	Regular Practice	2
In my first year, I assess their personality and aspirations. Some want to pursue graduate school. For those aiming to study performance, I focus on their techniques.	Music Techniques	6
I teach them simple basic knowledge and repertoire, covering all basic guzheng techniques and fingerings.	Basic Knowledge Teaching	8
Focused on popular education, teaching them basic skills for the amateur market.	Teaching Ability	5
Develop students' personal performance styles.	Personal Performance Style	1
Performance ability is foundational, but more importantly, I focus on comprehensive application, like ensemble and composition.	Comprehensive Application Ability	3

Table 4 (Continued)

Interview Content	Primary Theme Category Extracted	Frequency
I hope they can improve their understanding of the music and analyze it independently.	Music Understanding Ability	2
In our comprehensive university's music performance, it may not be focused solely on performance.	Music Performance Ability	3
It's about the awareness of performance.	Weak Performance Awareness	1
Understanding is the most difficult. If they can't understand, even if their academic grades are good, they won't be able to interpret the piece correctly.	Music Understanding Ability	4
The students, although majoring in performance, have weak foundations and may not reach the expected performance level upon graduation.	Weak Student Foundations	16
Considering the overall situation, I focus on preparing them for basic education in the professional field, even if they can't meet high professional standards.	Shallow Professional Training	7
Unfortunately, I haven't done well in this area. Only a few higher-level students have shown improvement.	Poor Student Understanding	6
Students' levels vary greatly, making teaching difficult.	Inconsistent Student Quality	6
These students focus more on performance techniques and practice, without considering career planning or professional guidance.	Lack of Self-Planning	3
In class, the teacher's authority keeps students focused, but outside class, they lack a structured approach to practicing.	Poor Study Habits	4
The course content feels too standardized; for example, music theory is taught in a rigid format, which doesn't apply directly to guzheng.	Course Standardization	4

Table 4 (Continued)

Interview Content	Primary Theme Category Extracted	Frequency
They don't experience live music much, especially since we are far from concert halls.	Lack of Live Experience	6
In the internet age, they can listen to similar pieces online. We also hold concerts, so they have opportunities to learn.	Continuous Learning	5
They seek extracurricular tutoring to improve their understanding of the instrument from a more rational perspective.	Extracurricular Tutoring	1
I recommend books to them, just like my teacher recommended them to me.	Professional Books	3
I encourage students to gain broader life experiences by taking part in social activities, even if it takes away from their music practice time.	Enrich Student Life	2
I also share personal experiences in class.	Teacher's Experience Sharing	2
I emphasize the importance of not using generic internet sources for homework, but instead focusing on analysis and summarizing works.	Work Analysis Ability	5
In ensemble classes, we include folk music and popular genres to foster a collaborative mindset.	Cultivate Interest	2
I require students to perform regularly, as our school holds weekly stage practice sessions.	Teacher's Example	3
Besides individual lessons, we also have stage practice courses where students prepare for performances.	Participate in Stage Practice	10
In the first two years, students practice basic skills and techniques before focusing on their repertoire.	Basic Skill Practice	4
We have ensemble courses to help students identify weaknesses in rhythm and pitch.	Collaboration Identifies Weaknesses	1

Table 4 (Continued)

Interview Content	Primary Theme Category Extracted	Frequency
Students also take basic courses on music fundamentals like Chinese music history.	Music Foundation Courses	2
Students are involved in topic-based research and presentations related to their major.	Related Research Presentations	1
This is very important.	Very Important	5
Teaching methods and communication with students are crucial.	Teaching Implementation	3
In order to deepen their understanding, I have them teach the piece themselves.	Flipped Classroom Approach	1
Since our courses are not one-on-one, I arrange classes for pairs of students with similar abilities.	Group Teaching	2
This course is essential for the development of ethnic instruments, not just for performance but also for the responsibility of transmission.	Diversity of Responsibilities	2
It's necessary for students to intern in schools or orchestras for teaching practice.	Professional Development Needs	2
National policies have emphasized the importance of this.	National Policy Direction	1
To prepare students for qualification exams, I make them complete an education certification by their third year.	Employment Market Demand	6
The course is aimed at teaching students how to combine guzheng with effective teaching methods.	Course Standards	2
Implementing such a course is feasible but difficult due to time constraints.	Implementation Difficulty	1
There could be changes in the structure of stage performance courses.	Structural Changes in Training	5
We need high-quality teaching professionals who can also perform and teach effectively.	Targeted Courses	4

Table 4 (Continued)

Interview Content	Primary Theme Category Extracted	Frequency
Our performance major lasts seven semesters, but I feel the course hours are insufficient.	Insufficient Course Hours	1
As students progress, I add more opportunities for them to express their ideas in class.	Student Presentation Skills	3
For beginners, the focus should be on their sensitivity to music, not just theory.	Teaching Sensitivity	1
Most students have been playing for years, so style and technique are not an issue. The challenge is teaching others or articulating what they know.	Communication Skills	6
I teach them to express certain emotions with their performance, which requires both technical skill and expressive ability.	Performance Ability	1
In amateur teaching, students can only express basic emotions like happiness, but cannot yet handle more complex emotional expressions.	Expression of Complex Emotions	1
For certain pieces, such as "Ling'an Yi Hen," students cannot yet express the nuanced emotions like regret or frustration.	Appropriate Content Selection	1
Teaching methods involve not just technique but also psychology, since we teach a variety of students, including adults.	Teaching Communication Skills	1
I emphasize the importance of basic techniques like finger control to achieve better performance.	Basic Teaching Methods	6

3.2 Secondary Themes By reading the text word by word and applying primary theme coding, we can identify and develop the concepts, characteristics, and dimensions of the data. The process involves naming similar events and situations, categorizing them into domains, and then creating a list of coding labels and categories. In this study, during the primary theme coding process, a total of 207 original statements and concepts were produced, resulting in 64 categories. Based on this, secondary theme coding yielded 13 main domains, which are as follows: Student Self-Assessment

Suggestions for Undergraduate Curriculum Design

Personal Learning Experiences

Skills to Focus on in Training

Teaching Difficulties

Teaching Challenges

Improving Music Understanding

Improving Performance Skills

Verbal Interpretation of Music

Need for Curriculum Development

Current State of Curriculum Development

Assessment of Students' Comprehensive Interpretation Ability

Considerations for Training Students' Communication and Expressive Skills

Table 5

Main Category	Corresponding Category	Category Description
Student Self-Assessment	Incomplete Knowledge System	Graduates in the music performance major (Gu Zheng) believe their knowledge system is incomplete.
	Complete Music Teaching Theory	Graduates in the music performance major (Gu Zheng) believe their music teaching theory foundation is complete.
Suggestions for Undergraduate Curriculum Design	Integration of Theory and Practice	Graduates in the music performance major (Gu Zheng) believe that undergraduate curriculum design should integrate theory with practice.
	Enhance Classroom Dynamism and Flexibility	Graduates in the music performance major (Gu Zheng) believe that the curriculum should focus on making classes more lively and flexible.
Personal Learning Experience	Good at Summarizing	Outstanding graduates in the music performance major (Gu Zheng) are good at summarizing their learning experiences.
	Active Participation in Practice	Outstanding graduates in the music performance major (Gu Zheng) believe in the importance of active participation in practice.
	Proactively Exploring Problems	Outstanding graduates in the music performance major (Gu Zheng) believe in the importance of proactively exploring problems.
	Setting Clear Goals and Plans	Outstanding graduates in the music performance major (Gu Zheng) emphasize the importance of setting clear goals and making plans.

Table 5 (Continued)

Main Category	Corresponding Category	Category Description
	Regular Practice	Outstanding graduates in the music performance major (Gu Zheng) emphasize the need for regular practice and developing good study habits.
Focus on Skill Development	Musical Technique	Teachers focus on developing students' musical techniques.
	Basic Knowledge Teaching	Teachers focus on strengthening students' foundational knowledge in music.
	Teaching Skills	Teachers focus on developing students' teaching skills.
	Personal Performance Style	Teachers focus on helping students develop their own performance style.
	Comprehensive Application Skills	Teachers focus on helping students develop skills for broader musical applications, such as arranging.
	Music Understanding	Teachers focus on enhancing students' ability to understand music deeply.
	Weak Performance Awareness	Teachers identify students' lack of performance awareness as a teaching difficulty.
	Music Understanding	Teachers find that cultivating students' music understanding is also a key difficulty.

Table 5 (Continued)

Main Category	Corresponding Category	Category Description
Teaching Challenges	Weak Student Foundations	Teachers face challenges due to students' weak foundational knowledge.
	Shallow Professional Training	Teachers encounter challenges with superficial professional training.
	Poor Student Understanding	Teachers struggle with students' limited comprehension abilities.
	Uneven Student Quality	Teachers face challenges due to varying student quality.
	Unclear Student Planning	Teachers face challenges due to students' unclear career and learning plans.
	Poor Study Habits	Teachers face challenges due to students' lack of good study habits.
	Standardized Course Models	Teachers face challenges with rigid and standardized course models.

Table 5 (Continued)

Main Category	Corresponding Category	Category Description
Improving Understanding Music	Personal Experience	Encouraging students to focus on their personal experiences and life can enhance their understanding of music.
	Continuous Learning	Encouraging students to engage in continuous learning can improve their music understanding.
	Extracurricular Tutoring	Extracurricular professional tutoring can enhance students' music understanding.
	Reading Professional Books	Encouraging students to read professional books regularly can enhance their music understanding.
	Enriching Student Life	Enriching students' life experiences can contribute to improving their music understanding.
	Teacher Sharing Personal Experiences	Teachers sharing their personal experiences in class can help improve students' music understanding.
	Analysis of Musical Works	Teaching students to analyze musical works can improve their music understanding.
	Cultivating Interest	Fostering a true interest in and passion for music and instruments can enhance students' music understanding.
	Participating in Stage Practice	Students' active participation in stage performances helps improve their instrumental skills.

Table 5 (Continued)

Main Category	Corresponding Category	Category Description
	Basic Skill Practice	Regular practice of basic skills is essential for improving performance abilities.
	Collaborating with Other Students	Encouraging students to collaborate with peers to identify weaknesses can improve their performance skills.
Verbal Interpretation of Music	Basic Music Courses	Basic music courses can enhance students' ability to verbally interpret music.
	Presenting Related Topics	Encouraging students to present on related topics can improve their verbal interpretation of music.
	Highly Important	Teachers consider verbal interpretation of music to be extremely important.
	Incorporating in Teaching	Teachers integrate verbal interpretation of music into their teaching, which enhances students' ability.
	Flipped Classroom	Flipping the classroom can enhance students' verbal interpretation skills.
	Peer Teaching	Peer teaching can enhance students' ability to interpret music verbally.
	Independent Presentation of Scores	Developing students' ability to independently present musical scores enhances their verbal interpretation.
	Limited Relevant Courses	There are few courses focused specifically on verbal interpretation of music.
	Group Teaching	Group teaching can improve students' verbal interpretation abilities.

Table 5 (Continued)

Main Category	Corresponding Category	Category Description
Necessity of Curriculum Development	Diversity of Responsibilities	Curriculum development in universities carries diverse responsibilities, such as combining performance with preserving traditional skills.
	Professional Development Needs	The need for professional development drives the development of comprehensive curricula.
	National Policies	National policies encourage universities to develop specialized and comprehensive curricula.
	Market Talent Demand	Market demand for talent pushes universities to develop comprehensive curricula.
Current State of Curriculum Development	Curriculum Standards	Curriculum development must adhere to national standards and cannot deviate from them.
	Difficult Implementation	The implementation of curriculum designs is often difficult.
	Changes in Training Structure	Curriculum development is changing to accommodate the evolving needs and future planning of students.
	Specialized Courses	Universities are developing specialized courses to better prepare students for the workforce.
	Limited Class Hours	The number of class hours allocated to certain subjects is insufficient.

Table 5 (Continued)

Main Category	Corresponding Category	Category Description
Assessment of Students' Comprehensive Interpretative Ability	Lesson Presentation Skills	Assessment should include evaluating students' ability to present teaching plans and implementation strategies in a systematic way.
	Teaching Perception	The assessment should consider students' teaching perception abilities.
	Language Expression	The assessment should consider students' ability to express themselves clearly in language.
	Performance Ability	The assessment should also evaluate students' musical performance abilities.
Considerations for Training Students' Language Communication Skills	Expressing Complex Musical Emotions	Training students to articulate complex musical emotions through language is key.
	Selecting Appropriate Content	When training students in communication, it is important to select appropriate content.
	Teaching Communication Skills	Students must be trained in teaching communication skills.
	Mastering Basic Teaching Methods	Students need to master basic teaching methods to communicate effectively.

3.3 Tertiary Themes The tertiary themes further refine the categorization of secondary themes. The purpose of this step is to identify the core categories, around which other previously identified categories can be integrated and merged. In this study, the core main categories derived from the tertiary themes are five, namely: students' self-awareness of their professional curriculum, teachers' teaching dilemmas, measures to improve basic musical skills, integrated curriculum development, and students' ability to interpret and communicate.

Table 6

Main Category	Subcategory	Frequency
Students' Self-awareness of Professional Curriculum	Students' Self-evaluation	5
	Suggestions for Undergraduate Curriculum Design	4
	Personal Learning Experience	7
	Focus on Skill Development	25
Teachers' Teaching Dilemmas	Teaching Difficulties	8
	Teaching Challenges	46
Measures to Improve Basic Musical Skills	Enhancing Music Understanding Ability	26
	Enhancing Performance Ability	18
	Oral Interpretation of Musical Works	25
Integrated Curriculum Development	Necessity of Curriculum Development	11
	Current State of Curriculum Development	13
Students' Interpretation and Communication Ability	Assessment of Students' Comprehensive Interpretation Ability	11
	Points to Consider in Training Students' Communication Skills	9

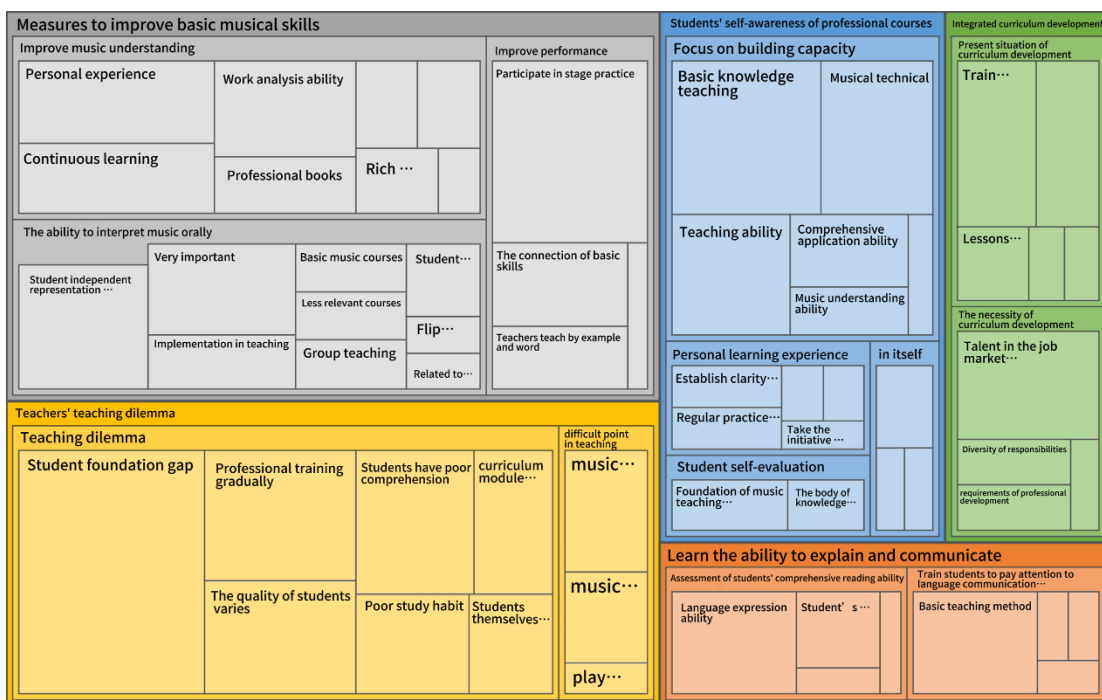


Figure 13

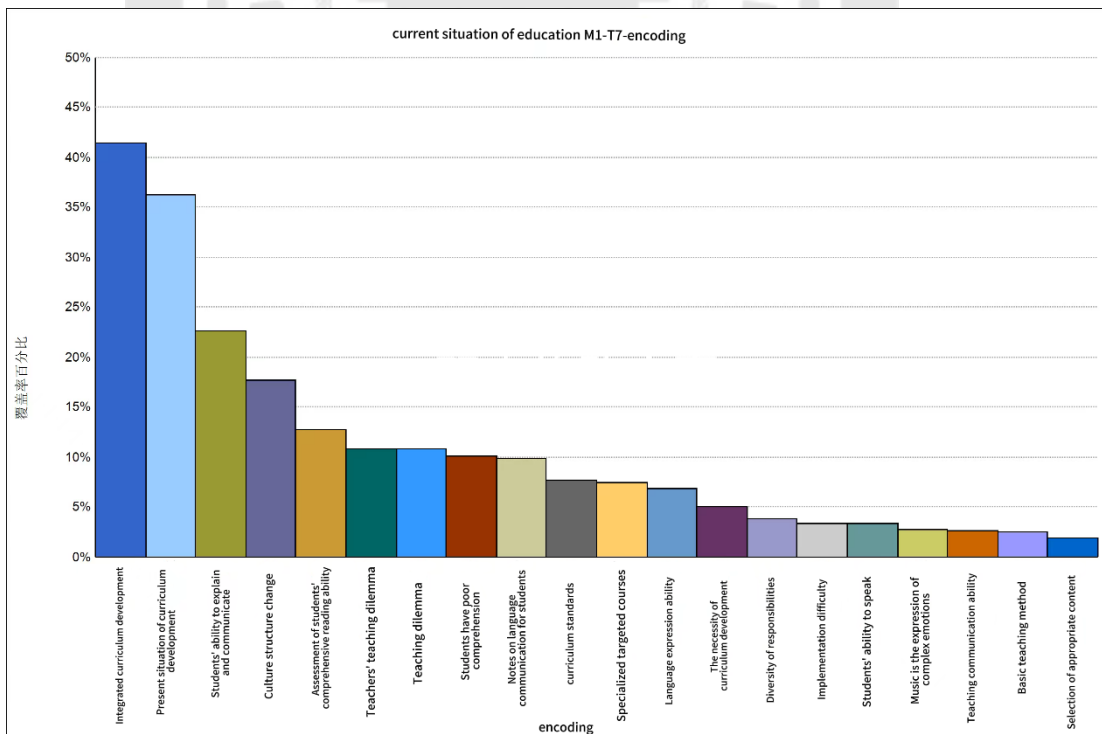


Figure 14

Based on the thematic analysis of the interview data, the following issues were identified and ranked according to their importance and prominence:

Table 7

Issue Category	Frequency	Description	Impact
Weak Student Foundation	16	Many Guzheng students enter with weak foundational skills, failing to meet professional requirements. Even after training, their skills remain subpar, with significant gaps in technique and understanding of pieces.	Impacts the improvement of performance skills, hindering deeper understanding of musical works and limiting expressive capability.
Insufficient Stage Practice	10	Limited opportunities for stage practice in schools. Despite having courses, the number of students is high, making it difficult for everyone to participate in performances.	Lack of stage experience affects performance and adaptability, limiting the enhancement of students' artistic expression.
Superficial Professional Training	7	The current curriculum focuses too much on basic training, with little emphasis on deeper professional development. The content is simple, and students reach a certain technical level but do not delve into music composition or ensemble work.	Limits students' higher-level development, making it difficult for them to meet the diverse needs of the music industry after graduation.

Table 7 (Continued)

Issue Category	Frequency	Description	Impact
Poor Student Understanding	6	Some students struggle to grasp the complexity of musical works, especially technically difficult pieces, and fail to master key techniques and artistic expression.	Lack of deep understanding of works leads to monotonous performances that lack artistry and emotional expression.
Uneven Student Quality	6	There is a wide gap in students' abilities; some are excellent, quickly mastering techniques and understanding pieces, while others progress slowly and fail to meet graduation requirements.	Affects teaching effectiveness, as instructors must spend more time with weaker students, limiting the development of more talented students.
Employment Market Talent Demand	6	Teachers pointed out that the demand for Guzheng graduates in the job market is low, and students lack clear career plans. Schools have not provided adequate career guidance and related courses.	Low demand in the job market impacts students' career development, especially when career goals and plans are unclear.
Standardized Teaching Methods and Course Models	4	Some schools use monotonous teaching methods, with rigid courses lacking flexibility and innovation. This does not meet students' individual learning needs, leading to a lack of interest.	Restricts students' creativity and diversified learning, failing to stimulate a deep understanding and interest in Guzheng art.

Table 7 (Continued)

Issue Category	Frequency	Description	Impact
Poor Student Learning Habits	4	Students lack good self-directed learning plans and habits. Although they focus well during class, their after-class practice is unstructured, leading to poor learning outcomes.	Poor learning habits hinder students' self-improvement, especially in independent learning and technical practice, preventing continuous progress.
Insufficient Training in Music Techniques and Comprehensive Application	3	Although technical training is provided, there is a lack of development in comprehensive application skills, such as ensemble performance and composition. Students focus on personal technique, neglecting musical expression and collaborative abilities.	Students are only able to excel in solo performance, without developing diversified musical literacy and comprehensive skills.

Based on the interview data, the most prominent challenge identified is the weak foundational skills of students, which directly affects subsequent professional development and performance improvement. Additionally, superficial professional training and poor student comprehension are also key issues, as they restrict students' higher-level musical literacy and artistic expression. Meanwhile, the uneven quality of students and insufficient stage practice opportunities are areas that urgently require improvement, as they impact students' practical performance abilities and employability.

The following conclusions can be drawn from the interview data:

1. Weak Student Foundation: The most significant challenge is the weak foundation students have when entering the program. Due to inadequate foundational skills at the time of admission, subsequent improvements in technique and artistic

development face considerable challenges, impacting students' learning progress and performance ability.

2. Superficial Professional Training and Poor Student Understanding: These issues are critical in preventing students from making breakthroughs in artistic expression beyond technique. The lack of in-depth artistic training and comprehensive understanding of musical works limits students' musical expressiveness.

3. Uneven Student Quality and Insufficient Stage Practice: These are common issues in teaching, affecting not only teaching effectiveness but also students' practical performance skills and artistic expression.

4. Inadequate Knowledge System, Standardized Teaching Methods and Course Models, and Poor Student Learning Habits: While secondary, these issues cannot be ignored. They restrict students' creativity and self-directed learning ability, affecting their long-term development in the Guzheng discipline.

5. Insufficient Demand in the Employment Market and Lack of Comprehensive Application Skills: These are real-world challenges. Students' vague career planning and the lack of skills aligned with the diverse needs of the music industry hinder their employment prospects and artistic development direction.

Through detailed analysis of these issues, improvements to the Guzheng education system can be made in the following areas: strengthening the quality of foundational education, providing more stage practice opportunities, deepening professional course content, improving teaching methods and curriculum design, and helping students establish clear career plans and artistic directions.

Based on the advice and experiences shared by Guzheng instructors during the interviews, the following points were summarized:

Strengthening Foundation Education

Recommendation: Teachers generally agree that weak student foundations are a major factor affecting teaching effectiveness and student development. Therefore, many teachers suggest reinforcing foundational training at the entry stage, particularly in technique and music theory.

Experience: Some teachers emphasized the importance of building a strong foundation early on, not only through technical exercises but also by focusing on music perception training. In the early stages, repeated foundational training and group collaboration can help students develop solid basic skills.

Flexible Teaching Methods and Personalized Instruction

Recommendation: Teachers recommend adjusting teaching methods according to students' personalities and individual learning paces. For students who progress slowly, more flexible and detailed teaching methods should be employed, while those with a strong foundation can be trained in advanced techniques and artistic expression.

Experience: Some teachers shared strategies like guiding students to listen to Guzheng works in different styles or combining Guzheng with other musical forms to inspire students' interest and creativity. This approach not only makes practice less monotonous but also nurtures students' artistic sensibilities.

Enhancing Stage Practice and Performance Opportunities

Recommendation: Teachers agree that stage practice is critical for students' artistic development. It is suggested to increase opportunities for performance, such as small concerts or both on-campus and off-campus performances.

Experience: Some teachers noted that extracurricular activities such as ensemble performances, competitions, and collaborations with other disciplines can greatly enhance students' practical performance skills and confidence. Real-world stage experiences allow students to adapt better to live performance environments and strengthen their stage presence.

Emphasizing the Integration of Theory and Practice

Recommendation: Teachers generally advocate for strengthening the integration of theoretical learning with practical performance, particularly improving music theory and composition skills. Some emphasize that understanding the structure, harmony, and rhythm of music is crucial in Guzheng performance.

Experience: Some teachers combine theoretical lessons with practical performance guidance to help students understand the emotions and structure behind a piece, rather than merely mechanically executing it. For example, analyzing a composition's techniques, rhythmic variations, and structure can help students better express the piece's inherent meaning.

Increasing Opportunities for Independent Learning

Recommendation: Teachers suggest fostering students' independent learning abilities, encouraging good study habits. Self-discipline and autonomy in after-class practice are critical. Teachers recommend setting periodic goals, providing regular feedback, and conducting evaluations to motivate students' learning.

Experience: Experienced teachers noted that regular personal reviews and self-reflection can help students identify their weaknesses and make improvements. Involving students in designing and organizing the teaching content can also enhance their initiative in learning.

Enhancing Students' Artistic Expression

Recommendation: Teachers suggest that more attention should be given to developing students' artistic expression rather than just technical skills. Guzheng, as an art form, requires cultivating students' musical expression and emotional articulation alongside their technique.

Experience: Some teachers shared their experiences of guiding students to express the emotions of a piece. They emphasize musical expression during performance, such as controlling dynamics, managing rhythm, and using fingering techniques, all of which help students enhance their artistic capabilities.

Focusing on Students' Career Development and Planning

Recommendation: Some teachers emphasize that career planning should receive more attention in teaching. They suggest that, alongside developing artistic skills, schools should help students understand market demands and career paths, guiding them to choose a development direction that suits them.

Experience: Teachers suggest inviting industry professionals for lectures or offering career guidance courses to help students understand the practical applications of Guzheng in the music industry, broadening their perspectives, and helping them plan their careers.

From the teachers' suggestions and experiences, several key areas for improvement in teaching are identified:

Strengthening Foundation Education: Provide systematic foundational training to ensure students have a solid playing foundation and avoid technical bottlenecks.

Personalized and Flexible Teaching Methods: Adopt differentiated teaching based on students' learning situations to improve learning outcomes.

Increasing Stage Practice: Enhance students' practical performance abilities and expressiveness through actual performances and stage experiences.

Integration of Theory and Practice: Deepen theoretical studies to help students understand the essence of musical works and improve the artistry of their performances.

Fostering Independent Learning: Strengthen students' self-discipline and independent learning ability to motivate their learning progress.

Career Planning and Market Demand: Help students understand industry trends and guide them in planning their career development paths.

Employer Focus Group Interviews

Fourteen employers from relevant industries in Sichuan Province were invited to participate in the focus group interviews, including: 3 heads of official arts departments, 1 owner of a performance company, 1 owner of a new media company, 1 owner of a recording company, 2 owners of music stores, and 6 owners of training institutions of different sizes and for different target groups.

The discussion topics included the following:

Are you more inclined to hire graduates from music performance programs?

How important are communication and expression skills for the positions you offer?

How important are music understanding and communication skills for the positions you offer?

Do the communication and expression skills of your hired employees need improvement?

Have your hired employees received adequate training in professional skills during their schooling?

What abilities do you value most when hiring new employees?

Are there any issues or areas that need improvement with the current hired staff?

Suggestions for curriculum development:

1. Are you more inclined to hire graduates from music performance programs?

According to the survey results, 35.71% of the respondents strongly agreed with this statement, indicating that a significant portion of employers hold a positive attitude toward graduates from music performance programs. However, only 7.14% somewhat agreed, suggesting a relatively low recognition of this major. The largest group of respondents (42.86%) chose "not necessarily," indicating a neutral stance toward music performance graduates, possibly due to doubts about their abilities and suitability. Additionally, 14.29% disagreed, but no one strongly disagreed, implying that while some employers are cautious, there is no strong opposition to hiring graduates from this field.

2.How important are communication and expression skills for the positions you offer?

All employers stated that "communication and expression skills are very important for the positions you offer," with 100% choosing "strongly agree." This suggests that communication and expression skills are universally recognized as critical abilities for the positions in question.

3. How important are music understanding and communication skills for the positions you offer?

The vast majority of respondents (78.57%) strongly agreed that music understanding and communication skills are important for the positions offered, reflecting a high recognition of these abilities. Only a few employers (14.29%) somewhat agreed, with no respondents disagreeing or strongly disagreeing. This indicates that music understanding and communication are generally considered essential for the role.

4.Do the communication and expression skills of your hired employees need improvement?

According to the data, 42.86% of participants strongly agreed that communication and expression skills need improvement, and 57.14% somewhat agreed, with the total percentage reaching 100%. This suggests that all respondents believe there is a need for improvement in employees' communication and expression skills.

5.Have your hired employees received adequate training in professional skills during their schooling?

The survey results show that 50% of participants strongly agreed that their hired employees received adequate professional training in school, indicating positive recognition of the training effectiveness. However, only 21.43% somewhat agreed, and 21.43% either disagreed or were uncertain (with "disagree" and "strongly disagree" totaling 14.28%). This suggests that while most employers are positive about the training, a significant number still have doubts about its sufficiency.

6.What abilities do you value most when hiring new employees?

The most frequently mentioned abilities were:

Communication ability

Professional ability

Execution ability

7.Are there any issues or areas that need improvement with the current hired staff?

The most frequently mentioned issue is communication and expression skills.

8.Suggestions for curriculum development:

The focus group members all agreed that additional skills should be incorporated into the curriculum, with the most mentioned being "teaching-related skills," such as teaching methods, educational psychology, enhancing expression skills, and improving teaching organization skills. Among these, teaching methods were mentioned most frequently. The second area was professional practice skills, including applying knowledge in practice, ensemble training, and stage expressiveness.

Focus Group Discussion Results:

The results show that, in terms of hiring preferences, 35.71% of employers strongly agree that they prefer graduates from music performance programs, while 42.86% are uncertain, indicating some hesitation about the demand for graduates from this field.

Regarding hiring sources, the vast majority of employers (85.71%) prefer graduates from Sichuan Conservatory of Music or other independent music colleges, highlighting a strong emphasis on professional educational backgrounds. Communication and expression skills are recognized by all participants (100%) as essential for the positions, and music understanding and communication abilities are supported by 78.57% of respondents, demonstrating the importance of these soft skills in music-related roles.

Regarding the need for improvement in communication and expression skills, 42.86% of employers strongly agree that improvements are needed, while 57.14% agree that these skills should be enhanced, reflecting the current inadequacies in communication ability among hired employees. Additionally, 50% of employers believe that their employees have received sufficient professional training in school, although 21.43% remain uncertain or skeptical.

When asked about the current problems with employed staff, communication and expression abilities were the most frequently mentioned issues, suggesting that these deficiencies may impact work efficiency and team collaboration. Suggestions for the music performance program curriculum focused on improving skills, professional training, and increasing practical opportunities, emphasizing the diversity and applicability of course development and teaching methods.

In conclusion, graduates from music performance programs still have certain competitive advantages in the job market, but there is a pressing need to improve communication and professional skills. It is recommended that educational institutions incorporate more training in practice and communication skills in their curriculum to better meet industry demands.

Quantitative Data

Survey: Using stratified sampling, semi-closed and semi-open questionnaires were distributed to 14 universities in Sichuan Province, targeting music performance graduates and senior students about to graduate. The total number of questionnaires distributed was 320, with 271 returned, all of which were valid.

(1) Reliability Test Reliability analysis, also known as consistency analysis, tests the stability, consistency, and reliability of measurement results. To ensure the accuracy of the survey results, reliability analysis was conducted on the valid data from the questionnaires. In social science research, Cronbach's α coefficient is commonly used for reliability analysis. Generally, a reliability coefficient above 0.9 indicates excellent reliability, between 0.8 and 0.9 indicates very good, between 0.7 and

0.8 indicates good, between 0.6 and 0.7 indicates acceptable, and below 0.6 indicates the need for revision.

From the table, it can be seen that the reliability coefficients of the scale items were high, suggesting that the survey data is relatively reliable.

Reliability Statistics		
	Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items
Total	0.885	0.887

Figure 15

Validity Analysis

Validity refers to the extent to which a test or measurement tool accurately measures the psychological and behavioral characteristics it is intended to assess. In other words, it is the accuracy and reliability of the measurement results.

In general, the smaller the significance level of Bartlett's test of sphericity ($P < 0.05$), the more likely it is that meaningful relationships exist between the original variables. The Kaiser-Meyer-Olkin (KMO) value is used to compare simple correlations and partial correlations between items, with values ranging from 0 to 1. A KMO value greater than 0.7, coupled with Bartlett's test of sphericity being statistically significant ($0.000 < 0.01$), indicates that the data has good validity.

KMO and Bartlett's Test		
Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		0.882
Bartlett's Test of Sphericity	Approx. Chi-Square	1706.768
	df	55
	Sig.	0.000

Figure 16

Frequency Analysis

To ensure the authenticity and discriminability of the sample data, demographic variables such as gender were included in the questionnaire. An anonymous survey method was used for data collection. Demographic characteristic analysis was conducted on the valid samples, yielding the number of cases and percentages for each category. The options with higher percentages reflect the tendencies of the population.

As shown in the table below, students generally exhibit weak foundational knowledge, with most coming from high school backgrounds and having intermittent learning experiences.

		N	%
age	A.20 years old or less	13	4.8
	B.21 – 23 years old	69	25.5
	C.24 – 26 years old	64	23.6
	D.27 - 29 years old	48	17.7
	E.30 years old or older	77	28.4
gender	A. Male	81	29.9
	B. Female	190	70.1
What type of high school did you attend before entering your undergraduate program	A. Regular high school	181	66.8
	B. General vocational high school	5	1.8
	C.Art vocational high school	68	25.1
	D.Top-updegree	10	3.7
	E. Other	7	2.6
Before majoring in music performance, how would you describe your instrumental music training	A. I studied continuously with a solid foundation.	78	28.8
	B. I took advanced lessons as a child but stopped intermittently, then intensified before the entrance exams.	139	51.3
	C. I learned basic to intermediate pieces as a child and increased the difficulty before the college entrance exams.	26	9.6
	D.I started learning an instrument from scratch or had minimal experience before the college entrance exams.	24	8.9
	E. Other	4	1.5
Graduation Date	A.2020 or before	141	52
	B.2021	30	11.1
	C.2022	17	6.3
	D.2023	25	9.2
	E.2024	58	21.4
Which of the following occupations provide your main stable income after graduation or through social practice	A. Music performance	54	19.9
	B. Music teaching	132	48.7
	C. Art management and event planning	16	5.9
	D.Music-related work	34	12.5
	E.Unrelated to music	35	12.9

Figure 17

Multiple Choice Question Analysis

As shown in the table below, B. Music Teaching and A. Music Performance have the highest proportions. The majority of graduates pursue careers related to music, with teaching and performance being the most common fields, with teaching being the dominant choice.

SA Frequencies				
		Responses		Percent of Cases
		N	Percent	
Which of the following occupations have you pursued during undergraduate social practice or after graduation	A. Music performance	151	30.1%	55.7%
	B. Music teaching	176	35.1%	64.9%
	C. Art management and event planning	49	9.8%	18.1%
	D. Music-related work	85	17.0%	31.4%
	E. Unrelated to music	40	8.0%	14.8%
Total		501	100.0%	184.9%

a. Dichotomy group tabulated at value 1.

Figure 18

As shown in the table below, A. Children and teenage amateur learners has the highest proportion. Based on the majority of respondents' jobs and their target audiences, it can be inferred that the students they teach are amateur learners. Furthermore, the pieces learned in school are almost never used in their work.

SB Frequencies				
		Responses		Percent of Cases
		N	Percent	
In your work experience or social practice, which groups do you primarily teach instrumental music to	A. Children and teenage amateur learners	213	46.3%	78.6%
	B. Young adults, middle-aged, or elderly amateur learners	99	21.5%	36.5%
	C. Art examination training	66	14.3%	24.4%
	D. Professional students	43	9.3%	15.9%
	E. have not taught instrumental music	39	8.5%	14.4%
Total		460	100.0%	169.7%

a. Dichotomy group tabulated at value 1.

Figure 19

DescriptiveAnalysis

Item Statistics		
	Mean	Std. Deviation
How important are communication and presentation skills in your current career (or social practice)?	4.79	0.500
How important is musical understanding and communication ability in your current career (or social practice)?	4.68	0.631
How often do you use the professional knowledge and music pieces you learned during your undergraduate studies in your work or social practice?	4.27	0.930
In the face of a new music work, can we quickly and independently analyze the music spectrum, cultural and technical points and play it?	4.35	0.779
In the face of a new music work, do you have enough confidence to analyze the music spectrum, cultural and technical points and give a clear oral explanation?	4.26	0.807
Communication and expression skills have been well trained in undergraduate courses or practices:	4.24	0.901
Existing courses and activities organized by the school can effectively improve the performance ability:	4.30	0.800
Existing courses and activities organized by the school can effectively improve the oral presentation and communication skills:	4.16	0.927
The existing curriculum and activities organized by the school can effectively improve the employability and comprehensive application ability:	4.16	0.937
During your undergraduate education, you will learn knowledge more through passive learning:	3.52	1.145
The Music performance major needs to open an integrated course to help students integrate and apply the professional knowledge they have learned, so as to adapt to the employment status quo and improve their application ability and employment strength.	4.66	0.721

Figure 20

Descriptive Statistical Analysis In descriptive statistical analysis, the average and standard deviation are typically used to measure the level of each variable. A higher average indicates that the sample's mean level for this indicator is higher, while the standard deviation describes the degree of dispersion in the data distribution, showing the extent of differences among samples for the same indicator. In this survey, a higher score on a dimension indicates greater agreement.

From the table above, it is evident that most areas have relatively high scores, suggesting that the participants generally agree with these statements. Among them, "How important are communication and presentation skills in your current career (or social practice)?" and "The Music performance major needs to open an integrated course to help students integrate and apply the professional knowledge they have learned, so as to adapt to the employment status quo and improve their application ability and employment strength" received the highest scores, indicating strong agreement. This suggests a clear need for a course that not only develops crucial

explanation and communication skills but also helps students build their knowledge and improve employability.

On the other hand, statements such as "Existing courses and activities organized by the school can effectively improve the oral presentation and communication skills," "The existing curriculum and activities organized by the school can effectively improve the employability and comprehensive application ability," and "During your undergraduate education, you will learn knowledge more through passive learning" received lower scores, indicating weaker agreement. This suggests that music interpretation and communication skills are not well developed and that communication skills, course integration capabilities, and hands-on experience at school need significant improvement.

Correlation Analysis

	Correlations			
	The impact of communication skills on Practical application career	Curriculum evaluation	The need for integrated courses	
The impact of communication skills on career	1			
Practical application	0.468**	1		
Curriculum evaluation	0.324**	0.681**	1	
The need for integrated courses	0.454**	0.438**	0.395**	1

** Correlation is significant at the 0.01 level (2-tailed).

Figure 21

Correlation analysis refers to the process of describing and analyzing the nature and degree of the relationship between two or more variables. If an asterisk is marked in the upper right corner of the correlation coefficient, it indicates that there is a relationship; otherwise, there is no relationship. When the correlation coefficient is greater than 0, it indicates a positive correlation between the two variables; when it is less than 0, it indicates a negative correlation.

From the table above, it can be observed that there are significant correlations between the following pairs of variables: The impact of communication skills on career,

Practical application, Curriculum evaluation, and the need for integrated courses. The correlation coefficients between these variables are all greater than 0, indicating a significant positive correlation, meaning they mutually reinforce and promote each other. For example, there is a significant positive correlation between Practical application and The need for integrated courses, suggesting that as the need for the practical application of professional knowledge increases, the demand for integrated courses also rises. In other words, the higher the need to apply the professional knowledge learned in the undergraduate program, the greater the demand for integrated courses.

Specifically, based on the age distribution data from the 271 participants, most of them are concentrated in the age range of 21 to 30 years or older, with relatively higher percentages in the 21-23 years and 30 years or older age groups, accounting for 25.46% and 28.41% respectively. The percentages for the 24-26 years and 27-29 years age groups are lower, at 23.62% and 17.71% respectively. This indicates that the younger demographic (aged 20 or below and 21-23 years) forms a large proportion of participants, while individuals aged 30 and above also show a strong willingness to

participate.

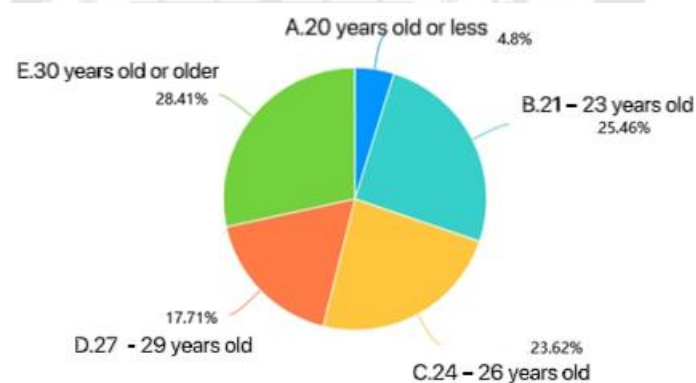


Figure 22

In the question "The type of high school you attended before entering undergraduate studies," most respondents (66.79%) came from general high schools, indicating that general high schools are the primary source of students entering undergraduate education. Secondly, 25.09% of respondents attended arts-oriented

vocational high schools, showing that arts education also constitutes a significant portion of the undergraduate student body. This suggests that before entering the professional field, only about a quarter of students had received specialized training and had developed an awareness of professional music performance.

What was the status of your instrumental learning before entering the Music Performance major?

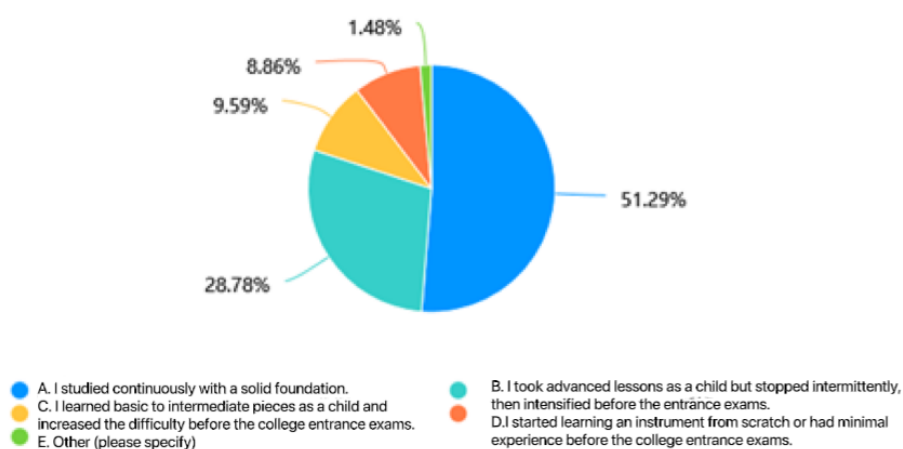


Figure 23

According to the data, before entering the music performance major, only 51.29% of students reported that they "studied steadily without interruption," indicating a certain level of continuity and systematization in their learning process. Next, 28.78% of students studied at a higher level in their childhood, but their learning process was intermittent, often involving cramming before exams, which could lead to an unstable foundation. Additionally, 9.59% of participants raised the difficulty of their pieces for the college entrance exam, and 8.86% of respondents almost started learning from scratch. This reflects that at least half of the students have gaps or significant deficiencies in building their professional foundation. It suggests that for those students with a more fragmented learning approach, it is necessary to strengthen basic training by offering more systematic foundational courses to help them consolidate their skills.

Question: What professions do you mainly engage in during your social practice in college or after graduation?

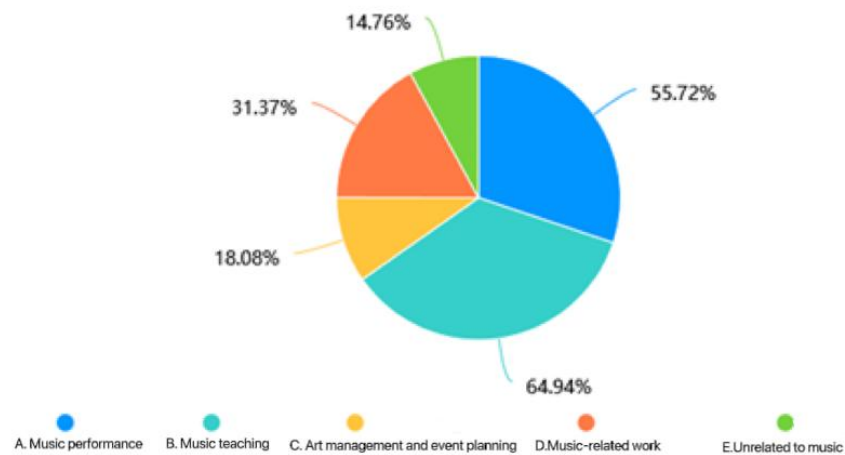


Figure 24

This is a multiple-choice question. In the career choices during undergraduate social practice and after graduation, music-related professions occupy a relatively high proportion. Specifically, music education (64.94%) and music performance (55.72%) are the most popular choices, reflecting students' strong emphasis on music education and performance. In contrast, careers in arts management and event planning (18.08%) and non-music-related professions (14.76%) are relatively rare, suggesting that most students prefer to continue working in jobs directly related to music. Music-related careers (31.37%) also show some interest, but still fall below the first two categories.

Recommendation for Improvement: In order to better meet students' career development needs, it is recommended to increase career guidance and internship opportunities related to music, especially in the fields of arts management and event planning. Additionally, more interdisciplinary courses could be offered to help students broaden their career horizons and enhance their competitiveness in fields outside the music industry.

Question: Which profession provides the main stable income after you start working or during your social practice?

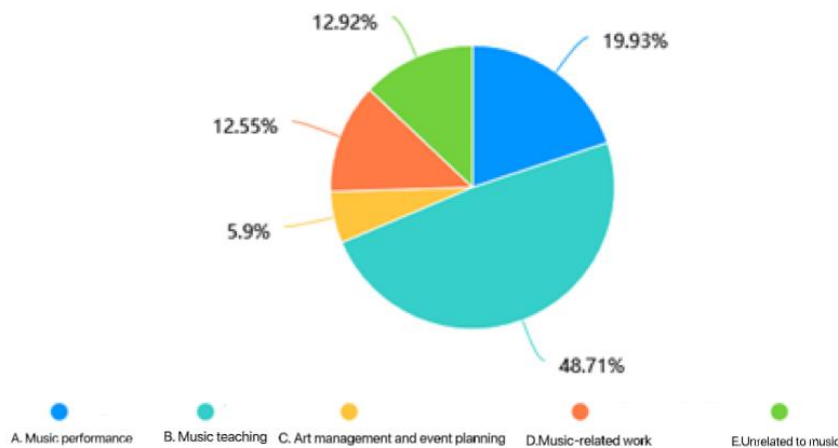


Figure 25

According to data analysis, the primary source of stable income for participants in their work or social practice is "music teaching," accounting for 48.71%, which is significantly higher than other options. This indicates that music teaching plays an important role in participants' career choices, likely due to its career development prospects and stability. Their primary field of study, "music performance," ranks second at 19.93%, showing a certain market demand, but the relatively low percentage may reflect the instability of the profession or its intense competition. A similar proportion, 12.55%, is found in "music-related jobs," suggesting that some participants are seeking stable income opportunities outside the field of music, possibly due to personal development or changes in market demand. "Art management and event planning" also accounts for a certain proportion, at 5.9%. The "non-music-related" category accounts for 12.92%, indicating that this group of people is not applying the professional knowledge they acquired during their undergraduate studies.

Question: In your work experience or social practice, who are the main group of instrumental teaching recipients?

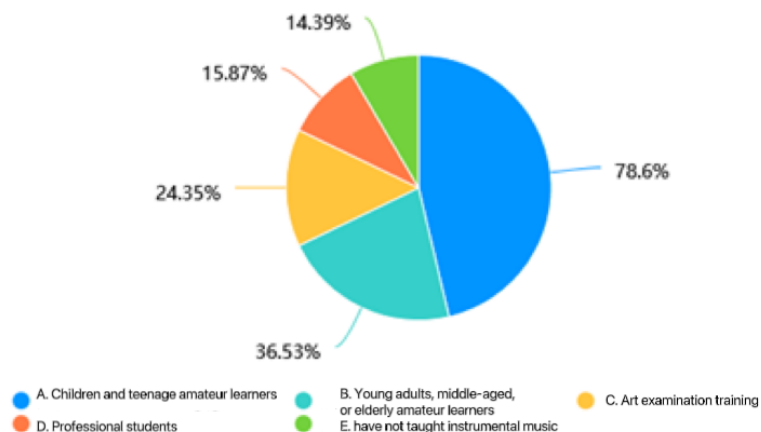


Figure 26

This is a multiple-choice question. According to the data, 14.39% of participants reported that they have not been involved in any instrumental teaching, while the remaining 85.61% of respondents have experience in instrumental teaching. Among them, the primary group of students is children and teenage amateur learners, accounting for 78.6%, indicating a strong demand for instrumental learning within this group. Following that, the proportion of middle-aged, young, and elderly amateur learners is 36.53%, suggesting that these age groups also show some interest in learning. The proportions of students in arts exam preparation and professional students are relatively low, at 24.35% and 15.87%, respectively, suggesting that the demand for instrumental teaching in these areas is relatively limited. This may reflect that some practitioners have not effectively participated in educational activities or have a low self-assessment of their teaching abilities.

This indicates that students need to develop the ability to teach children and teenage amateur learners. Based on the characteristics of this age group, it is important to communicate with them effectively, make the classes more engaging and interactive, and also understand the psychology of adolescents. Furthermore, for middle-aged, young, and elderly learners, it is essential to help them maintain consistent learning,

balance their learning needs with time constraints, and also understand the psychological aspects of elderly learners.

Question: How important are communication and presentation skills in your current career (or social practice)?

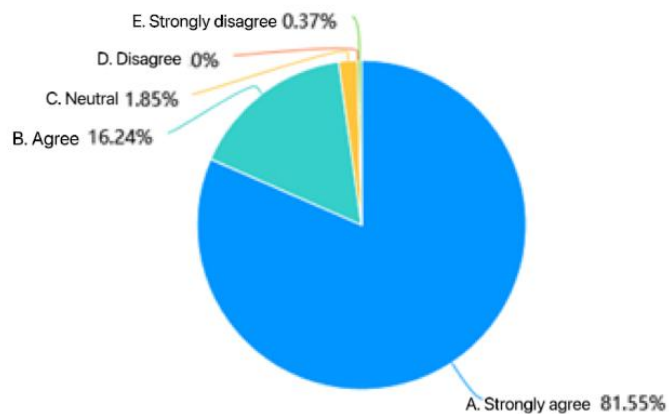


Figure 27

According to the survey results, the vast majority of respondents consider communication and presentation skills to be extremely important in their current careers or social practices, with 81.55% choosing "strongly agree" and 16.24% selecting "agree." This indicates that communication skills are widely recognized as a key competency for career development and social interaction. In contrast, the percentage of respondents selecting "neutral," "disagree," or "strongly disagree" is extremely low, totaling only 2.22%. The data shows that nearly all participants acknowledge the importance of communication skills, providing a solid foundation for the need for further training and development.

Question: How important are music understanding and communication skills in your current career (or social practice)?

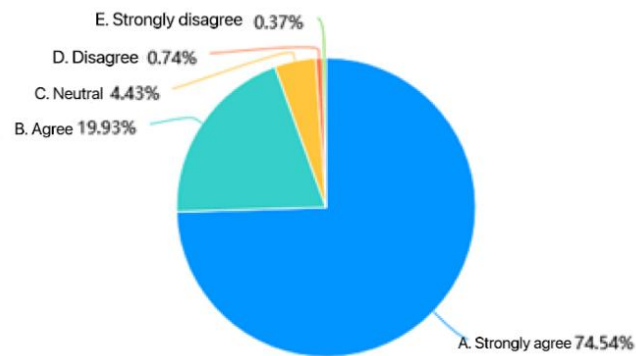


Figure 28

From the data analysis, the vast majority of respondents have a positive attitude toward the importance of music understanding and communication skills in their current careers or social practices. Specifically, 74.54% of respondents "strongly agree," and 19.93% "somewhat agree," indicating that musical abilities are widely recognized in career development. Only 5.17% of respondents were uncertain or disagreed, which reflects a high level of emphasis placed on musical skills.

Suggested Areas for Improvement:

Enhance Music-Related Training: Consider introducing training courses in music understanding and communication within the workplace to improve employees' related skills.

Encourage Team Collaboration: Use music activities to promote teamwork and communication, thereby enhancing the work atmosphere and team cohesion.

Expand Career Development Pathways: Include music skills assessments or development paths in career planning to meet employees' needs for personal skill enhancement.

Regular Evaluation and Feedback: Collect feedback from employees regularly about the practical application of music skills in their work, allowing for timely adjustments to relevant training and activities.

Question: Do you often use or perform the professional knowledge and musical works you learned during your undergraduate studies in your work or social practice?

According to the survey results, approximately half of the respondents (53.51%) "strongly agree" that the professional knowledge and musical works they studied during their undergraduate years are frequently used and performed in their work or social practice, indicating a good alignment between their academic training and practical application. However, 25.83% of respondents "somewhat agree," which shows that while they acknowledge this connection, they have some reservations. Meanwhile, 15.5% of respondents selected "not sure," and 4.43% and 0.74% chose "disagree" and "strongly disagree," respectively. This suggests that some individuals feel uncertain or dissatisfied with the practical application of their professional knowledge.

Question: When facing a brand-new musical piece, are you able to quickly and independently analyze the score, cultural context, and technical aspects, and perform the piece?

According to the data, only half of the respondents strongly agreed ("very agree"), while 32.1% somewhat agreed ("agree"), indicating a reserved attitude. At the same time, 14.39% of the respondents were uncertain ("not sure"), and 2 participants (0.74%) and 1 participant (0.37%) disagreed or strongly disagreed. These respondents may have some concerns or lack confidence in their music analysis or performance abilities.

Question: Do you feel confident in analyzing a new music piece in terms of its score, cultural context, and technical aspects, and providing a clear verbal explanation?

The data shows that the vast majority of participants have a positive attitude toward being able to analyze and clearly explain a new music piece. Specifically, 46.86% of respondents strongly agreed ("very agree"), and 33.58% somewhat agreed ("agree"), which totals over 80% of participants expressing confidence in their abilities. This indicates that most participants have strong self-confidence in their music analysis skills. However, 18.45% of respondents were uncertain ("not sure"), and 2 participants

(0.74%) disagreed, while 1 participant (0.37%) strongly disagreed. This group may have doubts about their analytical abilities or lack the necessary knowledge and skills.

To address this, the following measures are recommended:

Training and Workshops: Organize relevant training courses and workshops to help participants improve their ability to analyze music works, particularly in understanding cultural and technical aspects.

Provide Resources: Offer participants more learning resources, such as books, online courses, and lectures, to help build their knowledge and confidence.

Establish Support Groups: Create interest or discussion groups where participants can share and discuss their analyses in a relaxed environment, allowing for mutual learning and encouragement.

Feedback Mechanism: Set up a feedback system where participants can receive professional feedback after their analysis, helping to improve both their analytical skills and self-confidence.

Question: Communication and Expression Skills Were Well Developed During Undergraduate Courses or Practices:

Communication and expression skills were well developed in undergraduate courses or practices:

From the data table, it can be seen that the vast majority of respondents hold a positive attitude towards the development of their communication and expression skills in undergraduate courses or practices. Specifically, 49.82% of respondents strongly agree, and 29.52% somewhat agree, totaling over 79% of respondents who believe that their undergraduate studies significantly helped improve their communication abilities. This indicates the effectiveness of courses or practical activities in enhancing students' communication skills. However, around 20% of respondents chose "not sure" or lower, suggesting that some students are uncertain or dissatisfied with their development. This indicates there may be room for improvement in course design and practical activities.

Suggestions for improvement:

Strengthen Feedback Mechanism: Add evaluations and feedback on students' communication skills in courses and practices to help students better understand their progress and shortcomings.

Diversify Practical Activities: Offer more diverse communication practice opportunities, such as group discussions, speech competitions, mock interviews, etc., to meet the needs and interests of different students.

Targeted Training: Provide targeted training and guidance for students who show weaknesses in communication skills based on feedback, helping them improve their related abilities.

Optimize Course Content: Further optimize course content to ensure it is closely related to the enhancement of communication skills, increasing interactivity and practicality.

Course Evaluation

16. The current courses and activities organized by the school can effectively enhance performance ability: [Single Choice Question]

Analysis Conclusion: According to the survey results, 48.71% of respondents strongly agree that the school's current courses and activities effectively enhance performance ability, and 34.32% somewhat agree, totaling 82.03% of respondents expressing a positive attitude. This indicates that most students view the school's courses and activities as effective in improving performance ability. However, 15.87% of respondents selected "not sure," and 2.11% chose "disagree" or "strongly disagree," indicating that some students have doubts about the effectiveness of the current courses and activities.

Suggestions for Improvement:

In-depth Research: Conduct more in-depth research with students who have a neutral or negative attitude to understand their specific concerns and expectations, so that courses and activities can be targeted for improvement.

Course Feedback Mechanism: Establish a regular feedback mechanism for courses and activities, encouraging students to provide suggestions and opinions so that teaching content and formats can be adjusted in a timely manner.

Increase Practical Opportunities: Consider increasing more practical and interactive course content, such as group performances, live shows, etc., to enhance student participation and improve actual performance abilities.

Promote Successful Cases: Share successful case studies and experiences from outstanding students to motivate others to participate in courses and activities, improving the overall learning atmosphere.

17. The current courses and activities organized by the school can effectively enhance oral expression and communication skills:

From the data, it can be seen that while the majority of respondents have a positive attitude towards the school's current courses and activities in improving oral expression and communication skills, the effectiveness is not entirely ideal. Specifically, 45.39% of respondents strongly agreed, and 30.63% somewhat agreed, totaling 76.02%, indicating that the courses and activities have had some effect on improving communication skills. However, 19.56% of respondents selected "not sure," and 4.43% chose "disagree" or "strongly disagree," reflecting that nearly one-fifth of respondents have reservations about the effectiveness of the current courses and activities, suggesting that there is still room for improvement in this area.

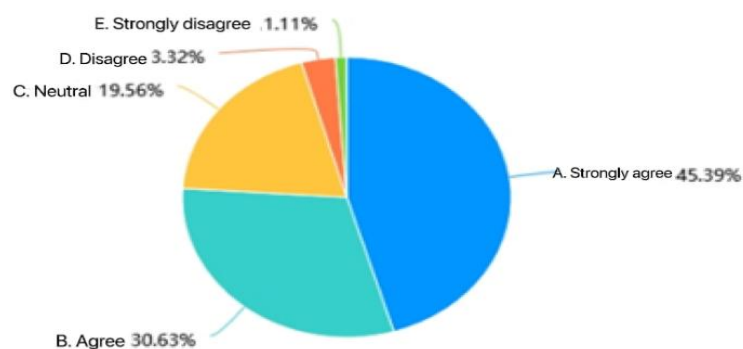


Figure 29

18. The existing courses and organized activities at the school effectively enhance employability and comprehensive application skills: [Single choice question]

From the data, it can be seen that although the majority of respondents have a positive attitude toward the existing courses and activities in enhancing employability and comprehensive application skills, there is still room for improvement in the overall effectiveness. Specifically, only 43.91% of respondents strongly agree, while 35.06% somewhat agree, indicating some reservations. 16.97% of respondents chose "not sure," and a small percentage, 4.06%, chose "disagree" or "strongly disagree." This suggests that while most respondents acknowledge the effectiveness, a portion of them still have reservations, indicating that the effect of enhancing employability and comprehensive application skills is not entirely ideal.

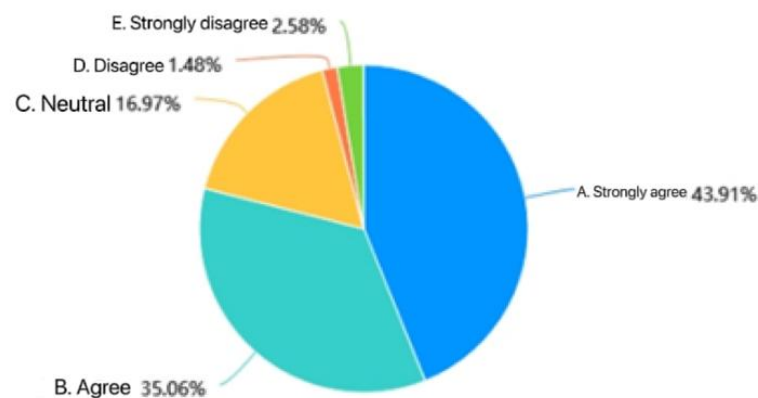


Figure 30

19. During undergraduate education, the way you acquired knowledge was more passive learning: [Single choice question]

Analysis conclusion: According to the data analysis, there is a certain passive tendency in participants' learning styles during their undergraduate education. Specifically, 48.34% of respondents strongly agree or somewhat agree, indicating that nearly half of the students consider their learning approach to be more passive. At the same time, 31.37% of respondents are unsure about their learning style, showing uncertainty regarding their attitude toward learning. Conversely, only 20.29% of

respondents disagree or strongly disagree, indicating a relatively small proportion of active learning.

From this data, it can be inferred that students may lack initiative and autonomy in their learning process, which may affect their learning outcomes and depth. Therefore, it is recommended that universities strengthen the guidance and cultivation of active learning in the teaching process. Students should be encouraged to participate in more discussions, projects, and practical activities to enhance their learning enthusiasm and self-directed learning ability. Additionally, instructors can stimulate students' interest by using diverse teaching methods and assessment strategies, promoting their active participation.

20. The music performance major needs to offer an integrated course to help students consolidate and apply the professional knowledge they have learned, in order to adapt to the employment situation and enhance their application abilities and employability.

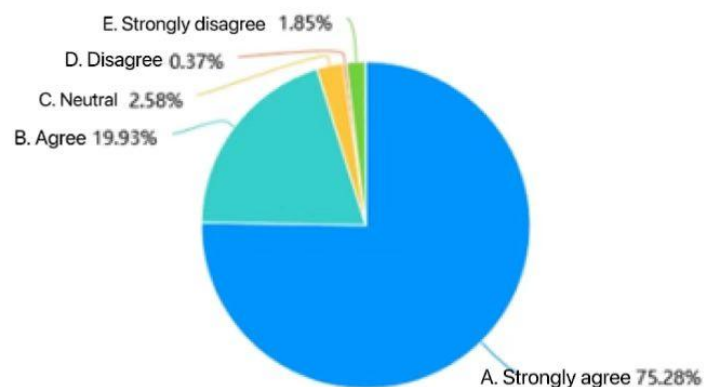


Figure 31

Based on the survey results, the vast majority of respondents support the introduction of an integrated course to help students in the music performance major enhance their application abilities and employability. Specifically, 75.28% of respondents strongly agree, and 19.93% somewhat agree, bringing the total support

rate to 94.21%, indicating strong consensus. In contrast, only a small number of respondents, less than 5%, expressed neutral or opposing views. This result suggests that students in the music performance major generally recognize the importance of integrated courses, believing that such courses can effectively improve their employment competitiveness.

Open-ended Question

21. If you have any additional ideas or suggestions regarding the development of music performance major courses to improve other related skills, please share them here. [Fill-in response]

Suggestions for Course Design Measures:

Most respondents expressed a desire for interdisciplinary courses, with the most frequently mentioned being teaching methodology, followed by ethnomusicology, music production, and music technology. There were also several mentions of adding more professional-related courses, such as sight-reading, improvisation, and ensemble courses. A considerable number of respondents emphasized the need for practical experience, with some suggesting that stage performance opportunities should be provided, while others expressed a strong demand for social practice and interaction. Additionally, some respondents voiced their opinions on the curriculum design, suggesting “the removal of some general education courses,” expressing concerns about “difficulty in employment for undergraduates,” and noting that “the professional knowledge gained is very limited.”

Conclusion:

Respondent Demographics: The survey participants were mostly aged between 21 and 30, with a significant proportion of female respondents (70.11%). The majority of respondents (66.79%) came from general high schools, indicating that more than half had not received specialized training in the Guzheng, and were therefore not familiar with the industry's development trends and basic theoretical knowledge.

Music Learning Background: Half of the respondents (51.29%) reported that before entering the music performance program, they had a systematic and solid

foundation in instrument learning. The other half had an intermittent learning experience, typically involving last-minute cramming before exams, suggesting that many students entered the program with weak foundations and insufficient technical skills.

Career Development: Music teaching (64.94%) and music performance (55.72%) were the primary careers of the respondents during their undergraduate years and after graduation, showing that the employment paths for music performance majors are mainly focused on education and performance. About 48.71% of respondents reported that their main stable income came from music teaching.

Skills Awareness: The vast majority of respondents (81.55%) believed that communication and expression skills were crucial in their professions, and 74.54% considered music understanding and communication abilities equally important. Most respondents also indicated that the professional knowledge learned during their undergraduate studies was frequently applied in their work.

Course and Skills Enhancement: Respondents generally rated the effectiveness of current courses and activities highly, especially in improving performance ability (48.71%) and music understanding (75.28%). However, a significant portion (75.28%) strongly supported the introduction of integrated courses to enhance students' application skills and employability.

Learning Methods: The survey showed that nearly half of the respondents (26.57%) felt that their learning during undergraduate studies was predominantly passive, which may have affected their initiative and comprehensive application skills.

Course Development Suggestions: In the open-ended questions, respondents proposed several suggestions for improving the music performance curriculum, emphasizing the need for practical, integrative courses closely aligned with the job market, reflecting their expectations for reform in course content and structure.

Summary: Students in the music performance major demonstrate strong professional abilities and career needs, but there is still room for improvement in curriculum design and learning methods, especially in enhancing students' practical skills and comprehensive application abilities.

Stage Two: Course Design

This research aims to design a compulsory three-year course intended to enhance the music interpretation abilities of students in the Guzheng performance major, based on the development needs of Guzheng courses in the music performance program in Sichuan Province and course development theory. In the first stage, researchers analyzed relevant literature and survey data to identify key factors necessary for designing the course. Based on this, a course syllabus was developed that aligns with the current educational needs. This syllabus closely follows the national requirements for talent cultivation in music performance programs, as well as the "National Standards for Undergraduate Music and Dance Programs" (2018) and the specific context of Sichuan's music performance programs. The syllabus will include seven key elements:

- Necessity of the Course
- Principles of the Course
- Course Objectives
- Course Content and Structure
- Guidelines for Organizing Learning Activities
- Media and Learning Resources
- Measurement and Evaluation Guidelines

1. Necessity of the Course

With the continuous development of music education and the growing demand for comprehensive skills in the modern workforce, traditional Guzheng teaching methods are no longer sufficient to meet students' diverse and multi-dimensional learning needs. In traditional teaching, students usually rely on mechanical imitation and repetitive practice, lacking a deep understanding of Guzheng works and the ability to interpret them individually. Many students may reach a certain technical level but feel confused about the proper performance and interpretation of works, unable to break

through learning bottlenecks. Therefore, a course based on constructivist learning theory becomes crucial.

The goal of this course is to help students actively construct knowledge, solidify their foundational skills, enhance performance techniques, and improve their ability to analyze, interpret, and innovate Guzheng works through higher-order thinking training. The course design focuses not only on technical training but also on the development of theoretical knowledge, artistic literacy, and critical thinking. It aims to break the limitations of traditional teaching and promote students' overall development. By constructing a systematic knowledge framework and performance skills, this course provides a powerful platform for students to develop comprehensively in music theory, performance techniques, and musical styles, and to acquire the ability to learn independently and apply knowledge flexibly.

Additionally, the course aligns with the demands of modern society and the music industry, aiming to cultivate Guzheng performers who are adaptable and innovative, enabling students to remain competitive in the ever-changing art and educational environments. Therefore, the development of this course has significant practical significance and long-term educational value.

2. Principles of the Course

According to constructivist learning theory, learning is not simply the passive reception of information, nor is it about rote memorization or mechanical imitation. Instead, students should actively participate in constructing knowledge. Constructivist theory emphasizes prior knowledge and experience, and encourages students to actively build their knowledge base, forming their personalized professional knowledge system and high-level thinking habits.

In this course, the difficulty of the pieces students will study will be below the level of their existing repertoire. However, being able to perform a piece does not equate to performing it correctly or being able to interpret it well. Much of the time, students perform mechanically, repeating memories from their early training or mechanically imitating the pieces. Even highly skilled students may not be able to

independently interpret an amateur piece. This is due to the lack of a systematic knowledge framework and skill training, which prevents students from interpreting and performing pieces clearly and accurately. Therefore, this course aims to reinforce foundational knowledge and skills, helping Guzheng students build new knowledge from familiar concepts.

3. Course Objectives

Based on the national standards for music and dance (music programs) and a detailed analysis by Professor Zhou Haihong from the Central Conservatory of Music, along with the results of the earlier social demand survey, the specific objectives for the Guzheng performance program were formulated. The objectives include:

Students will strengthen and master fundamental Guzheng professional theory, be able to analyze and interpret each piece in the Sichuan Guzheng grading syllabus (levels 1-10), and understand the theoretical aspects of different musical styles, along with techniques and points of focus for correct interpretation and performance.

Students will understand the current trends and developments in the field and industry.

Students will be able to use relevant tools (e.g., teaching methods, educational psychology, multimedia, ensemble courses) to interpret and convey music to various audiences, across different age groups and musical levels, using appropriate delivery methods.

Foster higher-order thinking and independent learning, enabling students to apply professional knowledge flexibly and quickly, and to interpret and perform music autonomously, in alignment with the 21st-century competency requirements.

4. Course Structure

Based on the results of effective surveys, the course is designed using the UbD (Understanding by Design) model, comprising a total of 192 lessons over three years. According to UbD's principles, each unit follows the sequence of desired outcomes → assessment evidence → learning plan.

Table 8

Semester	Course Content
First Semester	Introduction to the Basic Principles of Guzheng Teaching
	- Basic knowledge of Guzheng (overview of Guzheng schools)
	- Psychological aspects of different types of learners
	- Introduction to various teaching methods and precautions
	- Use of Guzheng teaching tools
	- Methods of course design
	- Teacher's ethics and cultural connotations
Second Semester	Guzheng Beginner Level
	- Basic structure of the Guzheng, playing posture, and nail care
	- String recognition and reading sheet music
	- Basic music theory (using a specific music teaching method)
	- Basic techniques
	- Teaching and performing beginner pieces (levels 1-3)
Third Semester	Intermediate level pieces (Levels 6-8) - arranging, performance, and teaching applications
Fourth Semester	Advanced level pieces (Levels 9-10) - arranging, performance, and teaching applications
Fifth Semester	Learning traditional music styles and genres
Sixth Semester	Ensemble pieces - arrangement, performance, and practical applications

Guidelines for Organizing Learning Activities

Stage 1: Desired Results When designing course objectives, it is important to clearly define what students will understand and be able to do by the end of the unit. This can be achieved by setting thought-provoking questions that promote student understanding and facilitate the transfer of knowledge. The objectives are based on the ability requirements outlined in the national standards for music performance programs in China.

Stage 2: Assessment Evidence Assessment criteria are based on the principles of UbD design and are divided into several key aspects:

Explanation: Explaining each guzheng concept and technique.

Interpretation: Clearly articulating a concept.

Application: Applying learned knowledge in performance demonstrations or explanations.

Insight (Critical Thinking): Analyzing and interpreting musical works, identifying different performance styles, and evaluating others. Developing critical thinking skills.

Empathy: Exhibiting professional ethics and compassion, understanding basic educational psychology, the cultural background of musical works, and demonstrating effective communication skills. The core idea is to be sensitive to others, including understanding the audience (such as listeners, students, or readers), as well as the author's cultural context and personal emotions when composing.

Self-Awareness (Reflection): Being able to self-assess, reflect, and identify areas for improvement.

Stage 3: Designing Teaching Learning activities are designed based on the "Where to" principle of UbD:

Learning Activities:

W: Help students understand the direction and expected outcomes of the unit.

H (Hook): Assess student readiness and grasp their current situation.

E (Equip): Help students experience the key ideas and explore problems.

R (Rethink): Provide opportunities for students to reflect and revise their understanding and learning outcomes.

E (Evaluate): Allow students to self-assess their progress.

T (Tailor): Personalize learning based on students' interests and abilities, ensuring it is adaptable.

O (Organize): Organize teaching activities to maximize student enthusiasm and learning outcomes.

Media and Learning Resources

Course Textbook: Based on the "Sichuan Province Social Arts Level Examination Textbook (Guzheng)."

The content is within the ability range of all performance students.

The difficulty of the examination repertoire progresses, allowing for incremental knowledge advancement.

Addresses gaps in basic skills and progresses from simple to complex.

The selected repertoire is used more frequently in professional work than more specialized music.

Note: Due to the flexibility of traditional folk music, this textbook serves only as a reference for the pieces, and students are encouraged to explore other performance versions.

Course Resources:

Ethnic Instrument Teaching Theory

1+1 Guzheng Teaching Method

"Daily Must-Play"

Chinese University MOOC platforms: "Guzheng Performance Techniques," "Analysis of Chinese Traditional Guzheng Schools," "Guzheng Teaching Methods" by Wang Tianyi, and "Overview of Chinese Guzheng Knowledge."

Measurement and Evaluation Guidelines The evaluation will be based on three areas:

Self-Selected Presentation + Performance Demonstration: 50% (with live feedback from the instructor) {Reyes, 2021 #219}

Regular Performance and Participation: 30%

Teacher-Assigned Explanation (with one-week advance preparation): 20%

4.3 Evaluating the Effectiveness of the Course

3.1 Assessment of the Applicability and Consistency of the Course Outline

Five experts evaluated the consistency and applicability of the course outline, with the results as follows:

Table 9

Evaluation Criteria	Assessment Criteria	P 1	P2	P3	P4	P5	Average Score	Expert Comments/Suggestions
Consistency	Alignment of Course Objectives with Educational Philosophy	4	4	5	4	5	4.4	The course objectives are generally aligned with OBE and Constructivist theory, but further clarification is needed on how to implement higher-order thinking development in practice. It is suggested to strengthen goal orientation in specific teaching activities.
	Relevance of Course Content to Professional Requirements	5	4	5	4	5	4.6	The course content aligns well with the core competencies of the Guzheng performance major. However, some advanced skills may be challenging for

								beginners, and a gradual transition is recommended.
	Reasonableness of Course Schedule and Hour Allocation	4	4	4	5	4	4.2	The course schedule is reasonable, and the hour allocation is mostly appropriate. However, some content may feel too dense, and it is recommended to add review and consolidation sessions.
Applicability	Industry Relevance of Course Content	5	5	5	4	5	4.8	The course content is highly relevant to current music industry needs, helping students apply their skills in actual work, especially in music creation and performance.
	Practical Feasibility of the Course Outline	4	4	5	5	5	4.6	The course outline is quite practical, but certain teaching

								methods in some modules may need further refinement to ensure smooth implementation by both teachers and students.
Achievability of Student Learning Outcomes	4	5	4	5	4	4.4	Overall, the course objectives are achievable. However, the development of higher-order thinking and creativity may be challenging for some students, and adjustments to the transition between modules are suggested.	
Flexibility and Expandability of the Course Outline	4	5	4	4	5	4.4	The course outline has some flexibility. However, adding more expandable learning modules would help accommodate the learning pace of different students.	

Innovation	Innovation of Course Content	5	5	5	4	5	4.8	The course content is highly innovative and can stimulate students' interest, particularly in the analysis and creative interpretation of Guzheng works.
	Innovation of Teaching Methods	4	5	4	5	5	4.6	The course design includes highly interactive teaching methods, such as group discussions and creative presentations, which are innovative. However, in some details, further use of technology could enhance interactivity.
Sustainability	Sustainability of the Course Outline	5	4	4	5	5	4.6	The course outline is adaptable and sustainable, able to adjust according to

								changes in education and the industry. It is recommended to periodically evaluate and update the course content.
Assessment & Feedback Mechanisms	Diversity and Effectiveness of Assessment Methods	5	4	5	5	5	4.8	The assessment methods are comprehensive, covering performance, theory, creativity, etc. It is suggested to add self-assessment and peer assessment to gain a more holistic understanding of student learning outcomes.
	Effectiveness of Student Feedback	5	4	5	5	4	4.6	The course has a well-developed feedback mechanism, helping students continuously improve during the learning process. It is

								suggested to strengthen the interactive functions of online platforms to obtain timely student feedback.
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Overall Evaluation

Consistency: The scores are relatively high, indicating that the course design aligns well with educational philosophies (OBE and Constructivism) in terms of objectives, content, and scheduling. However, some details can be further clarified and adjusted to ensure that the objectives are more effectively implemented in practical teaching.

Applicability: The course content is highly relevant to current industry needs and equips students with practical skills, particularly in Guzheng composition and performance. However, some students may face challenges during more advanced stages of the course. Therefore, the course could benefit from enhanced transitional and mentoring elements.

Innovation: The course is highly innovative both in terms of content and teaching methods, which stimulates student interest and enhances creativity. The innovation of the teaching methods is acknowledged, but it is suggested that more interactive and real-time feedback features be incorporated through technological tools.

Sustainability: The course design is adaptable and sustainable, allowing for updates in response to changes in education and industry needs over time. Regular course evaluations and adjustments should be carried out to ensure the content remains relevant to the development of modern education and the industry.

Assessment & Feedback Mechanism: The assessment methods are diverse, allowing for a comprehensive evaluation of students' abilities. The student feedback mechanism is also effective, helping to continuously improve the learning experience. It is suggested to add self-assessment and peer evaluation components to further enhance student engagement and the timeliness of course feedback.

Comprehensive Recommendations

Adjustment of Course Objectives and Content: Clearer transitions between learning objectives and content for each semester should be set to help students gradually progress to higher-level skills and cognitive development.

Enhancing Flexibility and Expandability: More flexible learning modules should be added, particularly for students with varying backgrounds and skill levels. This would allow the course to accommodate a broader range of learning needs.

Integration of Technology and Interactive Teaching: More interactive elements based on modern educational technology should be included, such as online learning platforms and real-time performance feedback, to enhance the interactivity and engagement of the course.

Diversification of Assessment and Feedback: Further optimization of the assessment mechanism is recommended, including the addition of self-assessments and peer reviews. This would allow students to gain a more comprehensive understanding of their own and others' learning progress.

2.2 Course Improvement

The researchers have adopted the experts' suggestions to improve the course outline. The details of the improvements are as follows:

Table 10

Modification Item	Expert Suggestion	Content Before Modification	Content After Modification
Course Module Design	Introduce modular design: The course should be divided into several modules, each focusing on specific skills and knowledge points, enhancing the targeted and progressive nature of learning.	The course outline had a simple overall structure and was not divided into modules.	New modular structure added: The course is divided into 5 core modules: 1. Guzheng Basics and Interpretation 2. Emotional and Stylistic Interpretation 3. Cultural Background and Historical Analysis 4. Advanced Techniques and Creative Expression 5. Comprehensive Skills Development and Performance Showcase
Task Level Design	Tasks should have a hierarchy: Each module should include beginner, intermediate, and challenging tasks to progressively increase difficulty and help students advance step by step.	The tasks in each module lacked a hierarchical structure, and some tasks were too difficult.	Task hierarchy refined: Tasks in each module are divided into: 1. Beginner tasks: Basic knowledge and skill training 2. Intermediate tasks: Emotional and technical application 3. Challenge tasks: Innovative expression and technique breakthroughs

Table 10 (Continued)

Modification Item	Expert Suggestion	Content Before Modification	Content After Modification
Emotional and Stylistic Interpretation	Enhance emotional analysis and interpretive comparisons: By comparing different performance styles and emotional expressions, help students understand the diversity of emotional expression.	Students only performed works without specialized emotional analysis or style comparison.	Task adjustment: In the "Emotional and Stylistic Interpretation" module, add group performances and emotional expression comparisons: Students perform the same piece using different styles, followed by group discussions comparing emotional expressions.
Cultural Background Integration	Add more teaching content related to cultural background: Strengthen students' understanding of the cultural and historical context behind the works, enriching their performance with cultural depth.	The course included little content on the cultural background and historical context of Guzheng works.	New content added: Each module incorporates relevant cultural background knowledge. For example, in the "Cultural Background and Historical Analysis" module, students analyze the historical context, poetry, and culture related to the works to deepen their cultural understanding.

Table 10 (Continued)

Modification Item	Expert Suggestion	Content Before Modification	Content After Modification
Interdisciplinary Collaboration and Practice	Introduce interdisciplinary collaboration elements: Collaborate with other art disciplines (such as fine arts, dance, etc.) to design interdisciplinary showcase projects, enhancing students' overall artistic expression.	The course focused solely on Guzheng performance techniques, lacking interdisciplinary collaboration.	Added interdisciplinary collaboration: In the "Comprehensive Skills Development and Performance Showcase" module, students are required to collaborate with students from other disciplines (such as fine arts, dance) to design interdisciplinary art showcase projects that combine Guzheng performance, dance, and visual arts.
Practical Task Design	Increase practical tasks: Each module should include performance-related practical tasks to ensure students can apply theory to actual performance.	Most modules focused on theoretical learning with weak practical application.	Task optimization: Each module includes substantial practical tasks. For example, in the "Emotional and Stylistic Interpretation" module, students are asked to perform emotional expression comparison, record and share their performance, and engage in group discussions in class.

Table 10 (Continued)

Modification Item	Expert Suggestion	Content Before Modification	Content After Modification
Student Self-Learning and Classroom Interaction	Introduce a flipped classroom model: Allow students to independently study related theories outside of class, with class time dedicated to interactive discussions and performance practice.	There was little provision for student self-directed learning.	Introduced flipped classroom: Before each module, students are required to independently study relevant theories (such as technical points, cultural background, style analysis, etc.), and in class, engage in discussions, performance showcases, and skill practice.
Assessment and Feedback Mechanism	Add diversified assessment methods: In addition to the final performance showcase, continuous assessment should be conducted through process evaluations (such as group discussions, classroom feedback, etc.).	Student assessment was mainly through the final performance showcase.	Introduced diversified assessments: In addition to the final performance showcase, include process evaluations, such as group discussions, classroom performance, peer reviews, etc. Students must self-assess and participate in peer assessments at the end of each module.
Course Content Adjustment	Refine content details and increase depth: Adjust course content based on students' actual levels to ensure that every student can benefit from the course.	The course content was relatively fixed and lacked flexibility based on students' levels.	Increased content flexibility: Course content is divided into different difficulty levels (beginner, intermediate, advanced) based on students' performance. Teachers adjust the teaching content and tasks according to students' progress to ensure every student gains from the course.

1. Necessity of the Course

In the context of globalization and informatization, the training objectives for music performance majors need to be more diversified and comprehensive to meet the ever-changing industry demands and professional market. Traditional music performance education often emphasizes technical training while neglecting the development of students' music interpretation and expression abilities. This issue is particularly evident for students in Guzheng performance, who face intense employment competition and career positioning challenges in traditional educational models.

As a response to these challenges, the "Music Interpretation Skills Development Course" is designed to cultivate students' abilities in music interpretation, enhancing their comprehensive understanding and expressive capabilities in music. This, in turn, will improve students' competitiveness and adaptability in the job market.

The core of the course is to help students not only showcase their technical skills but also convey the artistic intentions, emotional depth, and cultural value of the works they perform. Through systematic music analysis, theoretical interpretation, and understanding of cultural contexts, the course aims to integrate theory and practice, helping students to excel in both performance and expression. This course uses the Constructivist teaching model and Outcome-Based Education (OBE) curriculum development theory, encouraging students to engage in self-directed learning and practical applications, thus fostering their higher-order thinking and music expression skills to better align with the needs of the 21st-century music industry.

2. Course Principles

This course design follows the following key educational principles:

Student-Centered Approach: Encourage students to engage in self-exploration and practical learning, focusing on developing their analytical skills and innovative thinking, helping them build their own knowledge systems.

Backward Design: Following the Understanding by Design (UbD) approach of "Desired Results – Evidence of Understanding – Learning Plan," ensuring that every step of the course aligns with the course objectives.

Integrated Content: Close integration of theory and performance, emphasizing a comprehensive training approach that combines cultural background, technical analysis, and emotional expression, avoiding the limitations of isolated technical training.

Higher-Order Thinking Development: Through Bloom's taxonomy-based activities such as analysis, evaluation, and creation, foster students' abilities in critical thinking, analytical assessment, and creative interpretation.

Personalized Learning: Provide adaptive teaching methods tailored to individual students, helping them select appropriate pieces and learning paths based on their characteristics and needs.

3. Course Objectives

The course aims to develop students' comprehensive music interpretation skills. The specific objectives are as follows:

Enhance Music Theory Knowledge: Equip students with a strong foundation in Guzheng theory, helping them deeply understand the characteristics of different styles and schools. Students will be able to analyze and interpret various levels of pieces (levels 1-10) from the Sichuan Social Guzheng Examination Syllabus.

Improve Music Interpretation Skills: Train students to incorporate historical context, cultural significance, and technical requirements in their performance, accurately conveying the composer's artistic intentions and emotional expression.

Cultivate Independent Learning and Higher-Order Thinking: Develop students' independent learning abilities, enabling them to quickly interpret and perform pieces of varying difficulty, adapting to complex professional demands.

Enhance Teaching and Communication Skills: Students will be able to effectively teach different levels of learners, explaining music theory and offering instructional design. They will also understand and apply educational psychology and teaching methods.

4. Course Structure

Modular Design Framework: The course is divided into six modules, each covering different areas of learning, gradually increasing students' music interpretation, performance skills, and teaching practice. The specific module breakdown is as follows:

Table 11

Module	Module Topic	Main Content	Learning Objectives	Duration
Module 1	Basic Knowledge & Initial Interpretation	<ul style="list-style-type: none"> - Basic structure and playing techniques of the Guzheng - Basic music theory and playing posture - Analysis and performance of beginner pieces (levels 2-5) 	<ol style="list-style-type: none"> 1. Master the basic structure and playing techniques of the Guzheng 2. Learn basic music theory and performance techniques 3. Perform skill analysis and play beginner pieces 	32 lessons
Module 2	Intermediate Techniques & Style Analysis	<ul style="list-style-type: none"> - Technique analysis and performance of level 6-8 pieces - Analysis of style and cultural background in Guzheng performance - Introduction to teaching applications (demonstration and feedback) 	<ol style="list-style-type: none"> 1. Master the performance techniques and analysis of level 6-8 pieces 2. Analyze the playing techniques and cultural implications of different styles 3. Enhance teaching application skills 	32 lessons

Module 3	Advanced Techniques & Interpretation	<ul style="list-style-type: none"> - Complex techniques and analysis of level 9-10 pieces - Emotional expression and artistic interpretation in performance - Advanced teaching methods and student feedback 	<ol style="list-style-type: none"> 1. Master advanced techniques and performance analysis of high-level pieces 2. Improve emotional expression and artistic interpretation skills 3. Apply advanced teaching methods in practice 	32 lessons
Module 4	Traditional Styles & Cultural Interpretation	<ul style="list-style-type: none"> - Artistic characteristics of Sichuan traditional styles - Cultural analysis and expression in ethnic music - Comprehensive style performance 	<ol style="list-style-type: none"> 1. Master the musical features and cultural connotations of Sichuan traditional styles 2. Learn interpretation techniques and styles of different schools 3. Enhance cultural interpretation abilities 	32 lessons
Module 5	Ensemble & Teamwork	<ul style="list-style-type: none"> - Ensemble techniques and performance - Teamwork and musical communication - Roles and 	<ol style="list-style-type: none"> 1. Learn ensemble techniques and collaborative performance 2. Improve teamwork and coordination in ensemble 	32 lessons

		performance strategies in ensemble	performance 3. Cultivate musical communication skills in ensemble	
Module 6	Teaching Methodology & Career Development	- Guzheng teaching methods and practice - Educational psychology and student learning assessments - Music education and career development planning	1. Master basic Guzheng teaching methods and techniques 2. Understand educational psychology and assessment methods 3. Complete personal career development planning	32 lessons

Module 1: Basic Music Interpretation and Skill Mastery
Semester: First Semester

Table 12

Weeks	Course Goals	Course Content	Learning Activities	Course Assessment
1-4	1. Master basic Guzheng techniques. 2. Understand the structure and function of the Guzheng.	1. Introduction to Guzheng structure and parts. 2. Basic playing posture and finger techniques.	1. Learn and practice Guzheng structure. 2. Practice proper posture and basic finger techniques.	1. Performance of basic techniques. 2. Quiz on Guzheng structure and posture.
5-8	1. Apply basic	1. Basic music	1. Practice 1-3 level	1. Performance of

	music theory. 2. Begin interpreting 1-5 level pieces.	theory: notes, rhythms, intervals. 2. Analyzing and practicing 1-5 level pieces.	pieces. 2. Analyze the basic music theory in relation to these pieces.	selected pieces. 2. Explain music theory applications in performance.
9-12	1. Analyze techniques in 1-3 level pieces. 2. Understand the cultural context of the music.	1. Breakdown of techniques in 1-3 level pieces. 2. Cultural context of these pieces.	1. Group analysis of techniques. 2. Discuss the cultural and historical context of the pieces.	1. Performance of pieces with a focus on technique. 2. Peer feedback on performance.
13-16	1. Introduce basic teaching methods. 2. Build initial teaching skills.	1. Basic teaching methods. 2. Peer teaching sessions.	1. Students teach short lessons to peers. 2. Discuss and practice simple teaching methods.	1. Peer teaching performance. 2. Self-reflection on teaching practice.

Summary:

This module aims to help students master the basic performance techniques of the Guzheng and develop music interpretation skills, with a focus on the instrument's basic structure, playing posture, and fundamental playing techniques for beginner-level pieces. Through the analysis and interpretation of Grade 1-5 pieces, students will be able to understand and apply basic music theory, enhancing their initial ability to interpret music. This module also emphasizes the understanding of different musical genres and the application of basic music teaching methods, laying a foundation for more advanced music analysis in future modules.

Module 2: Intermediate Repertoire and Teaching Application

Semester: Second Semester

Table 13

Weeks	Course Goals	Course Content	Learning Activities	Course Assessment
1-4	1. Master techniques for intermediate (6-8) pieces. 2. Understand cultural background of pieces.	1. Intermediate pieces (6-8 level) techniques. 2. Cultural and emotional context of 6-8 pieces.	1. Practice and perform 6-8 level pieces. 2. Group discussion on cultural background.	1. Performance of selected intermediate pieces. 2. Written analysis of cultural background.
5-8	1. Teach techniques for 6-8 level pieces. 2. Practice performance techniques for emotional expression.	1. Techniques for 6-8 level pieces. 2. Emotional expression in performance.	1. Focused practice on emotional expression. 2. Peer teaching of 6-8 level pieces.	1. Performance feedback on emotional expression. 2. Peer review of teaching practice.

Weeks	Course Goals	Course Content	Learning Activities	Course Assessment
9-12	<ol style="list-style-type: none"> 1. Deepen understanding of music theory and structure in intermediate pieces. 2. Focus on music structure analysis. 	<ol style="list-style-type: none"> 1. Detailed analysis of the structure of 6-8 level pieces. 2. Discuss emotional intent and expression. 	<ol style="list-style-type: none"> 1. Analyze the structure of selected pieces. 2. Group discussions on emotional expression. 	<ol style="list-style-type: none"> 1. Written report on music theory and structure. 2. Performance with focus on interpretation.
13-16	<ol style="list-style-type: none"> 1. Build teaching and performance feedback skills. 2. Finalize performance pieces. 	<ol style="list-style-type: none"> 1. Mock teaching sessions with peers. 2. Group performance rehearsals. 	<ol style="list-style-type: none"> 1. Role-play teaching scenarios. 2. Peer feedback on performance. 	<ol style="list-style-type: none"> 1. Final performance evaluation. 2. Peer and teacher feedback on teaching methods.

Summary:

In this module, students will further enhance their performance skills, mastering the playing and analysis of Grade 6-8 pieces. The course content includes advanced playing techniques, style analysis, and the interpretation of cultural backgrounds. Students will improve their teaching application skills through simulated teaching activities, training to analyze and teach intermediate-level repertoire. By continuously improving their performance and interpretation skills, students will be able to effectively understand and convey more complex musical works.

Module 3: Advanced Repertoire and Deep Interpretation

Semester: Third Semester

Table 14

Weeks	Course Goals	Course Content	Learning Activities	Course Assessment
1-4	<ol style="list-style-type: none"> 1. Master advanced techniques (9-10 level pieces). 2. Analyze musical and cultural aspects of advanced pieces. 	<ol style="list-style-type: none"> 1. Advanced techniques for 9-10 level pieces. 2. Historical and cultural analysis of pieces. 	<ol style="list-style-type: none"> 1. In-depth practice of advanced techniques. 2. Group analysis of historical and cultural aspects. 	<ol style="list-style-type: none"> 1. Performance with focus on advanced techniques. 2. Cultural analysis paper.
5-8	<ol style="list-style-type: none"> 1. Develop emotional and artistic interpretation. 2. Focus on individual expression. 	<ol style="list-style-type: none"> 1. Interpretive techniques for emotional expression. 2. Group discussions on artistic intent. 	<ol style="list-style-type: none"> 1. Experiment with different emotional interpretations. 2. Group feedback on interpretation. 	<ol style="list-style-type: none"> 1. Group performance review. 2. Self-reflection on artistic interpretation.
9-12	<ol style="list-style-type: none"> 1. Enhance the depth of emotional expression. 2. Develop high-level performance techniques. 	<ol style="list-style-type: none"> 1. Advanced emotional expression techniques. 2. Precision and expressiveness in performance. 	<ol style="list-style-type: none"> 1. Focused practice on emotional expression. 2. Peer performance evaluations. 	<ol style="list-style-type: none"> 1. Performance review on expression and technique. 2. Peer feedback on emotional content.

13-16	<ol style="list-style-type: none"> 1. Teach advanced techniques. 2. Reflect on teaching and performance progress. 	<ol style="list-style-type: none"> 1. Practice advanced teaching methods. 2. Discuss and implement performance feedback. 	<ol style="list-style-type: none"> 1. Role-play advanced teaching scenarios. 2. Mock student teaching and feedback. 	<ol style="list-style-type: none"> 1. Peer teaching session. 2. Self-reflection on performance and teaching.
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Summary:

This module focuses on the performance techniques and in-depth analysis of Grade 9-10 advanced pieces. Students will learn how to finely interpret the technical challenges and artistic expressions of these works. Through analyzing the cultural background, creative history, and the artist's intent, students will enhance their ability to interpret complex musical works and express emotions. The advanced performance technique training will help students present deeper artistic meanings and technical mastery when interpreting these pieces.

Module 4: Style and Genre-Specific Guzheng Music Semester: Fourth Semester

Table 15

Weeks	Course Goals	Course Content	Learning Activities	Course Assessment
1-4	<ol style="list-style-type: none"> 1. Understand the characteristics of different Guzheng genres. 2. Analyze specific stylistic techniques. 	<ol style="list-style-type: none"> 1. Study major Guzheng genres (e.g., Shaanxi, Jiangnan). 2. Discuss stylistic techniques in 	<ol style="list-style-type: none"> 1. Listen to recordings of different genres. 2. Practice genre-specific techniques. 	<ol style="list-style-type: none"> 1. Performance of a piece from a chosen genre. 2. Quiz on genre characteristics.

		these genres.		
5-8	1. Study and apply regional Guzheng styles. 2. Compare different genres and their techniques.	1. Analyze regional styles (e.g., Shanxi, Henan). 2. Study regional performance techniques.	1. Perform pieces from regional styles. 2. Group discussion on stylistic differences.	1. Performance evaluation on stylistic interpretation. 2. Peer feedback on technique.
9-12	1. Learn how to interpret pieces in different styles. 2. Practice adapting a piece from one style to another.	1. Practice interpreting a piece in multiple styles. 2. Analyze style adaptation methods.	1. Experiment with different stylistic interpretations. 2. Peer review of style adaptation.	1. Performance of a piece with stylistic variations. 2. Self-reflection on interpretation.
13-16	1. Prepare and perform a piece in a chosen style. 2. Reflect on the learning process and progress.	1. Final performance preparation. 2. Peer review of performances.	1. Final recital performance. 2. Group discussion and feedback on performance.	1. Final performance evaluation. 2. Self-reflection on stylistic mastery.

Summary:

In this module, students will delve into different Guzheng styles and genres, focusing on traditional styles and performance techniques of various musical genres. Through analyzing the historical background, playing techniques, and styles of each genre, students will not only be able to perform in different styles but also understand their cultural context and artistic features. Through practical training and performance,

students will develop a personalized style and a keen understanding of various cultural backgrounds.

Module 5: Ensemble and Musical Collaboration

Semester: Fifth Semester

Table 16

Weeks	Course Goals	Course Content	Learning Activities	Course Assessment
1-4	<ol style="list-style-type: none"> Develop ensemble coordination skills. Learn individual roles within the group. 	<ol style="list-style-type: none"> Basic ensemble techniques: balance, timing, coordination. Roles and responsibilities in ensemble. 	<ol style="list-style-type: none"> Practice playing in an ensemble. Focus on coordinating timing and phrasing. 	<ol style="list-style-type: none"> Ensemble performance evaluation. Peer feedback on group dynamics.
5-8	<ol style="list-style-type: none"> Select repertoire and divide roles. Rehearse and refine group performance. 	<ol style="list-style-type: none"> Select ensemble pieces. Focus on section rehearsals. 	<ol style="list-style-type: none"> Group rehearsal on chosen pieces. Section leader feedback. 	<ol style="list-style-type: none"> Group performance evaluation. Individual performance assessment.
9-12	<ol style="list-style-type: none"> Improve communication within the ensemble. Focus on musical cues and non-verbal communication. 	<ol style="list-style-type: none"> Practice non-verbal cues and communication within ensemble. Focus on timing and 	<ol style="list-style-type: none"> Rehearse using musical cues. Group performance with communication emphasis. 	<ol style="list-style-type: none"> Peer feedback on timing and expression. Self-reflection on ensemble interaction.

		expression.		
13-16	1. Final ensemble rehearsal and performance. 2. Reflect on group collaboration and coordination.	1. Final rehearsal and performance preparation. 2. Peer review of performance.	1. Final ensemble performance. 2. Self-reflection and group feedback.	1. Final performance evaluation. 2. Self-reflection on group performance.

Summary:

The core focus of this module is to cultivate students' performance skills and teamwork abilities in ensemble settings. Through collaborative performance, students will learn how to coordinate relationships between different performers and complete complex musical works together. At the same time, students will hone their cooperation and communication skills in various ensemble roles, enhancing the expressiveness of collective performances. By learning ensemble performance, students will acquire the ability to maintain technical precision and musical expression within group settings.

Module 6: Music Education and Teaching Practice

Semester: Sixth Semester

Table 17

Weeks	Course Goals	Course Content	Learning Activities	Course Assessment
1-4	1. Understand teaching methods for Guzheng. 2. Learn to design lesson plans for Guzheng students.	1. Introduction to teaching methods for Guzheng. 2. Designing lesson plans for different student levels	1. Study various teaching methods (e.g., demonstration, explanation, guided practice). 2. Create lesson plans	1. Submission of lesson plans. 2. Group discussion on effective teaching methods.

		(beginner to intermediate).	based on different learning stages (beginner, intermediate).	
5-8	<ol style="list-style-type: none"> 1. Implement teaching methods through demonstration. 2. Understand how to adapt teaching for different learning needs. 	<ol style="list-style-type: none"> 1. Demonstration of Guzheng teaching techniques. 2. Adapting teaching methods based on student progress and feedback. 	<ol style="list-style-type: none"> 1. Students take turns teaching a segment of the lesson to the class. 2. Role-playing different teaching scenarios. 	<ol style="list-style-type: none"> 1. Peer feedback on teaching effectiveness. 2. Observation and self-assessment of teaching demonstration.
9-12	<ol style="list-style-type: none"> 1. Apply teaching strategies in one-on-one or small group settings. 2. Understand how to give constructive feedback to students. 	<ol style="list-style-type: none"> 1. Conducting small group lessons or one-on-one teaching sessions. 2. Providing feedback on student progress. 	<ol style="list-style-type: none"> 1. Students work in pairs or small groups to teach each other a segment of a piece. 2. Provide constructive feedback to peers. 	<ol style="list-style-type: none"> 1. Peer feedback on teaching skills. 2. Teacher feedback on lesson execution and communication.
13-16	<ol style="list-style-type: none"> 1. Finalize teaching skills. 2. Conduct a full teaching demonstration with self-reflection. 	<ol style="list-style-type: none"> 1. Final teaching demonstration (students teach a full lesson). 2. Self-reflection on teaching practice and student learning. 	<ol style="list-style-type: none"> 1. Students plan and teach a full lesson on a Guzheng piece. 2. Post-lesson reflection and feedback from peers and teacher. 	<ol style="list-style-type: none"> 1. Final teaching demonstration assessment (content knowledge, teaching methods, student engagement). 2. Written reflection on teaching practice.

Summary:

The goal of this module is to cultivate students' ability to integrate music interpretation skills with teaching practice. Students will learn how to teach and demonstrate Guzheng pieces. The course content covers teaching design for different age groups and skill levels, classroom management techniques, and the application of personalized teaching strategies. Through simulated teaching and practical activities, students will improve their abilities in lesson design, teaching implementation, and student evaluation. Ultimately, students will be able to independently conduct music lessons and effectively teach the music interpretation skills they have learned.

5. Guidelines for organizing learning activities

Contextual Teaching

By creating real or simulated music interpretation scenarios, students will be encouraged to actively explore, reflect, and practice through performance and teaching.

Scaffolded Teaching

The teacher will provide varying levels of support according to the students' learning progress, helping them gradually master music interpretation and expression skills.

Cooperative Learning

Through group performance and collaborative discussions, students will be encouraged to engage in mutual learning and the integration of collective wisdom.

Interactive Feedback

Interaction and feedback between the teacher and students will be integrated throughout the learning process, helping students adjust their learning strategies in a timely manner and improve learning outcomes.

6. Media and Learning Resources

Textbooks: "Sichuan Province Social Art Examination Textbook (Guzheng)" and related Guzheng textbooks.

Audio/Video Resources: Guzheng performance videos, recordings of professional performers, music analysis and teaching videos.

Software Tools: Audio editing and analysis software (e.g., Sibelius, Finale) for music analysis and creation.

Online Resources: Relevant academic papers, teaching videos, forums, etc., to help students deepen their understanding of music theory and Guzheng performance techniques.

Multimedia Teaching Aids: PPT, projectors, electronic whiteboards, etc., for classroom explanations and interaction.

7. Measurement and Evaluation Guidelines

Table 18

Assessment Item	Weight	Evaluation Content	Evaluation Method
Self-chosen Performance & Presentation	50%	Students choose a piece for music interpretation and performance; assesses understanding and performance abilities.	Live performance and teacher feedback, evaluating students' understanding of music and technical skills.
Performance	30%	Includes classroom participation, group performances, homework submission, etc.; assesses learning attitude and practical abilities.	Teacher observation and assessment of class participation, group collaboration, and homework completion.
Teacher-assigned Explanation	20%	Teacher assigns a piece a week in advance for students to analyze and explain; assesses theoretical knowledge and presentation abilities.	Students' analysis report and explanation; teacher evaluates their theoretical analysis and communication skills.

CHAPTER 5

CONCLUSIONS DISCUSSION AND RECOMMENDATIONS

This research is a mixed-method study, combining both quantitative and qualitative approaches. The objectives are:

To study the problems and requirements of the Interpretative Skills course for Guzheng.

To design a Guzheng Interpretative Skills Curriculum Course for undergraduate students in Sichuan, China.

To validate the Curriculum Course .

This research provides an in-depth analysis of the music interpretation ability training for Guzheng performance students in Sichuan, discussing the challenges and shortcomings of the current teaching system, and proposes a curriculum reform plan focused on enhancing “music interpretation and expressive skills.” In the process, several theoretical frameworks were integrated, including OBE (Outcome-based Education), Constructivism, Feynman Technique, and UbD (Understanding by Design). The goal is to design a curriculum that meets industry needs and effectively enhances students' overall abilities.

5.1 Research Findings

Research Objective 1

To study the problems and requirements of the Interpretative Skills Curriculum course for Guzheng.

Related Literature and Preliminary Research

National Policy Requirements In 2018, the Ministry of Education of China released the *National Standards for Undergraduate Major Teaching Quality (Music-related Fields)*, which clearly defines the competency requirements for music performance students, including:

Solo and Ensemble Performance: Students should be proficient in solo, choir, or collaborative music performances.

Historical and Stylistic Understanding: Students should understand the styles and genres of different historical periods in their field of performance and pay attention to current music trends.

Application of Music Theory: Students should be able to independently analyze and understand new works, using relevant music theory and professional knowledge.

Basic Music Education: Students should have a basic understanding of music teaching theories and methods.

The keywords such as “performance,” “mastery,” “understanding,” “application,” and “teaching” clearly reflect the goal of cultivating comprehensive, applied talents. This national policy provides a guiding framework for music performance education, emphasizing both technical proficiency and the development of effective music interpretation, communication, and teaching abilities.

Analysis of Talent Training Plans from 14 Universities

A survey was conducted in 14 universities in Sichuan Province offering Guzheng performance majors to compare their talent training plans. The following points can be summarized:

Cultivating Music Interpretation and Communication Skills: Almost all universities emphasize the development of music interpretation and communication skills, especially in courses related to performance skills and music education. Art institutions focus more on performance and artistic expression, while teacher training institutions emphasize music theory communication and teaching techniques.

Alignment of Curriculum with Development Goals: The research shows that there is varying degrees of alignment between curriculum design and the goal of enhancing music interpretation and communication skills. Although many universities offer courses that improve technical proficiency, there is a lack of practical training in teaching methods, emotional expression in performance, and effective communication

in music education. This gap highlights the urgent need for more applied courses to develop students' music interpretation skills.

OBE (Outcome-Based Education) Theory's Contribution to Guzheng Music Interpretation Skills Course OBE theory emphasizes that course design should start with the desired learning outcomes, and using backward design principles, course content and teaching activities are developed based on the outcomes students need to achieve. Therefore, OBE theory helps in the development of the Guzheng music interpretation skills course in the following ways:

Clear Learning Goals: OBE requires the explicit definition of learning outcomes. In the Guzheng music interpretation course, specific skills such as music interpretation ability, emotional expression techniques, and performance skills can be clearly outlined to ensure the course content meets real needs.

Backward Course Design: By designing the course backward, from the final music interpretation skills that students need to achieve, course content is tailored to improve comprehensive skills such as Guzheng technique mastery, work analysis, music expression, and emotional communication.

Focus on Practical Ability Development: OBE theory emphasizes the development of students' abilities, not just the transmission of knowledge. By providing practical tasks and exercises for music analysis and interpretation, students can continuously improve their Guzheng music interpretation skills.

Constructivist Theory's Contribution to Guzheng Music Interpretation Skills Course Constructivist theory holds that learning is an active process where individuals build new knowledge based on their existing knowledge and experience. In the context of the Guzheng music interpretation skills course, constructivism offers the following contributions:

Active Learning and Practice: In the Guzheng music interpretation course, students can construct their musical understanding by actively participating in learning and reflection, with guidance from teachers. Constructivism emphasizes the "constructive" nature of knowledge, where students, through repeated analysis and

performance of music works, gradually form their unique interpretations and expressions.

Contextualized Learning: Constructivism advocates that learning should be connected to real-life contexts. In Guzheng courses, students can improve their understanding and interpretation of works through contextualized practice in real performance scenarios. For example, by collaborating with others or performing, students deepen their musical perception and expression abilities.

Social Interaction and Collaborative Learning: Social interactions in the Guzheng music interpretation course, such as group discussions and teacher-student interactions, help students gain broader musical perspectives through collaboration, leading to a better understanding and interpretation of musical works. Peer sharing and discussion help students gain deeper insights into music.

Feynman Learning Technique's Contribution to Guzheng Music Interpretation Skills Course The Feynman Learning Technique emphasizes learning through teaching. This method has the following benefits in the context of the Guzheng music interpretation skills course:

Strengthening Understanding and Memory: By explaining the learned content to others, students can deepen their understanding of Guzheng music works. When explaining Guzheng techniques, music structure, and performance expression, students must organize their thoughts clearly, thereby enhancing their deep understanding of the music.

Reflection and Filling Knowledge Gaps: By reviewing and explaining Guzheng music works, students identify gaps or weaknesses in their understanding. Through continuous review and supplementation of their knowledge, students gradually improve and perfect their skills in music interpretation.

Simplification and Systematization: The Feynman Technique emphasizes simplifying complex concepts and explaining them in a clear, understandable way. This is especially useful in Guzheng music learning. Students need to simplify complex

music structures and techniques into clear expressions, making their interpretations more organized and systematic.

Summary:

OBE theory, through backward course design, ensures that the Guzheng music interpretation skills course has clear goals and focuses on practical ability development.

Constructivist theory emphasizes active, collaborative, and contextualized learning, allowing students to form deep understanding and independent interpretation abilities through practice.

The Feynman Learning Technique helps students deepen their understanding of Guzheng music works by teaching and reflecting on their learning, thereby enhancing their mastery and retention.

Needs Survey

Qualitative Research Using stratified sampling, 8 Guzheng teachers (3 from art institutions, 2 from comprehensive universities, and 3 from teacher training institutions) from 14 universities offering Guzheng performance majors in Sichuan province were selected for semi-structured interviews. Among them, 2 were course managers and 2 were outstanding graduates. Additionally, 14 employers in the related industry in Sichuan province participated in focus group interviews, including 3 officials from art departments, 1 owner of a performance company, 1 new media company owner, 1 recording company owner, 2 owners of musical instrument stores, and 6 owners of training institutions with varying scales and training targets.

2.1 Results from In-depth Interviews From 8 Guzheng teachers (including 2 course managers and 2 outstanding graduates) across art, comprehensive, and teacher training institutions, semi-structured interviews were conducted and analyzed using NVivo thematic analysis. The findings are summarized as follows:

Shortcomings in Curriculum System and Content

Weak Foundation in Knowledge and Theory:

Most interviewees noted that students lacked a solid foundational knowledge system, especially in music theory and its integration with practice. Although some institutions use extracurricular activities and social practice to enhance students' music comprehension, the overall practical applicability and relevance of the curriculum still need improvement.

Monotonous Curriculum Models:

The curriculum is often rigid and lacks flexibility, failing to integrate Guzheng performance with other instruments effectively. This results in students having a superficial understanding of Guzheng.

Significant Variations in Student Backgrounds:

Interviewed teachers reported large differences in students' playing levels and music foundations upon admission, with many not meeting professional performance standards. This affects whether they can enter higher-level performances after graduation.

Lack of Personalized and Comprehensive Ability Development:

Some teachers mentioned that while students' performance skills were somewhat developed, most lacked independent thinking and personalized performance styles. Additionally, their musical understanding and performance awareness were weak, leading to performances lacking depth.

Lack of Stage Practice Opportunities:

Some institutions have limited opportunities for students to perform on stage, which affects their confidence and adaptability in live performances.

Unclear Career Development Plans:

Many students have not adequately planned for their careers, particularly in Guzheng teaching or career direction.

Teaching Concepts and Methods Teachers commonly use interactive teaching methods like “flipped classrooms” to encourage students' participation and learning ability. However, there is insufficient personalized guidance for students at different levels, especially those with weaker foundations.

Employment Market Demand and Industry Requirements Teachers are generally aware of the music education market's demand. However, the gap between the employment market's need for Guzheng performers and professional training goals remains. Many institutions are trying to offer more practice and employment opportunities, but challenges still persist.

Summary:

The study indicates that Guzheng education in Sichuan faces issues such as weak foundational education, standardized curriculum content, and large differences in student abilities. However, some institutions are addressing these issues by adjusting curricula and teaching methods to foster more holistic student development, such as through more stage practice and flipped classrooms.

Employer Focus Group Interviews Focus group discussions with 14 employers in the music-related industry (including officials from art departments, performance companies, new media companies, recording companies, musical instrument stores, and training institutions) yielded the following findings:

Recruitment Preferences: 35.71% of employers strongly preferred graduates from music performance majors, while 42.86% were uncertain, indicating a need for cautious recruitment.

Importance of Communication and Expression Skills: All participants (100%) acknowledged the importance of communication skills, and 78.57% emphasized music understanding and delivery as essential in the music-related job market.

Improvement Needs in Communication Skills: 42.86% of employers identified a need to improve communication skills, and 57.14% saw these skills as an area for improvement.

Career Skills Training: 50% of employers believed that career skills were well-trained in schools, but 21.43% were uncertain.

Summary

While Guzheng music performance graduates still have competitive advantages in the job market, employers are emphasizing the need for improvement in communication skills and professional skills. Educational institutions should focus on enhancing practical and communication skills in their curricula to meet industry demands.

Quantitative Research:

In this phase, a questionnaire survey was conducted on graduates and senior students from 14 universities in Sichuan Province offering music performance majors, using stratified sampling. The data were collected with the PNI (Priority Needs Index) scale. A total of 320 questionnaires were distributed, and 271 valid responses were collected. Data analysis included reliability and validity tests, frequency analysis, multiple-choice question analysis, descriptive statistical analysis, and correlation analysis.

1. Reliability Test: Cronbach's α coefficient was used for reliability analysis. The results showed that the reliability of the questionnaire was high (α value met the requirement of 0.7), indicating stable and consistent data.

2. Validity Analysis: Bartlett's test of sphericity and KMO (Kaiser-Meyer-Olkin) value analysis were conducted. The results indicated good validity (KMO value greater than 0.7, p-value less than 0.05), confirming the accuracy of the measurement.

3. Frequency Analysis: Analysis of demographic variables in the questionnaire data revealed that students' foundational music abilities were generally weak. This was mainly due to most students coming from high school backgrounds and experiencing interruptions in their learning process.

4. Multiple-Choice Question Analysis: The data showed that the main employment direction for graduates was within music-related fields, with teaching and performance roles occupying the largest share. Most graduates teach amateur learners, and they have not been able to effectively apply the music pieces learned during their studies in their jobs.

5.Descriptive Statistical Analysis: Analysis of the scores across various dimensions revealed that respondents highly recognized the importance of course integration, music interpretation skills, and communication abilities. In particular, students had an urgent need for course integration and enhancing employment capabilities.

6.Correlation Analysis: The correlation analysis indicated a significant positive correlation between music performance students' communication skills, practical application abilities, and course integration needs. Specifically, the greater the need for practical application ability and course integration, the more urgent the students' demand for career development and skill enhancement.

The study shows that the current curriculum of Guzheng and music performance majors has not effectively met students' needs for communication abilities, music interpretation skills, and interdisciplinary integration capabilities required in practical work. Therefore, this research emphasizes the necessity of course integration and suggests that curriculum design should focus on the development of music interpretation skills and interdisciplinary application abilities to better meet future employment market demands.

First Research Objective Results:

This study provides an in-depth analysis of the curriculum and employment status of Guzheng performance majors in Sichuan Province. The findings indicate that the current educational model in music performance (Guzheng) does not adequately meet the modern society's demand for composite talents, particularly in the cultivation of "music interpretation and expression abilities." The main findings of the study include:

- 1. Mismatch Between Employment Status and Demand:** Although Guzheng majors in Sichuan Province have gradually developed in higher education, students still face severe employment challenges. Most graduates are not engaged in performance-related jobs but enter education and training-related industries. This phenomenon reflects the failure of the current education system to provide students with

diversified skills that align with industry demands, especially in music interpretation and expression.

2. Inadequate Curriculum Design: In the 14 universities in Sichuan Province offering music performance (Guzheng) majors, most have curricula that focus too heavily on performance skills and lack sufficient training in music interpretation abilities. Although many institutions include enhancing students' music interpretation and communication skills in their educational goals, the curriculum still emphasizes performance techniques and music composition, neglecting how to convey the cultural background, emotional depth, and artistic value of music through performance and teaching.

Disconnection Between Student Needs and Educational Objectives:

Data collected from surveys and interviews indicate that students have a strong demand for courses that can enhance their music interpretation and expression skills. However, the current curriculum does not adequately address this need. Students commonly report that although their performance skills have improved, they still lack systematic guidance on interpreting and conveying music pieces.

The findings clearly show that the educational model for Guzheng performance majors in Sichuan Province is, to some extent, lagging behind industry demands, particularly in terms of students' music interpretation and expression abilities. An analysis of the curriculum in the 14 universities offering Guzheng majors reveals that, although many institutions have included music interpretation-related content in their curricula, they lack systematic and targeted courses to enhance students' comprehensive artistic performance and professional abilities. This issue is not only evident in the cultivation of performance techniques but also in the lack of understanding of teaching methods, music theory, and cultural context. Furthermore, interviews and surveys with industry employers, teachers, students, and course managers have identified key issues faced by music performance students in the job market, including unclear career positioning, lack of skills, and dissatisfaction with traditional teaching models. Over 50% of graduates expressed dissatisfaction with the

current educational training system, especially regarding the cultivation of music interpretation and expression skills, believing these abilities have not been effectively improved.

Research Objective 2

To Design Guzheng Interpretative Skill Curriculum Course for Undergraduate Students in Sichuan, China.

In the first phase, based on an analysis of relevant literature and survey data, the researchers utilized appropriate educational theories to identify the key factors required for designing this course. Using these factors as a foundation, a curriculum outline was developed that aligns with both current educational and industry needs. The outline closely adheres to the fundamental requirements set by the nation for the cultivation of music performance professionals, integrating the "National Standards for Teaching Quality of Undergraduate Programs in Higher Education" (2018) as well as the specific circumstances of music performance programs in Sichuan Province. The course design aims to be student-centered and market-driven, addressing practical issues effectively.

Theory	Corresponding National Policy Goal	Specific Explanation	Practical Issues That Can Be Addressed
OBE Course Development Theory	Solo and Ensemble Performance	Through backward design, ensure the course focuses on how students can master solo, ensemble, and other skills, helping them effectively interpret and collaborate in performances.	<p>Weak student foundations: By clearly defining learning outcomes, students with weak foundations have clear goals, helping them gradually improve performance skills.</p> <p>Varied student quality: Use backward design to set different learning outcomes for students at different levels, promoting personalized development.</p>
OBE Course Development Theory	Solo and Ensemble Performance	Through backward design, ensure the course focuses on how students can master solo, ensemble, and other skills, helping them effectively interpret and collaborate in performances.	<p>Weak student foundations: By clearly defining learning outcomes, students with weak foundations have clear goals, helping them gradually improve performance skills.</p> <p>Varied student quality: Use backward design to set different learning outcomes for students at different levels, promoting personalized development.</p>

	Application of Music Theory	<p>Backward design helps students grasp essential music theory and apply it during performance. Through course design, students can not only learn performance techniques but also independently analyze and understand pieces.</p>	<p>Incomplete knowledge system: By using OBE's outcome-based course design, the application of music theory is emphasized to address gaps in students' theoretical learning.</p> <p>Poor understanding ability: Helps students gradually master and apply music theory through specific learning outcomes, enhancing their ability to understand pieces.</p>
	Performance and Teaching Abilities	<p>OBE theory focuses on developing students' comprehensive abilities, helping them improve performance skills and develop teaching abilities, aligning with the cultivation of "performance" and "teaching" skills.</p>	<p>Talent demand in the job market: By structuring courses to develop students' comprehensive performance and teaching abilities, enhancing their professional competitiveness.</p> <p>Poor study habits: Through goal-oriented learning, students develop clear study goals, which motivates and improves their learning habits.</p>
Constructivist Theory	Solo and Ensemble Performance	<p>Through cooperative learning and contextual practice, students can better understand and master performance techniques, enhancing their solo and ensemble abilities.</p> <p>Through interaction and practice, students can improve their music performance levels.</p>	<p>Lack of stage practice: By using contextual learning methods, students have more opportunities for stage practice, improving their performance in actual performances.</p> <p>Poor study habits: Encourage students to adopt more proactive learning habits through</p>

			cooperative learning and interactive practice.
	Understanding Historical Styles	Emphasizes deep understanding of different historical music styles and genres through cooperative performance, analysis, and discussion. Students gain mastery and feel the characteristics of various historical styles by participating in performances.	Poor understanding ability: Through cooperation and discussion, helps students better understand and master the historical styles of music in actual performances, enhancing the artistic expression of works.
	Application of Music Theory	Students apply music theory through practice and reflection, helping them turn theoretical knowledge into practical performance skills, and better apply music theory to analyze new pieces.	Weak student foundations: Through practice and reflection, students can apply music theory in their performance, improving their understanding and technical abilities. Incomplete knowledge system: Cooperation and reflection help students address gaps in their theoretical knowledge, improving their overall application ability.
Feynman Learning Method	Solo and Ensemble Performance	Through "learning by teaching," students deepen their understanding of performance techniques, improving their ability to interpret and express musical emotions, thereby enhancing their performance level.	Weak student foundations: By using "learning by teaching," students deepen their understanding and reinforce their skills. Poor understanding ability: Teaching others helps students enhance their understanding of performance techniques and musical expression, improving

			their performance level.
	Application of Music Theory	Students simplify and explain music theory, deepening their understanding and effectively applying it, fulfilling the requirement of "application of music theory." Through explanations, students convert theoretical knowledge into practical skills.	Incomplete knowledge system: Through "learning by teaching," students deepen their understanding of music theory by teaching others, addressing gaps in their theoretical learning. Poor study habits: Repeated explanations and simplifications cultivate better study habits and increase their motivation to learn.
	Basic Music Education	Through the Feynman method, students not only master performance skills but also teach others, developing their music teaching abilities, in line with national policy requirements for "basic music education."	Talent demand in the job market: Strengthening students' teaching abilities allows them to meet the increasing demand for music education. Modeled teaching methods and courses: The Feynman method encourages flexible learning approaches, breaking through traditional, singular teaching models.

Research Objective 3

To validate the Curriculum Course

This study invited a panel of five industry experts to assess the development and design effectiveness of the "Guzheng Music Interpretation Skills Training" course by evaluating the consistency and adaptability of the course syllabus. The Likert five-point scale scores, all exceeding 4 points, indicate that the experts believe the course can effectively enhance students' performance skills, help them deeply understand musical works, and strengthen their abilities in the highly competitive job market.

At the same time, the course syllabus was revised based on the experts' suggestions, including the following main adjustments:

1. **Course Goals and Content Adjustment:** Clearer transitions between the learning goals and content of each semester should be established, allowing students to gradually progress to higher-level skills and cognitive training.

2. **Enhancing Flexibility and Scalability:** More flexible learning modules should be added, especially for students with different backgrounds and skill levels, enabling the course to cater to a wider range of learning needs.

3. **Integration of Technology and Interactive Teaching:** More interactive elements based on modern educational technologies, such as online learning platforms and real-time performance feedback, should be incorporated to enhance the interactivity and engagement of the course.

4. **Diversification of Assessment and Feedback:** The assessment mechanism should be further optimized by adding self-assessments and peer reviews, allowing students to gain a more comprehensive understanding of their own and others' learning progress.

5.2 Discussion

5.2.1 Integration of Theoretical Background and Practical Challenges

This study proposes a curriculum design framework based on enhancing student abilities by integrating educational theories such as OBE (Outcome-Based Education), Constructivism, the Feynman Technique, and Understanding by Design (UbD). The research results show that the current curriculum system has not fully utilized these advanced teaching theories, leading to limitations in teaching effectiveness. Specifically:

Combination of OBE and Constructivism: OBE theory emphasizes achieving student learning outcomes, while Constructivism advocates for students to actively construct knowledge. The integration of these two theories provides a theoretical basis for redesigning the Guzhen curriculum in this study. OBE theory helps guide the design and implementation of the curriculum by clearly defining the learning outcomes

students should achieve at each stage. On the other hand, Constructivism enhances student engagement and deepens learning by promoting active learning, collaborative learning, and the social construction of knowledge in authentic contexts. The current curriculum still overly relies on traditional teaching methods and lacks emphasis on developing students' independent learning, critical thinking, and knowledge transfer abilities. Therefore, curriculum reform should focus more on enhancing student capabilities and promote the development of students' overall quality through contextual learning and interdisciplinary integration. For example, using methods like music collaboration, role-playing, and performance simulations can stimulate students to actively explore and innovate during their Guzheng performances.

Application of the Feynman Technique: The Feynman Technique emphasizes deepening understanding through a combination of teaching and learning, particularly by using verbal expression and explanation to facilitate learning. Applying this technique to Guzheng teaching can help students deepen their understanding and expression of musical works by involving them in teaching and explaining music. This method not only helps students master performance skills but also improves their music interpretation and communication skills. Through repeated explanation and discussion, students can clearly express their understanding while receiving feedback from others to refine their comprehension of both the work and the technique.

Backward Design in Understanding by Design (UbD): UbD emphasizes designing curriculum content and assessment methods based on the desired learning outcomes for students. According to the research results, the current Guzheng course design has not fully implemented this concept and lacks systematic development of students' comprehension abilities. The UbD philosophy requires teachers to rethink teaching content based on the course goals and students' actual needs, ensuring that the curriculum focuses not only on knowledge transmission but also on enhancing students' understanding. Therefore, curriculum design should start with the core competencies students need to master, ensuring that students not only effectively understand various aspects of a musical piece but also accurately convey the emotions

and cultural context of the music through performance and language. Through this backward design, teachers can ensure that each stage of teaching helps students better understand and master musical works while making their performances and expressions more artistic and profound.

5.2.2 The Importance of Music Interpretation Skills

Music interpretation ability is one of the core issues of this study. The results indicate that students in music performance programs need not only solid performance techniques but also the ability to deeply understand and accurately convey the meaning of music. This problem is common in music education worldwide, especially in performance fields where many graduates do not engage in full-time performance but instead transition into education or other fields. This reflects that music education has not fully met industry needs, especially in the development of music interpretation skills.

In China, particularly in Sichuan, Guzheng, as a representative traditional ethnic instrument, requires students not only to master performance techniques but also to have the ability to convey the cultural context and emotional depth of the music to the audience. The current curriculum, though emphasizing technical training, overlooks the cultural understanding and artistic communication of the music, leaving students less competitive in the job market. Therefore, this study suggests incorporating more cultural interpretation, background analysis, and training on how to express these through performance, helping students better adapt to the ever-changing job market.

5.2.3 Key Points of Curriculum Development Reform

The key point of this study's reform is the proposal of an integrated curriculum system that combines traditional performance skills with music interpretation abilities. By integrating OBE (Outcome-Based Education) and Constructivism teaching theories, and incorporating the Feynman Technique and UbD (Understanding by Design) backward design, a course titled Guzheng Music Interpretation and Expression Skills was developed. This course aims to enhance students' overall abilities in music interpretation, expression, and communication. Unlike traditional single-skill training, this curriculum emphasizes the integration of course content, aiming to organically combine performance skills, music understanding, emotional expression, interdisciplinary

knowledge, and practical abilities, providing a comprehensive learning platform for student development.

This course design not only has the potential to improve students' performance skills but also enhances their deep understanding of musical works, helping students stand out in a highly competitive job market. The integration of the curriculum allows students to develop in multiple areas, laying a solid foundation for their future music careers.

Furthermore, the evaluation of the course was conducted through an expert panel, consisting of experts with professional knowledge and teaching experience, to assess the effectiveness and feasibility of the curriculum design. Based on their expertise, the experts provided specific recommendations and feedback on the course content, teaching methods, and evaluation mechanisms, ensuring that the course development aligns with actual needs.

Through systematic course design and implementation, this study provides theoretical support for the educational reform of Guzheng performance programs in Sichuan Province and offers guidance for the innovation and practice of music performance programs nationwide. In particular, in terms of cultivating composite talents, the curriculum reform plan of this study is expected to encourage more institutions to focus on the comprehensive ability development of students, fostering music professionals who are innovative, adaptable, and capable of interdisciplinary integration.

5.3 Innovations in this Study

The main innovations of this study are as follows:

Incorporating music interpretation skills as a core part of course design: Traditional Guzheng performance courses focus on technical training but neglect how students can effectively interpret and convey the cultural, emotional, and artistic intent of music in their performance. This study, through course development and reform, makes music interpretation and expressive abilities a core teaching goal, exploring how to

cultivate students' comprehensive abilities by combining music theory, cultural background, and technical analysis.

Using multiple theoretical frameworks in course design: This research integrates OBE, Constructivism, the Feynman Technique, and UbD, providing a new perspective for curriculum reform in music performance programs through cross-theoretical application, guided by educational theory, and validated through data collection and analysis.

Addressing the employment challenges of Guzheng performance students in Sichuan: By researching and analyzing the specific employment problems faced by Guzheng performance students in Sichuan, this study designed a course specifically aimed at enhancing music interpretation and expression skills. The goal is not only to improve students' music skills but also to help them adapt better to market demands and enhance their employability.

Combining local culture and ethnic music characteristics: This study focuses particularly on Guzheng performance education in Sichuan, combining local cultural contexts and proposing targeted course reform plans to promote the inheritance and innovation of regional music culture. This innovation has not received enough attention in other studies and provides valuable practical experience for improving regional music education.

5.4 Research Limitations and Future Outlook

Despite the in-depth analysis of the curriculum design for Guzheng performance programs in Sichuan and the proposal of innovative teaching solutions, there are some limitations. First, the sample of this study is primarily concentrated in universities and industries in Sichuan, so the conclusions may not be fully applicable to music performance programs nationwide. Second, this research mainly focuses on the theoretical framework of course design, lacking long-term tracking and evaluation of actual classroom teaching effectiveness.

Future research can explore how to promote the proposed course design plan in other regions and track and evaluate its effects in the long term to verify its impact on students' music interpretation skills, performance levels, and employability. Furthermore, future research could delve deeper into students' autonomous



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APPENDIX

Certificate of Ethical committee Approval



AF20-03-03.0

May, 2023

Certificate of Ethical Committee Approval

This is to certify that:

Protocol Title: DEVELOPMENT OF A GUZHENG CURRICULUM COURSE FOR STUDENTS MAJORING IN MUSIC PERFORMANCE TO IMPROVE INTERPRETATIVE SKILL IN SICHUAN PROVINCE, CHINA.

Principal investigator: Ms.TaoTao Zhou

Institution: Graduate School of Srinakharinwirot University

Protocol code: SWUEC-672419

Documents approved:

- | | |
|---|----------------------------------|
| 1. Submission form | version no. 2 date 8 August 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. 1 date 26 June 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: 29/08/2024

Date of expiration: 28/08/2025

(Associate Professor Sittipong Wattananonsakul, Ph.D.)

Chairman, Social Science and Behavioral Science Research Sub-Committee
of Srinakharinwirot University (Panel 2)

Ethics and Research Standards Division
Innovation Building Prof. Dr. Saroch Buasri, Floor 17
Srinakharinwirot University, 10110 Thailand
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AF19-03-03.1
August, 2023

หนังสือรับรองจริยธรรมการวิจัยในมนุษย์
หนังสือฉบับนี้ให้ไว้เพื่อแสดงว่า

ชื่อโครงการวิจัย : การพัฒนาหลักสูตรรายวิชาสู่เชิงสำหรับนักเรียนเอกการแสดงดนตรีเพื่อพัฒนาทักษะการตีความทางดนตรี
ในมณฑลเสฉวน ประเทศจีน

ชื่อหัวหน้าโครงการวิจัย : นางสาวTaoTao Zhou

หน่วยงานต้นสังกัด : บัณฑิตวิทยาลัย มหาวิทยาลัยศรีนครินทรวิโรฒ

หมายเลขรับรองโครงการวิจัย : SWUEC-672419

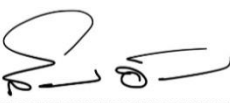
รายการเอกสารที่รับรอง :

- | | |
|---|-------------------------------------|
| 1. แบบเสนอเพื่อขอรับการพิจารณา | ฉบับที่ 2 ลงวันที่ 8 สิงหาคม 2567 |
| 2. โครงการวิจัยฉบับสมบูรณ์ | ฉบับที่ 1 ลงวันที่ 26 มิถุนายน 2567 |
| 3. เอกสารข้อมูลและขอความยินยอมสำหรับอาสาสมัคร | ฉบับที่ 1 ลงวันที่ 26 มิถุนายน 2567 |
| 4. เครื่องมือที่ใช้ในการวิจัย | ฉบับที่ 1 ลงวันที่ 26 มิถุนายน 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 : 29 สิงหาคม 2567

วันที่หมดอายุ : 28 สิงหาคม 2568


(ลงชื่อ).....

(รองศาสตราจารย์ ดร.สิทธิพงษ์ วัฒนานนท์สกุล)

ประธานคณะกรรมการจริยธรรมสำหรับพิจารณาโครงการวิจัยที่ทำในมนุษย์

ชุดสังคมศาสตร์และพฤติกรรมศาสตร์ (ชุดที่ 2)

มหาวิทยาลัยศรีนครินทรวิโรฒ

หน่วยจริยธรรมและมาตรฐานการวิจัย

มหาวิทยาลัยศรีนครินทรวิโรฒ

อาคารนวัตกรรม ศ.ดร.สาโรช บัวศรี ชั้น 17

โทร. (02) 6495000 ต่อ 17503, 17506 โทรสาร (02) 2042590

questionnaire survey

1. Personal background information

surname and personal name:

age:

graduate institutions:

Graduation year:

2. Study and career goals

What is the main reason why you chose to study the music performance major?(multiple choice)

A loves the music and the performing arts

B wants to make music talent a career direction

C Parental arrangement

D Other (please specify)

3. What are the following occupations or industries will you engage in after graduation?(multiple choice)

A Guzheng playing

B Music teacher (instrumental music teaching)

C Music Educator (non-instrumental music teaching)

D Other music-related occupations (please specify)

The E is not related to the music

4. Awareness of career development

How confident do you have in your future career development related to the guzheng performance major?(Graduate answers)

Very confident

faith in

Not very confident

self-distrust

5. Main source of income

More than 50% of the main income comes from the following occupations?(Multiple choices)
(graduates do not have to answer this question)

A. Guzheng playing

B. Music teacher (Instrumental music teaching)

C. Music educator (non-instrumental music teaching)

D. Other music-related occupations (please specify)

E. Careers unrelated to music

6. Whether music interpretation ability (music interpretation and communication ability) is important according to your career status.(Graduates don't have to answer this question.)

A.very important

B. Generally important

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C.unimportance

7. Cultivation of music interpretation ability

How do you evaluate the cultivation of music interpretation ability (music interpretation and communication ability) during your college study?

- A. Very good cultivation of musical interpretation ability, can be effectively applied
- B. Generally speaking, they still need to be improved, and some parts can be applied, but they still need to be improved
- C. Not been effectively cultured, difficult to apply or failed to apply

8. Understanding of music interpretation skills (multiple choices)

- A. Musical interpretation skills are the ability to understand and express the emotion and intentions of a musical work.
- B. Musical interpretation skills are technical musical instrument or sound mastery.
- C. Musical interpretation skills are the ability to demonstrate personal style and skill during playing.
- D. Music interpretation skills are the knowledge of the history and cultural background of music and express expressed through performance and speech. Make the recipient understand and understand.
- E. Other information (please specify it specifically).

9. Evaluation of the current Guzheng courses

Do you currently feel that the existing guzheng courses can effectively improve your music interpretation skills?

- A yes
- B deny
- C indeterminacy

10. Expectations of course content (multiple selection)

If you could design a guzheng course to improve your music interpretation skills, what would you like to include?(multiple choice)

- A Music theory and analysis
- B Track interpretation and expression skills
- C Comparison of intercultural music
- D Guzheng performance integrates with modern music
- E-Guzheng teaching situation simulation
- Other (please specify)

11. The importance of interdisciplinary education

How do you think that interdisciplinary education (such as cultural research, psychology, pedagogy, etc.) helps to improve the comprehensive quality and professional competitiveness of students majoring in music performance?

- A. Very helpful

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- B. Have some help
- C. Not very helpful
- D. No help

12. Role of teachers and mentors

What role do you want the teachers and mentors to play in the Guzheng course?(multiple choice)

- A. Provided academic guidance and support
- B. Stimulate students' creativity and expression ability
- C. Provide career-oriented advice and practical experience
- D. Other (please specify)

13 and suggestions for course improvement

In what way do you think universities can improve guzheng courses to better improve students' music interpretation skills? Please make specific suggestions.

14. If you have any additional ideas or suggestions on the development of guzheng courses in music performance major, please share them here.

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Participant Information Sheet

Research title: DEVELOPMENT OF A GUZHENG CURRICULUM COURSE FOR STUDENTS MAJORING IN MUSIC PERFORMANCE TO IMPROVE INTERPRETATIVE SKILL IN SICHUAN PROVINCE, CHINA

Principal Investigator: TaoTao Zhou

Institution: Srinakharinwirot University

Co-participating researchers: -

Research funding source: -

Dear Participant

I (TaoTao Zhou, Student in Doctor of Education Program in Arts Education, Faculty of Fine Arts, Srinakharinwirot University) am carrying out a research on "DEVELOPMENT OF A GUZHENG CURRICULUM COURSE FOR STUDENTS MAJORING IN MUSIC PERFORMANCE TO IMPROVE INTERPRETATIVE SKILL IN SICHUAN PROVINCE, CHINA" with the objectives of the research: 1) To study the problems and requirements of the Interpretative Skills course. GuZheng; 2) To design Guzheng Interpretative Skill Course for undergraduate students in Sichuan, China; and 3) To validate course performance

The direct benefit you will receive from this study is to Awareness of the importance of musical interpretation (interpretation and communication) in the field of study and the need to develop generic skills of teamwork and communication both inside and outside of study. While mastering professional skills, it is necessary to cultivate practical and application ability as well as personal comprehensive quality to adapt to social development, so as to pay more attention to exercise their comprehensive competitiveness, make good career planning and preparation, and make their own contributions to the better dissemination and inheritance of Chinese traditional culture and folk music.

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 you to answer the questionnaire and divide it into 2 parts. Part 1 is 4 questions about personal information and Part 2 is 13 questions about current situation and social demand of cultivating music interpretation ability of Guzheng performance specialty. Answering the questionnaire will take approximately 10 minutes and Questionnaire Star backend collects information.

The researchers wanted to discuss this issue in focus interview thematic groups about this issue: What are the current employment problems of Guzheng performance graduates in Sichuan Province? How to interpret these issues? What kind of curriculum can be developed to solve the main problem? What is the course content? How does it work? How to ensure the effectiveness of the course?

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 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. Approximate time needed 3 Times Request an appointment in advance for you to participate in a group discussion with

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other participants, including 12 number of people. When conducting the group discussion, 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 taotao.zhou@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.

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Informed Consent Form

I [Ms./Miss/Mr.] have read and understood/listened to the information from TaoTao Zhou about volunteering to participate in the research study on DEVELOPMENT OF A GUZHENG CURRICULUM COURSE FOR STUDENTS MAJORING IN MUSIC PERFORMANCE TO IMPROVE INTERPRETATIVE SKILL 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.

"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.

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)

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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 _____
(_____)

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 แจ้งให้ทราบเกี่ยวกับหน้าที่และความรับผิดชอบของผู้วิจัยหลังจากโครงการวิจัย ได้ผ่านการรับรองจริยธรรมการวิจัยในมนุษย์แล้ว ดังต่อไปนี้

- 1 ผู้วิจัยจะต้องดำเนินการวิจัยตามขั้นตอนต่างๆที่ระบุไว้ในโครงการวิจัยโดยเคร่งครัด โดยใช้เอกสารคำชี้แจง และแบบยินยอม รวมถึงเอกสารอื่นๆ ที่ได้ผ่านการรับรองจากคณะกรรมการแล้วเท่านั้น
- 2 ผู้วิจัยที่มีหน้าที่รายงานต่อคณะกรรมการจริยธรรมฯ ตาม SOP บทที่ 6 เมื่อ
 - 2.1 มีการดำเนินงานวิจัยครบระยะเวลาหนึ่ง ซึ่งจะต้องมีการรายงานความก้าวหน้าตามระยะเวลาที่คณะกรรมการฯ กำหนดในเอกสารรับรอง หรือเมื่อครบหนึ่งปีจากวันที่ระบุไว้ในเอกสารรับรองจริยธรรมการวิจัยของโครงการ โดยใช้แบบรายงานความก้าวหน้า (SWUEC-Progress, AF/01-06/03.0)
 - 2.2 มีการดำเนินการวิจัยไม่ทันตามที่กำหนด โดยทั่วไปคณะกรรมการฯ จะให้การรับรองไม่เกิน 1 ปี ก่อนวันหมดอายุตามที่กำหนดไว้ในหนังสือรับรอง ผู้วิจัยจะต้องเสนอเอกสารขอต่ออายุการรับรองโครงการวิจัย โดยใช้ **แบบเสนอขอต่อกรรับรองโครงการ (SWUEC-Renew, AF/02-06/03.0)** ภายใน 30 วันก่อนหมดอายุ เพื่อให้ทางหน่วยฯ ได้มีระยะเวลาจัดเตรียมเอกสารเข้าประชุมก่อนโครงการวิจัยจะหมดอายุ ทั้งนี้หากท่านยังไม่ได้รับเอกสารรับรองการต่ออายุจากคณะกรรมการฯ จะไม่สามารถรับอาสาสมัครใหม่ระหว่างที่โครงการวิจัยหมดอายุได้ **กรณีหน่วยฯ ไม่ได้รับการติดต่อกลับจากผู้วิจัย ภายในระยะเวลา 6 เดือน นับจากวันที่โครงการวิจัยหมดอายุการรับรองเอกสารโครงการวิจัยจะถูกทำลาย 3 ปี นับจากวันที่หมดอายุการรับรอง**
 - 2.3 มีความจำเป็นในการปรับปรุงโครงการวิจัย (Protocol Amendment) หรือ มีการเปลี่ยนแปลงหัวหน้าโครงการวิจัย/เพิ่มเติมผู้ร่วมวิจัย ผู้วิจัยจะต้องเสนอการปรับปรุงเป็น **แบบรายงานขอกรปรับปรุงโครงการวิจัย (SWUEC-Amend, AF/03-06/03.0)** ตามที่ได้กำหนดไว้ โดยอ้างอิงรหัสโครงการตามที่ได้รับรอง 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 โดยใช้แบบรายงานเหตุการณ์ไม่พึงประสงค์สำหรับอาสาสมัครในสถาบัน (SWUEC-SAE-Local, AF/04-06/03.0) และแนบรูปแบบเอกสารรายงานเป็นสำเนา SAE Report Form ที่กำหนดโดยผู้สนับสนุนวิจัย หากไม่มีแบบรายงาน จากผู้สนับสนุนทุนวิจัยให้ใช้แบบรายงานของ SWUEC ตามที่กำหนดอย่างเดียว กรณีเป็นรายงานเหตุการณ์ไม่พึงประสงค์ที่เกิดแก่อาสาสมัครนอกสถาบัน ซึ่งบริษัทผู้สนับสนุนส่งให้ผู้วิจัย ให้ใช้แบบรายงานเหตุการณ์ไม่พึงประสงค์ที่เกิดแก่อาสาสมัครนอกสถาบัน (SWUEC-SAE-External, AF/05-06/03.0) แนบกับแบบรายงานเหตุการณ์ไม่พึงประสงค์ที่บริษัทผู้สนับสนุน

- 2.5 มีการดำเนินการใดๆ ที่ไม่ถูกต้องตามระเบียบการวิจัยที่กำหนดไว้ ผู้วิจัยจะต้องรายงานให้คณะกรรมการฯรับทราบภายใน 7 วันปฏิทิน หลังจากที่ได้รับพบ โดยใช้แบบรายงานการดำเนินงานวิจัยที่เบี่ยงเบน (SWUEC-deviation, AF/06-06/03.0)
 - 2.6 การวิจัยเสร็จสิ้นหรือยุติการวิจัยด้วยใดๆ ให้ผู้วิจัยมีหนังสือแจ้งปิดโครงการวิจัยนั้นพร้อมผลการดำเนินการวิจัยให้คณะกรรมการฯ ทราบ ตามแบบรายงานแจ้งการปิดโครงการวิจัย (SWUEC-Close, AF/07-06/03.0) ทั้งนี้โครงการที่รายงานแจ้งปิดและได้รับการพิจารณา โดยคณะกรรมการฯ แล้ว ถือว่าเป็นการสิ้นสุด ไม่สามารถขอยกเลิกการแจ้งปิดได้อีก
- 3 คณะกรรมการฯ จะมีการสุ่มเข้าตรวจเยี่ยมโครงการวิจัยเพื่อตรวจสอบความเรียบร้อยของการดำเนินงาน และรับฟัง และให้คำปรึกษาข้อปัญหาที่อาจมีในระหว่างการดำเนินการวิจัย โดยคณะกรรมการฯ จะมีหนังสือแจ้งให้ทราบ ล่วงหน้าเป็นเวลา 2 สัปดาห์ ผลการตรวจเยี่ยมโครงการวิจัยจะแจ้งเพื่อทราบในที่ประชุมคณะกรรมการฯ และจะแจ้งผลการพิจารณาให้ผู้วิจัยได้ทราบ และอาจมีข้อเสนอแนะให้ปฏิบัติต่อไป

Survey on the Current Status of Music Performance (Gu Zheng) Education in Sichuan Province

In-depth Interview Coding T1: Sun Siyi, Sichuan University of Science & Engineering T2: Weng Meiling, Sichuan Vocational College of Art T3: Wei Wei, Neijiang Normal University T4: Wang Jingjing, Southwest University of Science & Technology T5: Zhou Tianli, Sichuan Conservatory of Music T6: Yan Jie, Leshan Normal University T7\M1: Jiang Danxi, Sichuan Conservatory of Music (Professor, Deputy Director of the Traditional Chinese Music Department) T8\M2: Li Luling, Xihua Normal University (Ph.D., Director of the Instrumental Music Department)



Teachers

T1



After graduation, students are able to perform solos or participate in various music performance activities with cooperation relatively proficiently.

Very Satisfied | Satisfied | Neutral $\sqrt{\quad}$ | Dissatisfied | Very Dissatisfied

By the time of graduation, students have mastered most styles and genres, and have a certain understanding of industry trends.

Very Satisfied | Satisfied | Neutral | Dissatisfied $\sqrt{\quad}$ | Very Dissatisfied

By the time of graduation, students are able to apply relevant music theory knowledge and professional theories to independently analyze and evaluate new pieces.

Very Satisfied | Satisfied | Neutral $\sqrt{\quad}$ | Dissatisfied | Very Dissatisfied

By the time of graduation, students have a basic understanding of music teaching theories and methods.

Very Satisfied | Satisfied $\sqrt{\quad}$ | Neutral | Dissatisfied | Very Dissatisfied

“They all have obtained teacher certification before graduation, as required by the school.”

The above four ability objectives are sufficiently cultivated in the school's curriculum.

Strongly Agree | Agree | Uncertain | Disagree $\sqrt{\quad}$ | Strongly Disagree

Is students' music performance ability a challenge in teaching? If so, please explain why.

Strongly Agree | Agree | Uncertain | Disagree $\sqrt{\quad}$ | Strongly Disagree

“I think in our comprehensive university, music performance is not necessarily the primary focus, and I may not treat it as the top priority. So, I agree, it's quite difficult. It's hard to drive forward because of the awareness—awareness of performance.”

Is students' music understanding ability a challenge in teaching? If so, please explain why.

Strongly Agree | Agree $\sqrt{\quad}$ | Uncertain | Disagree | Strongly Disagree

“Understanding is the hardest. When you say something, they can't understand. Although our students generally perform well in academic subjects, I think it might be related to their performance skills. If their performance technique is lacking, they can't properly understand the work. They can't transmit the technique, and they can't express the content of the music piece. So, even if they understand, they may not be able to express it due to insufficient technique. I'm not sure how to answer you; it's a complicated issue. I can't simply say yes or no. I'll think a lot about it.”

What aspects of students' abilities do you focus on developing the most in teaching? Why? “Teaching ability.” “Popular education. I focus on helping them develop basic music education skills that are relevant in the public sector. I emphasize amateur-level guzheng education in the market. I teach basic knowledge, basic repertoire, and fundamental guzheng techniques. I only teach more advanced pieces to individuals with a stronger foundation, rather than assigning difficult pieces just because they are music performance majors. Their foundation is often too weak, and they cannot handle more complex pieces. I feel it's unnecessary to push them too hard, especially since many of them, like my three graduates this year, all pursued graduate degrees in music education or theory, rather than performance. So, for them, guzheng is more of an enhancement rather than their main focus.”

How do you help students improve their music understanding ability in teaching? “First, I encourage them to read books. I recommend books to them, which I found beneficial during my study abroad experience when my teacher suggested books to me. Second, I try to enrich their lives outside of just practicing the guzheng. I

encourage them to take the teacher certification exam or to participate in social activities. Even if it takes up their time, I support them in participating because I think they come from regular high schools, not art schools like we do. So I ask them to experience more community activities. In addition, during class, I don't just focus on specialized knowledge; I often share what I've experienced or seen. In summary, these three points: First, I share my own experiences; second, I encourage them to expand their life experiences by joining social activities; and third, I encourage them to read more books, though I can't be sure if they do."

How do you help students improve their performance skills in teaching?
"I don't make it a big focus. For example, the three graduates this year, I advised them not to pursue music performance for graduate school. One applied to Capital Normal University, one to the China Academy of Art, and one to Hunan Normal University."

Do you think the ability to verbally interpret music is important? If so, how do you train students in this skill? "Very important! It's extremely important. I think describing and interpreting a piece of music is crucial. To help develop this ability, I use a specific approach. First, I ensure that they can play the piece. Once they can play it, I make them explain it to me. I switch roles with them. Since our classes are not one-on-one, in the first year, there are four students per teacher, and after that, it's one-on-two. So, I also let them teach each other."

Are there other difficulties in teaching at present? "There are many challenges. The biggest challenge for me is the large number of students who get into music performance after a year of intensive training. This makes it hard for me to know how to teach them. This is my biggest difficulty. But they need to attend university and enter with guzheng as their major. They can't get in without a year of intensive training. However, for us as teachers, it's painful. They can't even play basic techniques like the upper and lower rings correctly. They attend the general entrance exams, perform well academically, and are admitted based on their high overall score."

T2



After graduation, students are able to perform solos or participate in various music performance activities with cooperation relatively proficiently.

Very Satisfied | Satisfied $\sqrt{\quad}$ | Neutral | Dissatisfied | Very Dissatisfied

"They are fairly proficient, but not because their ensemble classes are comprehensive. They may be able to handle some small-scale pieces, but large-scale works still pose issues. For Sichuan Opera, they might do better. Even with new pieces, they aren't afraid, as they can quickly adapt to different keys by reading simplified notation. However, their ability to read staff notation might be weaker."

By the time of graduation, students have mastered most styles and genres, and have a certain understanding of industry trends.

Very Satisfied | Satisfied $\sqrt{\quad}$ | Neutral | Dissatisfied | Very Dissatisfied

By the time of graduation, students are able to apply relevant music theory knowledge and professional theories to independently analyze and evaluate new pieces.

Very Satisfied | Satisfied | Neutral | Dissatisfied $\sqrt{\quad}$ | Very Dissatisfied

By the time of graduation, students have a basic understanding of music teaching theories and methods.

Very Satisfied | Satisfied | Neutral | Dissatisfied $\sqrt{\quad}$ | Very Dissatisfied

"Not really. Their personal abilities are not strong. But, as you said, they may become teachers, right? Generally speaking, it's okay, but we advise them not to pursue teaching. They understand their own limitations. If they can further their education through a bachelor's degree upgrade or postgraduate study, that would be better. They might be okay with beginner-level teaching, but they may not be able to teach specific pieces. Additionally, their study time is limited. They only have three years, and in one year, they may only learn four pieces. Each traditional genre has its own set of pieces, and they cannot learn more than that. So, if they were to teach, they could only teach what they have learned. Teaching pieces they haven't learned themselves would be difficult."

The above four ability objectives are sufficiently cultivated in the school's curriculum.

Strongly Agree | Agree | Uncertain $\sqrt{\quad}$ | Disagree | Strongly Disagree

Is students' music performance ability a challenge in teaching? If so, please explain why.

Strongly Agree $\sqrt{\quad}$ | Agree | Uncertain | Disagree | Strongly Disagree

"Their basic skills are generally weak. Many of them come in with very little prior experience, and some are at level 8 or 9, but in terms of sight-reading and performance, we have to start from the basics. Some students can't even read staff notation, and they might only be able to sing in the key of C."

Is students' music understanding ability a challenge in teaching? If so, please explain why.

Strongly Agree | Agree $\sqrt{\quad}$ | Uncertain | Disagree | Strongly Disagree

"Understanding is generally fine. They can understand, but it might take time for them to apply it practically. They may not immediately perform what they understand, but they are still able to communicate, so I agree."

What aspects of students' abilities do you focus on developing the most in teaching? Why?

"Fundamental skills, because their foundation is quite weak. Some students have only

learned to pass level 5 or 6 exams, and when they enter college, their basic skills are much weaker compared to students from specialized schools. Since the entrance requirements are not very high, after they get in, I start from the very basics, focusing on hand positioning. So, I emphasize fundamental training."

How do you help students improve their music understanding ability in teaching? "First, they need to be able to read music. They must have a basic understanding of the music notation symbols. Next, they should listen more. They don't have much exposure to music appreciation, and they live quite far from concert halls in Wenjiang. So, I encourage them to listen to online concerts, watch videos, and learn from those. Another approach is to guide them. If they are unfamiliar with the instrument, I help them first understand the guzheng. Some students may not even like this major and are just aiming for a diploma, but I try to make them get to know the guzheng slowly. Then, I encourage collaboration with others. They have ensemble classes with specialized teachers who teach them pieces from Sichuan opera and even some more popular pieces, which they find interesting. This helps them understand the concept of cooperation."

How do you help students improve their performance skills in teaching? "I encourage them to play along with me. I also require them to perform regularly. Since many of them have never been on stage before, our school holds a stage practice class every week, and they must participate. It's a strict requirement. They might not perform every week, but they are guaranteed to perform at least once in the next week. This is mandatory. Since their experience is minimal, I ask them to record their performances every time they go on stage, so they can watch and evaluate their performance. Since they often lack awareness and experience, especially as amateur students, they tend to get nervous on stage. But the more they perform, the more they learn to handle the pressure, and they begin to set higher standards for themselves."

Do you think the ability to verbally interpret music is important? If so, how do you train students in this skill? "Yes, it's important. If students can articulate their thoughts about the music, it shows that they truly understand it. However, most students

struggle with this skill. They cannot express themselves well, and we don't have enough time to help them develop this ability, as there's so much else they need to learn."

Are there other difficulties in teaching at present? "There are times when I feel that students just aren't developing well. After becoming a teacher, I've noticed this feeling more. In class, they can understand what I teach, but outside of class, it's a matter of study habits. Many students lack proper study habits. After class, their practice sessions are completely different from their classroom performance. During class, they are more focused, with the teacher present, and they tend to stay engaged. But once they practice on their own, they lack a structured plan. They practice whatever comes to mind, with no clear goals, and as a result, their progress is poor."

T3



After graduation, students are able to perform solos or participate in various music performance activities with cooperation relatively proficiently.

Very Satisfied | Satisfied | Neutral | Dissatisfied√ | Very Dissatisfied

By the time of graduation, students have mastered most styles and genres, and have a certain understanding of industry trends.

Very Satisfied | Satisfied | Neutral | Dissatisfied √ | Very Dissatisfied

"They have mastered it, but not very well. The main reason is that most of these students come from a background where they focused on exam preparation before entering the

school. Few students here, compared to those from schools like Sichuan Conservatory, have been trained professionally or started learning the guzheng at a young age. Before entering the school, most of them have very limited experience with traditional guzheng music education."

By the time of graduation, students are able to apply relevant music theory knowledge and professional theories to independently analyze and evaluate new pieces.

Very Satisfied | Satisfied | Neutral | Dissatisfied | Very Dissatisfied ✓

"This is very poor, I am dissatisfied."

By the time of graduation, students have a basic understanding of music teaching theories and methods.

Very Satisfied | Satisfied | Neutral ✓ | Dissatisfied | Very Dissatisfied

"Our school offers a course on teaching methods."

The above four ability objectives are sufficiently cultivated in the school's curriculum.

Strongly Agree | Agree | Uncertain ✓ | Disagree | Strongly Disagree

"I'm not sure if I fully understand the entire curriculum plan. I'm not entirely clear on the depth of the other courses or teaching designs, but they are certainly reasonable since we have gone through assessments and teacher certifications, and our results are quite good. As for the overall implementation, I'm not very familiar with it."

Is students' music performance ability a challenge in teaching? If so, please explain why.

Strongly Agree | Agree | Uncertain | Disagree ✓ | Strongly Disagree

"I don't think this is a particularly big challenge."

Is students' music understanding ability a challenge in teaching? If so, please explain why.

Strongly Agree | Agree | Uncertain ✓ | Disagree | Strongly Disagree

What aspects of students' abilities do you focus on developing the most in teaching? Why? "Performance ability is, of course, fundamental, but more importantly,

we don't train them in the same way as Sichuan Conservatory does, right? They focus more on performance skills. My main focus is on their comprehensive application abilities, such as ensemble playing, music creation, and composition. I include these elements in the practical courses and assign tasks like composing practice pieces or arranging simple folk songs. So far, students seem to be highly cooperative and interested in these activities."

How do you help students improve their music understanding ability in teaching?

"I mainly encourage them to read more, observe nature, get close to nature, and hope they can have more life experiences. But, to be honest, even though I set these expectations, it's hard for them to fulfill them because they have so many classes and not many opportunities during the holidays. So, this aspect is not well implemented. My ideal approach is to have them improve their emotional understanding through reading, watching films, and hiking, but the effect is minimal."

How do you help students improve their performance skills in teaching?

"From my perspective, of course, technical training is one aspect, but secondly, I encourage them to observe as many high-level concerts, performances, and lectures as possible. Participating in these activities is very important. Additionally, I believe that rehearsals, especially ensemble playing, can stimulate their awareness of technical weaknesses. In terms of solo performance, it is difficult for our school to reach the level of professional conservatories, so we have to use indirect methods, like encouraging other ways to stimulate their growth."

Do you think the ability to verbally interpret music is important? If so, how do you train students in this skill? "What you mentioned is also very important. I think it's crucial! Unfortunately, we are not doing well in this area right now. I can inspire the more skilled students in this regard, but the vast majority of students still struggle because they can't truly grasp the music yet. They haven't reached that level of understanding. They can't articulate the technical difficulties because they don't understand them. Their technical understanding is already problematic, so they can't express it verbally."

Are there other difficulties in teaching at present? "With the current education reforms, I think the problem is still a rush for quick results. Most of the students who come to comprehensive colleges like ours have good academic backgrounds, but they are mostly prepared for the arts exams by cramming in high school. So, it's rare to encounter students with a long study history. Their foundation in traditional music is weak; for example, many of them can't perform left-hand slides. Right now, I'm encountering students who can't even do basic slides with the left hand. This is a big problem. Even though they have heard of pieces like *The Sea's Waves* or *Peach Blossom Spring*, they are still only talking about these advanced pieces. This is completely disconnected from reality. This is the biggest challenge, as it deviates from the original purpose of learning traditional Chinese instruments and has become, in my view, 'pseudo-popular.' This learning state is very dangerous. They don't know basic techniques like vibrato, slides, or arpeggios, and they don't even know how to approach arpeggios from left to right. Their basic skills are missing, even below level 9, and they haven't gone through the proper grading exams. It's like they skip over the basic levels and jump straight to advanced pieces. They might not have really mastered the pieces required for their grade exams. Even if they've passed, they haven't truly grasped the skills. Many haven't even played traditional pieces like *Harvesting Gongs* or *Fighting Typhoon* but instead go straight to learning pieces like *The Sun Over Jinggang Mountain*. The real foundation is often completely missing, and this is the biggest frustration. If these fundamental issues aren't addressed, it will be very difficult to achieve true understanding or rational comprehension."

T4



After graduation, students are able to perform solos or participate in various music performance activities with cooperation relatively proficiently.

Very Satisfied | Satisfied $\sqrt{\quad}$ | Neutral | Dissatisfied | Very Dissatisfied

By the time of graduation, students have mastered most styles and genres, and have a certain understanding of industry trends.

Very Satisfied | Satisfied | Neutral $\sqrt{\quad}$ | Dissatisfied | Very Dissatisfied

"They don't talk much about styles and genres. They can only learn a small amount during their four years in university, and for some styles, they can't master them in just one semester. So, they can only repeat them in the next semester, and it's impossible to cover all the genres."

By the time of graduation, students are able to apply relevant music theory knowledge and professional theories to independently analyze and evaluate new pieces.

Very Satisfied | Satisfied | Neutral $\sqrt{\quad}$ | Dissatisfied | Very Dissatisfied

"Because our school is a comprehensive one, the students' levels are not particularly high when they arrive. After completing their required pieces during university, their self-improvement abilities are still not strong. They still rely on the teacher during their studies, so by the time they graduate, they are still not proficient."

By the time of graduation, students have a basic understanding of music teaching theories and methods.

Very Satisfied | Satisfied $\sqrt{\quad}$ | Neutral | Dissatisfied | Very Dissatisfied

"I've encountered some students who only learned one piece in a couple of years to prepare for the exams. When they got accepted, they might have seemed fine with that one piece, but with nothing else. Because of the graduation requirements, I had to help them build their fundamental skills from the beginning. It's a bit like re-learning from scratch, but they do learn faster than others. After this process, they can teach the basics of guzheng in elementary schools. While they may not reach a professional level, at least they can grasp the essentials in a standardized manner, which can help with employment."

The above four ability objectives are sufficiently cultivated in the school's curriculum.

Strongly Agree | Agree | Uncertain | Disagree $\sqrt{\quad}$ | Strongly Disagree

"I think the school's curriculum is a bit formulaic. For example, they learn music theory, harmony, and form, but after they've learned all this, it's just theoretical knowledge that doesn't connect well to guzheng performance. Their ability to apply this knowledge is quite weak."

Is students' music performance ability a challenge in teaching? If so, please explain why.

Strongly Agree | Agree $\sqrt{\quad}$ | Uncertain | Disagree | Strongly Disagree

"The challenge is, for example, when a student enters with poor fundamentals. If you want them to perform a piece, they simply can't reach the required level. No matter how much you try to improve them, they need to start over and refine their basics. Only then can they improve through the music. So, I think it's quite difficult."

Is students' music understanding ability a challenge in teaching? If so, please explain why.

Strongly Agree $\sqrt{\quad}$ | Agree | Uncertain | Disagree | Strongly Disagree

"For the technical skills that are visible, most students can perform decently. But when it comes to understanding the music, its depth, and cultural meaning, it's difficult because everyone's level is different. Even if you ask them to learn about the background of the

piece, everyone interprets it in their own way, and the understanding of the music is often skewed. I think it's still quite difficult."

What aspects of students' abilities do you focus on developing the most in teaching? Why? "Fundamentals, because I believe no matter if it's traditional creation or other aspects, everything is built on solid fundamentals. In a comprehensive college like ours, many students come in with poor skills, and they can't even play the notes clearly. How can you teach them? If they can't express what they want, the most important thing is to focus on the fundamentals first. After that, we can do more. I really want to teach them professional pieces, but I still think it's more important to spend two years building a solid foundation. It's hard to balance both."

How do you help students improve their music understanding ability in teaching? "First, in this internet age, I encourage them to listen to similar pieces online selectively. Also, we often have activities, such as concerts, where they can learn and improve their understanding through exposure to different experiences."

How do you help students improve their performance skills in teaching? "Through practice. At our school, we offer ensemble courses, not just for performance, but also to encourage collaboration. In every semester, all the major students participate in ensemble rehearsals, and through this collaboration, they can identify their weaknesses—such as rhythm and pitch. It's a good way to improve both their technical skills and overall musicality."

Do you think the ability to verbally interpret music is important? If so, how do you train students in this skill? "Yes, it's important. I've realized that this is an area where we haven't focused much, and it's quite weak. I usually encourage students to sing out loud during lessons. Singing helps them with their teaching skills, as it encourages them to express musical ideas. Some students, though, have difficulty opening up and singing, which can be an obstacle."

Are there other difficulties in teaching at present? "The biggest issue is the inconsistency in student levels. Even though they are enrolled in a performance major, their foundational skills are too weak. By graduation, they often haven't reached the

performance level we expect. The students' performance abilities are hit or miss—you might have a better group one year, and a worse group the next. It's hard to guarantee the same standard each year."

T5



After graduation, students are able to perform solos or participate in various music performance activities with cooperation relatively proficiently.

Very Satisfied√ | Satisfied | Neutral | Dissatisfied | Very Dissatisfied

By the time of graduation, students have mastered most styles and genres, and have a certain understanding of industry trends.

Very Satisfied√ | Satisfied | Neutral | Dissatisfied | Very Dissatisfied

By the time of graduation, students are able to apply relevant music theory knowledge and professional theories to independently analyze and evaluate new pieces.

Very Satisfied | Satisfied√ | Neutral | Dissatisfied | Very Dissatisfied

By the time of graduation, students have a basic understanding of music teaching theories and methods.

Very Satisfied√ | Satisfied | Neutral | Dissatisfied | Very Dissatisfied

"They had already started teaching students during their undergraduate years. They would discuss issues they encountered while teaching in class, and I would correct them in a timely manner. So by the time they graduated, they had already mastered the basic methods."

The above four ability objectives are sufficiently cultivated in the school's curriculum.

Strongly Agree | Agree | Uncertain $\sqrt{\quad}$ | Disagree | Strongly Disagree

Is students' music performance ability a challenge in teaching? If so, please explain why.

Strongly Agree $\sqrt{\quad}$ | Agree | Uncertain | Disagree | Strongly Disagree

"Mastery of technique, stage presence, and psychological resilience are the challenges."

Is students' music understanding ability a challenge in teaching? If so, please explain why.

Strongly Agree $\sqrt{\quad}$ | Agree | Uncertain | Disagree | Strongly Disagree

"The first issue is the lack of repertoire exploration. Today's students don't have enough exposure to music, and they don't have enough opportunities for stage practice. Also, their self-study in related professional books or even in literature is insufficient. So, this lack of exposure and understanding leads to limited professional growth, which definitely affects their ability."

What aspects of students' abilities do you focus on developing the most in teaching? Why? "I focus on developing technical skills first, followed by an understanding of musical style and fostering students' individual performance styles. Technical skills are the foundation of all expression; they are the bridge. If this bridge is built well, they can express different styles, tone colors, and improve their stage presence and psychological resilience."

How do you help students improve their music understanding ability in teaching? "First, I encourage them to sing the score, then listen to recordings. With these resources, they can not only learn the piece they are playing but also explore similar works to gain a better understanding of the style."

How do you help students improve their performance skills in teaching? "Through building their fundamentals offstage and encouraging them to perform more on stage to gain practical experience."

Do you think the ability to verbally interpret music is important? If so, how do you train students in this skill? "It is very important! It directly affects their professional

careers after graduation. I usually give students a piece of music and don't tell them anything about it. I ask them to start by analyzing the composer's style, then identify the style of the piece itself, the musical elements it uses, and the technical skills required. I want them to read the score carefully, not just skim through it, and then explain their findings to me in their own words."

Are there other difficulties in teaching at present? "The biggest challenge is the inconsistency in student quality, and students lack clear career goals. They don't have a clear sense of direction or milestones. When we were studying, our goals were clear, and the work we did after graduation was directly connected to our professional training. But nowadays, students don't know what they should be doing. They often don't understand why they are pressured to perform well academically. Our educational system has become too focused on grades. We demand students to perform academically, but we overlook their manners, character, teamwork, organizational skills, responsibility, and respect for their families. These aspects are no longer the focus of education. The pressure on both parents and students is enormous because our educational demands are too narrow."

T6



After graduation, students are able to perform solos or participate in various music performance activities with cooperation relatively proficiently.

Very Satisfied $\sqrt{\quad}$ | Satisfied | Neutral | Dissatisfied | Very Dissatisfied

"The level of students at our school is still limited. It's already considered quite good if

they are able to perform, but if you ask whether they reach a very high level, it depends on the expectations. They are fairly proficient, but not at an exceptionally high level."

By the time of graduation, students have mastered most styles and genres, and have a certain understanding of industry trends.

Very Satisfied $\sqrt{\quad}$ | Satisfied | Neutral | Dissatisfied | Very Dissatisfied

"Students are not able to comprehend so much, and their abilities are limited. The number of pieces they can perform is also limited. So, the works we can assign each semester are restricted."

By the time of graduation, students are able to apply relevant music theory knowledge and professional theories to independently analyze and evaluate new pieces.

Very Satisfied | Satisfied $\sqrt{\quad}$ | Neutral | Dissatisfied | Very Dissatisfied

By the time of graduation, students have a basic understanding of music teaching theories and methods.

Very Satisfied $\sqrt{\quad}$ | Satisfied | Neutral | Dissatisfied | Very Dissatisfied

"They will also have some teaching practice outside, and when they come to school, I will start from the basics, reviewing foundational techniques and methods. Also, most of them will take the teacher qualification exam."

The above four ability objectives are sufficiently cultivated in the school's curriculum.

Strongly Agree | Agree | Uncertain $\sqrt{\quad}$ | Disagree | Strongly Disagree

"I think the school's curriculum is somewhat standardized. For example, they learn music theory, harmony, and form, but after learning these things, I feel like it only remains theoretical knowledge in their minds. They don't apply this knowledge to our Guzheng (Chinese zither). So, their ability to transfer and apply knowledge is weak."

Is students' music performance ability a challenge in teaching? If so, please explain why.

Strongly Agree $\sqrt{\quad}$ | Agree | Uncertain | Disagree | Strongly Disagree

"Music performance primarily involves technical skills, right? The main issue is resolving

technical difficulties, and students need to invest a lot of time in this. However, many of the students we admit are in a good situation and are not very willing to work hard. So, only those who are particularly diligent and serious can improve. But technically, if they don't reach a certain level, they can't extend their musical expression."

Is students' music understanding ability a challenge in teaching? If so, please explain why.

Strongly Agree | Agree | Uncertain | Disagree | Strongly Disagree "As I mentioned earlier, their means of expression are limited. They can only complete the performance, but they cannot truly understand the music."

What aspects of students' abilities do you focus on developing the most in teaching? Why? "I focus most on improving their ability to understand music. I want them to deepen their understanding of the piece, including analytical skills. I hope they can do this independently, even without the teacher's guidance. Ultimately, I want them to be able to do something on their own."

How do you help students improve their music understanding ability in teaching? "For example, I focus on how they handle the performance, using various techniques. I tell them that if they encounter similar situations, they can apply the same methods. When such situations arise, I guide them accordingly."

How do you help students improve their performance skills in teaching? "By having them practice basic skills intensively. Additionally, during lessons, I demonstrate techniques for them. I often take them to participate in events, such as school performances. We have a Guzheng ensemble that practices weekly, and by playing in ensemble settings and in class, they receive additional guidance."

Do you think the ability to verbally interpret music is important? If so, how do you train students in this skill? "Very important! Before playing a piece, I have them understand the entire background of the work and explain it to me. Sometimes, I ask them to write it down and submit it."

Are there other difficulties in teaching at present? "The biggest issue is that students do not practice. There are many things you want them to express, but they are

unable to receive or understand them. They lack interest. Many students have the mindset that 'it doesn't matter because my family doesn't rely on me for labor.' Only a few are truly serious and diligent."

You've taught many elderly students. Teaching elderly people versus teaching young children is certainly very different. Do you have any experiences to share? "I think elderly people have stronger understanding abilities, but their physical coordination is slower. Their fingers do not respond as quickly as those of young children, and they need to send commands from their brains to their hands. Therefore, elderly students may take more time to learn, and you need to carefully explain each step of a technique. For example, when teaching them to play a slide, break the rhythm into steps—first strike, then slide—and explain it clearly. Only then can they play in a standardized manner.

Moreover, teaching elderly students is more difficult than teaching young children because they have more ideas and are often more stubborn. Many have rigid thinking, and communication is more challenging. At their age—around 50 or 60—many of them may have ingrained habits that are hard to change. While most still follow the teacher's guidance, some are very stubborn and think they know better. So, effective communication is key."

Curriculum Manager \ Teachers

M1\T7



Necessity of course development?

I think this course is necessary, especially considering the current development of traditional Chinese instruments. Even though our program is performance-oriented, it's not just about performance. We have a broader responsibility, particularly in terms of inheritance, right? We need to teach the next generation how to carry on this tradition. In other educational fields, like other teacher training programs, there might be a focus on ethnic music education. Some schools offer courses focused on performance, but the need to pass down these traditions is something we must address. National policies also emphasize this. From the perspective of the development of our program, this is necessary. As for feasibility, no one has ever done this before, so the challenge lies in integrating all the required knowledge structures into one course. It's challenging, but it's worth trying. You must first try it out to see if you understand the subject, especially from an educational standpoint. For example, teacher training institutions have a standard for how a course should be taught, including special classrooms with cameras to record your teaching posture and actions. So from our perspective, the most important goal of this course is to teach how to approach the teaching of Guzheng (Chinese zither), and how to pass down the tradition. The courses in other education programs can be used as references, but they are different from our needs because we need to focus on merging them with the specific demands of Guzheng. There's potential

here, but it's not without difficulties. The difficulty lies in understanding the other courses and extracting the key points that will directly aid teaching.

Course duration, faculty strength, resources—what considerations should be made to balance with other courses?

I've always had an idea for this, though it's just my own personal perspective. Currently, top-tier schools like those in central China or Shanghai have specialized and refined traditional music programs. They follow a structure with many sub-specializations, primarily aimed at training solo performers. But I want our school to go in a different direction. I think we should make the basics of every instrument our foundation. We should focus on the basics and then branch into different specializations. For example, one specialization could focus on stage performance, which includes solo, ensemble, and group performances. Even within these, we can further specialize—like focusing on particular music genres. Students in their first year should concentrate on foundational skills, including sight-reading and rhythm, with more structured lessons. By second year, the course could shift towards specific genres like wind, percussion, or silk-string music. This way, the emphasis is not just on solo performances but also on ensembles and orchestral training. We could also introduce a theoretical extension, focusing on the history and evolution of music styles, modern composition, etc. This would help students achieve a well-rounded education. In the third year, we might reduce the number of performance classes and focus on theoretical aspects, but still maintain a connection to performance. Education courses are crucial for fostering talented individuals with both performance and teaching skills. We need to design these courses carefully to align with the goals of our program.

How do you view the importance of oral interpretation skills?

For performers, it's not just about playing the instrument to replace speaking. Teaching requires the ability to articulate your ideas. It's about explaining how you express something through the instrument. You need to transfer the ideas you have inside into language and explain how to convey them with the instrument. The goal is to make the musical expression clear through both your performance and your words.

Do you have any ideas for the course?

As I mentioned earlier, I think this profession can be divided into several components. Teaching is one of these components. Beyond just instrument performance, we need to focus on areas like educational ability, teaching methods, and how to design courses. These elements are crucial to supporting the development of skilled, well-rounded professionals. The challenge is to integrate these aspects into a course that provides a comprehensive education and enhances practical teaching skills.

How would you assess a student's overall interpretive ability?

At a basic level, one key assessment method is the "teaching presentation." For example, even if they are creating a PowerPoint for the course, they may not need to present it exactly like a professional, but the ability to express key ideas clearly is essential. In music education, especially for beginners, perception skills are just as important as theoretical knowledge. As a teacher, it's vital to articulate your ideas clearly and ensure that your students understand, even if they are young or beginners.

In teaching amateur students, what should be paid attention to?

When teaching amateur students, particularly young ones, emotional and musical expression is often limited to basic, clear emotions—like happiness, lightness, and smoothness. They don't usually deal with more complex expressions, such as a joy mixed with regret. For example, in some pieces, like "The Grief of Lin'an," a deeper mix of emotions like anger, regret, and helplessness is involved, but this can be too complicated for beginner students. The teaching must focus on simple, clear emotions and help students depict these. It also requires an understanding of educational psychology, especially in terms of communicating with different audiences—children, adults, or even seniors. Teaching must include not only the skills but also the right kind of psychological support to motivate students.

Are you satisfied with the abilities of current professional students at the academy?

I'm only satisfied with a very small number of students. Many of the students still rely heavily on the material provided by their teachers. The ability to independently complete a piece of music is the weakest point. Even the better students struggle to finish a piece on their own. A lot of what we do is repetition and imitation. The technical aspects are demanding, but some of them still lack a solid enough foundation to truly understand the music they are performing. Reading sheet music, understanding rhythm, recognizing sections, and the overall structure are challenges for many. The students often don't analyze music theory before they perform. They simply focus on playing without understanding the piece's underlying structure, which limits their ability to express it well.

How many students in this major reach an acceptable level of interpretative ability? What areas need improvement?

Out of 200+ students, maybe only five or six reach a satisfactory level. Even some of the better students still lack sufficient experience. The main issue is that they don't practice enough and are missing out on important aspects, like improvisation and understanding music theory. With some basic theory on harmony and improvisation techniques, they could make progress, but it requires time and effort. We need to emphasize this more in teaching to help students grasp these core skills.

M2 \T8



Students are able to perform solo or participate in various musical performances in a cooperative manner after graduation. Satisfactory | Fairly Satisfactory | Average | Unsatisfactory | Dissatisfied

By the time of graduation, students have mastered most styles and genres and have a basic understanding of industry developments.

Satisfactory | Fairly Satisfactory | Average | Unsatisfactory | Dissatisfied
 "Because, for undergraduate students, those specializing in performance are very different from music education students. Our school mainly focuses on teacher training, so most of the students are from education-related majors, and this creates a significant difference. Whether undergraduate or graduate, we have two different majors. There is a big difference in their final outcomes. Mastery of styles and genres is okay, but regarding the second part of your question—about trends or career guidance—students are more focused on their performance skills and practice. They don't give much thought to career planning or how their professional development will shape their life."

By the time of graduation, students can apply relevant music theory and professional knowledge to independently analyze and evaluate new pieces.

Satisfactory | Fairly Satisfactory | Average | Unsatisfactory | Dissatisfied

"This is mainly achieved during the thesis guidance phase. After this stage, students apply their knowledge in practice. We guide them through a method that aligns with the topic, so they can complete it according to that framework. Typically, they analyze pieces from the perspectives of compositional background, style, and technique, and the focus eventually shifts to their practical execution. After analyzing independently, they can usually figure out the pieces and perform them."

By the time of graduation, students have a basic understanding of music teaching theory and methods.

Satisfactory | Fairly Satisfactory | Average | Unsatisfactory | Dissatisfied

"For students majoring in music performance, I think their teaching and communication abilities are lacking. Most of them have been playing music since childhood, so their performance styles and techniques are not a problem. But when they

need to teach or explain what they know, they struggle. There's no dedicated course to train them in pedagogy, so they don't have a solid understanding of how to teach effectively. Some students can express themselves well, but their logical structure or clarity is lacking in how they present their ideas.

For my Guzheng major students, I require them to complete a teacher qualification exam by the third year. I find that most undergraduates end up either teaching in training institutions or becoming teachers in primary and secondary schools. To help them prepare, I set this requirement early. Since the school doesn't offer related courses, I suggest they take online courses. By their third year, they start preparing for teaching certification and teaching practice."

In teaching, what aspects of students' abilities do you focus on? Why?

"I assess each student's situation individually.

First, I try to understand their personality and aspirations. Some students may want to pursue graduate studies, while others prefer to continue performance. For those aiming for performance graduate school, I pay special attention to their technique and whether they are capable of handling more difficult pieces. If I see they have the ability, I guide them towards schools and teachers who can help them advance. However, talent for performance is rare, and many students end up shifting towards music education. Music education requires less technical mastery but has higher demands in other areas, so I encourage them to study subjects like music history, arts theory, and teaching methods.

For students who are not interested in further study, I focus on improving their teaching abilities, as many end up teaching after graduation."

How do you help students improve their music understanding?

"In class, I might assign a piece for them to prepare in advance. I will check their pre-class assignments and ensure they are not just copying information from sources like Baidu. They must conduct their own analysis and summarize their findings. For example, I ask them to look at the performer's repertoire and identify trends and characteristics across their works, and then analyze which style a specific piece

belongs to and its expressive content. The goal is for students to have original insights and not just present information they copied. Afterward, they explain what they've learned."

How do you help students improve their performance ability?

"During the first two years, we focus on foundational techniques, style, and repertoire. Apart from their individual lessons, they also have a course called 'Stage Practice,' which is akin to a rehearsal class. Our performances differ from those of conservatories because we have fewer people, so we do more comprehensive performances, such as ethnic instrument recitals or performances combining vocal and dance elements. We rarely have solo recitals unless it's a special performance by the teachers."

Do you think oral interpretation of music is important? If so, how do you train students in this?

"Yes, it's important. In the first two years, I lay the groundwork for it. In their third year, I teach them how to express their thoughts. They need to be able to communicate and discuss their ideas with teachers and fellow students. I integrate this into lessons, and although we don't have dedicated classes for it, I emphasize it in professional classes and after-class activities.

For example, I assign a piece and ask them to research it and present their analysis. I check whether they are able to make clear and original points. If they struggle, I help them practice by having them present their ideas repeatedly and refine their reasoning. Their delivery—tone, speed, and expressions—are also crucial, so I train them to improve these skills."

Are there other difficulties in teaching currently?

"One of the challenges is that the students' skill levels vary widely. Some students who are supposed to specialize in performance have poor foundational skills, and by graduation, their abilities are not up to the expected standards, whether in terms of technical skills or the difficulty of pieces they can perform. It's often a matter of luck—one year might see stronger students, while the next year might see weaker ones."

In the next few years, how do you plan to optimize or adjust the curriculum? Are there new directions or modules being planned to help students prepare for future employment?

"Since our teacher training program is undergoing certification, we are revising the 2024 curriculum. I initially considered adding a course on teaching design for instrumental performance students but eventually decided against it. I think the main issue is that while young teachers are technically proficient, they often struggle when it comes to teaching their students how to break down the teaching process logically. Many teachers focus only on performance and fail to address how students can express and teach their knowledge. However, I do believe it's important to help students integrate their teaching and performance skills.

Currently, we are focusing on incorporating elements like lesson design and practical classroom application into our curriculum, as many of our graduates will work as teachers in primary and secondary schools. This shift is aligned with national curriculum reforms."

Based on your current experience, which aspects of the curriculum need improvement or enhancement? "We've had seven semesters of performance classes for our major, and if I had to suggest additional courses, I'd say first, we need more class hours; second, it would be beneficial for students to have mandatory internships in primary and secondary schools, or experience working in music ensembles, where they could participate in conducting and rehearsal guidance. These are essential components that are currently lacking in our curriculum."

Outstanding Students

S1



1. After graduation, are you able to perform solo or participate in various musical performances cooperatively with proficiency?

Satisfied ✓

Fairly satisfied

Average

Not very satisfied

Unsatisfied

By the time of graduation, had you mastered most musical styles and genres and gained some understanding of the development trends within the industry?

Satisfied ✓

Fairly satisfied

Average

Not very satisfied

Unsatisfied

By the time of graduation, were you able to apply relevant music theory knowledge and professional theories to independently analyze and evaluate new pieces?

Satisfied

Fairly satisfied ✓

Average

Not very satisfied

Unsatisfied

“At that time, I definitely felt that various aspects of my professional knowledge still needed to be improved. Was it during graduate school or after graduation that it improved? Now, you should definitely be able to do it, but the graduate stage was better.”

By the time of graduation, did you have a basic understanding and grasp of the foundational theories and methods of music education?

Satisfied√

Fairly satisfied

Average

Not very satisfied

Unsatisfied

“I believe that theoretical foundations are an important method for supporting music learning. During my undergraduate years, I participated in social practices and received additional teaching training, so I had no obstacles in this regard. Without these, I wouldn't have developed such skills.”

The curriculum in your school provided sufficient training for the above four abilities.

Agree√

Fairly agree

Uncertain

Fairly disagree

Disagree

Was music performance ability a challenge in your studies? If yes, please explain why.

Agree

Fairly agree

Uncertain

Fairly disagree

Disagree√

Was music understanding ability a challenge in your studies? If yes, please explain why.

Agree

Fairly agree√

Uncertain

Fairly disagree

Disagree

Which aspect of your abilities did your professor focus on developing most, and why? “The teacher focused more on techniques, requiring you to follow instructions and complete various expressions in the pieces, such as the accuracy, control, and precision of techniques.”

How did you improve your music understanding ability? “There are two important aspects: one is to experience the local culture and traditions, to visit and study; the other is to take extra lessons, find composers, and engage with more experts in the field to enhance my rational understanding of the instrument from different perspectives.”

How did you improve your performance ability? “The teacher constantly repeated instructions, demonstrated, and taught by example to help you understand techniques and solve problems. The teacher also required a lot of stage practice and provided more opportunities for me to perform compared to other students.”

Do you think oral interpretation of musical pieces is important? Did you receive this kind of training in school? “Yes, it is important. I did receive training, such as courses like 'Introduction to Ethnic Music' and 'History of Chinese Music' offered by Sichuan Conservatory of Music. These music foundation courses required us to complete related assignments or presentations, and these integrated with our major, which encouraged a lot of positive engagement.”

Do you have any suggestions for the design of undergraduate courses? “I think courses on folk art music shouldn't just teach theoretical principles, but also include

courses from local traditional artists. Right now, the focus is too much on theoretical knowledge from books, and there isn't enough emphasis on authentic folk music practices. I also hope that courses on traditional music genres like opera music can be added and taught more dynamically."

Share some of your personal learning experiences: "Looking back, I think it's important to be good at summarizing. Additionally, stage practice was invaluable as it accumulated a lot of experience. This helps in handling unexpected situations or solving problems more quickly than others. My ability to perform pieces also comes from not only a performance perspective but also exploring the composer's point of view and other aspects of the music."

Did you have a clear plan for your academic and professional future during your studies? "Yes, very clearly. My major goal in college was to pursue graduate studies. During the graduate stage, I set my career goal to become a university teacher, and I am very satisfied with the job I have now."

S2



After graduation, are you able to perform solo or participate in various musical performances cooperatively with proficiency?

Satisfied√

Fairly satisfied

Average

Not very satisfied

Unsatisfied

2.By the time of graduation, had you mastered most musical styles and genres and gained some understanding of the development trends within the industry?

Satisfied

Fairly satisfied√

Average

Not very satisfied

Unsatisfied

3.By the time of graduation, were you able to apply relevant music theory knowledge and professional theories to independently analyze and evaluate new pieces?

Satisfied√

Fairly satisfied

Average

Not very satisfied

4.Unsatisfied

By the time of graduation, did you have a basic understanding and grasp of the foundational theories and methods of music education?

Satisfied√

Fairly satisfied

Average

Not very satisfied

Unsatisfied

“I believe that theoretical foundations are an important method for supporting music learning. During my undergraduate years, I participated in social practices and received additional teaching training, so I had no obstacles in this regard. Without these, I wouldn't have developed such skills.”

5.The curriculum in your school provided sufficient training for the above four abilities.

Agree

Fairly agree✓

Uncertain

Fairly disagree

Disagree

6.Was music performance ability a challenge in your studies? If yes, please explain why.

Agree

Fairly agree

Uncertain

Fairly disagree✓

Disagree

7.Was music understanding ability a challenge in your studies? If yes, please explain why.

Agree

Fairly agree

Uncertain

Fairly disagree

Disagree✓

Which aspect of your abilities did your professor focus on developing most, and why?

“Professional techniques, and the ability to understand music.”

How did you improve your music understanding ability? “First, by listening more and experiencing different styles of music, which can improve one’s understanding of music.”

How did you improve your performance ability? “By practicing more, not necessarily only in the concert hall, but also in different settings, which helps enhance performance ability.”

Do you think oral interpretation of musical pieces is important? Did you receive this kind of training in school? “Yes, it is important. Music is connected with language; you must first sing the music and then transform it into your own musical language to perform. Understanding the background and meaning of a piece helps you better understand the music. In my undergraduate years, there were few courses related to this, and most of them were electives. The course I received training in was 'Aesthetics of Music' (elective), where the teacher gave each of us the opportunity to introduce a piece of music, though the opportunities were limited.”

Do you have any suggestions for the design of undergraduate courses? “You could add some collaborative rehearsal courses between different majors. Working with different instruments could teach you a lot.”

Share some of your personal learning experiences: “Listen and watch more. For instruments, slow practice is very important. You must perfect what you want to express during slow practice. Recording your practice and listening to it helps you notice more details that may be missed when relying only on your ears.”

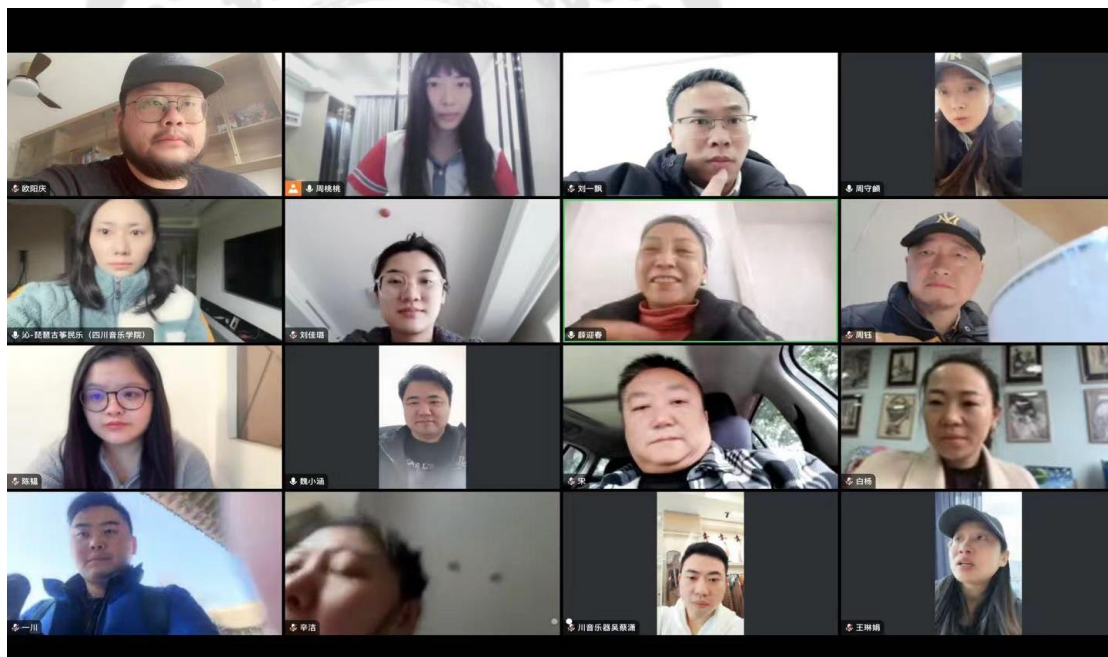
Did you have a clear plan for your academic and professional future during your studies? “I had a general plan, but it wasn't a very specific one.”

Do you think there are any gaps between what you learned during your undergraduate years and what is required for your current profession? “Now, as a professional orchestra performer, I mainly received training in solo performance at school. After working in the orchestra, I feel that I am still lacking in cooperative skills with other musicians. In ensemble performances, you need to balance the volume with all the instruments, which is especially important in chamber orchestras.”

Focus Group Interview Guide

Employer Focus Group Coding

E1. Chen Yun, Director of the Sichuan Musicians Association Office
 E2. Liu Ge, Deputy Director of Meishan Cultural Center, Chengdu
 E3. Xue Yingchun, Deputy Secretary-General of Chengdu Musicians Association
 E4. Zhou Shoudi, New Media and Agent
 E5. Wei Xiaohan, Owner of a Music Production Company
 E6. Zhang Qing, Owner of an Entertainment Company
 E7. Zhou Yu, Owner of a Musical Instrument Store
 E8. Wu Caixiao, Owner of a Musical Instrument Store
 E9. Zhang Yichuan, Early Education Training Institution
 E10. Ouyang Qing, Primary and Secondary School Training Institution
 E11. Wang Linjuan, Owner of a Guzheng Training Studio
 E12. Xin Jie, Owner of a Training School



Employer Focus Group Questionnaire

Opening Questions

Please briefly introduce your organization/company and the types of positions you are recruiting for.

Recruiting Music Performance Major Graduates

Do you tend to recruit graduates from music performance majors? Why or why not? Please share your recruitment decision-making process and the main factors for choosing graduates from music performance majors.

What advantages do you think music performance majors can bring to your company? Prompt: Discuss how their professional skills, artistic perception, and other aspects apply to real-world work.

What are the shortcomings of music performance graduates that may affect your recruitment decisions? From your experience, what common issues and challenges do music performance graduates face in the job market?

Job Requirements and Core Competencies

How important are communication and expression skills for the positions you offer? Are communication and expression skills critical to the success of these positions? Please share specific examples.

How significant do you think the ability to understand and convey music is in these positions?

Does your organization/company think the current employees need improvement in communication and expression skills? If so, please share your observations and suggestions for improvement.

What skills do you prioritize most when recruiting? Please share the skills and qualities you most value in recruitment, and explore the advantages of music performance graduates in these areas.

Alignment of Curriculum and Professional Skills

Do you think the vocational training provided to music performance majors in school is sufficient? Do you believe the skills training provided by the school meets the actual demands of the job market? If not, where do you think the gaps are?

Does the school's curriculum help students enhance the core skills required for the job positions? Based on your experience, what areas of the curriculum need to be adjusted to better meet the demands of the job market?

If you had the opportunity to make suggestions for curriculum development, what changes would you like to see? Please share areas you think educational institutions should strengthen, such as practical skills, soft skills, etc.

Summary Question If you were to make one significant change to help music performance graduates be more competitive in the job market, what would that change be?

Conclusion Thank you all for participating: Once again, we appreciate the valuable time and insights from all employers. Next, I will incorporate today's discussion results to further improve the curriculum and teaching plans.

Priority Needs Index Questionnaire

Survey on the Employment Status of Music Performance Majors (Ethnic Instrument Performance Focus) in Sichuan Province

Questionnaire on the Employment Status of Sichuan Music Performance Majors (National Instrumental Music Performance Direction)

Purpose:

This questionnaire aims to understand the employment situation of music performance students who are about to graduate and the career development of graduates within five years. Your responses will provide valuable data for this study and contribute to the development of music performance education.

The questionnaire is anonymous. There are no right or wrong answers, and your responses will be kept strictly confidential and used solely for research purposes. Thank you for your cooperation.

Personal Information

1. Your age:

A. 20 years old or less

B. 21 - 23 years old

C. 24 - 26 years old

D. 27 - 29 years old

E. 30 years old or older

2. Your gender:

A. Male

B. Female

3. What type of high school did you attend before entering your undergraduate program?

A. Regular high school

B. General vocational high school

C. Art vocational high school

D. Top-up degree

E. Other (please specify) _____

4. Before majoring in music performance, how would you describe your instrumental music training?

A. I studied continuously with a solid foundation.

B. I took advanced lessons as a child but stopped intermittently, then intensified before the entrance exams.

C. I learned basic to intermediate pieces as a child and increased the difficulty before the college entrance exams.

D. I started learning an instrument from scratch or had minimal experience before the college entrance exams.

E. Other (please specify) _____

5. Your undergraduate university

6. Your Graduation Date:

A. 2020 or before B. 2021 C. 2022 D. 2023 E. 2024

Career status

7. Which of the following occupations have you pursued during undergraduate social practice or after graduation?

(You may select more than one)

A. Music performance

B. Music teaching

C. Art management and event planning

D. Music-related work

E. Unrelated to music

8. Which of the following occupations provide your main stable income after graduation or through social practice?

- A. Music performance
- B. Music teaching
- C. Art management and event planning
- D. Music-related work
- E. Unrelated to music

9. In your work experience or social practice, which groups do you primarily teach instrumental music to?(You may select more than one)

- A. Children and teenage amateur learners
- B. Young adults, middle-aged, or elderly amateur learners
- C. Art examination training
- D. Professional students
- E. have not taught instrumental music

The impact of communication skills on career

10. How important are communication and presentation skills in your current career (or social practice)?

- A. Strongly agree
- B. Agree
- C. Neutral
- D. Disagree
- E. Strongly disagree

11. How important is musical understanding and communication ability in your current career (or social practice)?

- A. Strongly agree
- B. Agree
- C. Neutral
- D. Disagree
- E. Strongly disagree

Practical application

12. How often do you use the professional knowledge and music pieces you learned during your undergraduate studies in your work or social practice?

- A. Strongly agree
- B. Agree
- C. Neutral
- D. Disagree
- E. Strongly disagree

13. In the face of a new music work, can we quickly and independently analyze the music spectrum, cultural and technical points and play it?

A. Very agree B. compare agree C. not necessarily D. disagree E. strongly disagree

14. In the face of a new music work, do you have enough confidence to analyze the music spectrum, cultural and technical points and give a clear oral explanation?

A. strongly agree B. compare agree C. not necessarily D. disagree E. strongly disagree

15. Communication and expression skills have been well trained in undergraduate courses or practices:

A. Very agree B. compare agree C. not necessarily D. disagree E. strongly disagree

Curriculum evaluation

16. Existing courses and activities organized by the school can effectively improve the performance ability:

A. Very agree B. compare agree C. not necessarily D. disagree E. strongly disagree

17. Existing courses and activities organized by the school can effectively improve the oral presentation and communication skills:

A. strongly agree B. compare agree C. not necessarily D. disagree E. strongly disagree

18. The existing curriculum and activities organized by the school can effectively improve the employability and comprehensive application ability:

A. strongly agree B. compare agree C. not necessarily D. disagree E. strongly disagree

19. During your undergraduate education, you will learn knowledge more through passive learning:

A. strongly agree B. compare agree C. not necessarily D. disagree E. strongly disagree

The need for integrated courses

20. The Music performance major needs to open an integrated course to help students integrate and apply the professional knowledge they have learned, so as to

adapt to the employment status quo and improve their application ability and employment strength.

A. strongly agree B. compare agree C. not necessarily D. disagree E. strongly disagree

Open question:

21. If you have any additional ideas or suggestions on developing music performance courses to improve other related skills, please share here.

Survey Results Statistics

Personal Information

1.What is your age? [Single choice question]

Option	Count	Percentage
A. 20 or below	13	4.8%
B. 21-23 years	69	25.46%
C. 24-26 years	64	23.62%
D. 27-29 years	48	17.71%
E. 30 or above	77	28.41%
Total responses: 271		

What is your gender? [Single choice question]

Option	Count	Percentage
A. Male	81	29.89%
B. Female	190	70.11%
Total responses: 271		

3.What type of high school did you attend before university? [Single choice question]

Option	Count	Percentage
A. General high school	181	66.79%
B. General vocational high school	5	1.85%
C. Art vocational high school	68	25.09%
D. College entrance exam preparation	10	3.69%
E. Other (please specify)	7	2.58%
Total responses: 271		

4.Before entering the Music Performance major, how did you study your instrument? [Single choice question]

Option	Count	Percentage
A. Steady and uninterrupted learning, with a solid foundation	139	51.29%
B. Advanced level in childhood, intermittent learning, cramming before exams	78	28.78%
C. Basic to intermediate level in childhood, increased difficulty before the entrance exams	26	9.59%
D. Started learning from scratch before the entrance exams or almost from scratch	24	8.86%
E. Other (please specify)	4	1.48%
Total responses: 271		

5. Your undergraduate graduation year and institution? [Single choice question]

Option	Count	Percentage
A . 2 0 2 0 o r earlier	141	52.03%
B. 2021	30	11.07%
C. 2022	17	6.27%
D. 2023	25	9.23%
E. 2024	58	21.4%
Total responses: 271		

6. What is the name of the university and your specific major (e.g., Erhu, Guzheng, Bamboo Flute)? [Open-ended question]

Professional Status

7. What profession have you primarily been involved in during your social practice or after graduation? (Multiple choices allowed) [Multiple choice question]

Option	Count	Percentage
A. Music performance	151	55.72%
B. Music education	176	64.94%
C. Art management and event planning	49	18.08%
D. Music-related work	85	31.37%
E. Non-music related	40	14.76%
Total responses: 271		

8. After starting work or during social practice, which profession provides the most stable income? [Single choice question]

Option	Count	Percentage
A. Music performance	54	19.93%
B. Music education	132	48.71%
C. Art management and event planning	16	5.9%
D. Music-related work	34	12.55%
E. Non-music related	35	12.92%
Total responses: 271		

9. In your work experience or social practice, who are the main group of people you teach music to? (Multiple choices allowed) [Multiple choice question]

Option	Count	Percentage
A. Children and young amateurs	213	78.6%
B. Middle-aged and elderly amateurs	99	36.53%
C. Art exam preparation	66	24.35%
D. College students	43	15.87%
E. Have not taught any instrumental music	39	14.39%
Total responses: 271		

10. How important are communication and expression skills in your current profession (or social practice)? [Single choice question]

Option	Count	Percentage
A. Strongly agree	221	81.55%
B. Agree	44	16.24%
C. Not sure	5	1.85%
D. Disagree	0	0%
E. Strongly disagree	1	0.37%
Total responses: 271		

11.How important are music understanding and communication skills in your current profession (or social practice)? [Single choice question]

Option	Count	Percentage
A. Strongly agree	202	74.54%
B. Agree	54	19.93%
C. Not sure	12	4.43%
D. Disagree	2	0.74%
E. Strongly disagree	1	0.37%
Total responses: 271		

12.Do you frequently use and perform the knowledge and pieces you studied during your undergraduate years in your work or social practice? [Single choice question]

Option	Count	Percentage
A. Strongly agree	145	53.51%
B. Agree	70	25.83%
C. Not sure	42	15.5%
D. Disagree	12	4.43%
E. Strongly disagree	2	0.74%
Total responses: 271		

Practical Application

13.When facing a brand new piece of music, are you able to quickly and independently analyze the score, cultural context, and technical aspects and perform it? [Single choice question]

Option	Count	Percentage
A. Strongly agree	142	52.4%
B. Agree	87	32.1%
C. Not sure	39	14.39%
D. Disagree	2	0.74%
E. Strongly disagree	1	0.37%
Total responses: 271		

14. When facing a brand new piece of music, do you have enough confidence to analyze the score, cultural context, and technical aspects and provide a clear oral explanation? [Single choice question]

Option	Count	Percentage
A. Strongly agree	127	46.86%
B. Agree	91	33.58%
C. Not sure	50	18.45%
D. Disagree	2	0.74%
E. Strongly disagree	1	0.37%
Total responses: 271		

15. Did you receive good training in communication and expression skills during your undergraduate courses or practice? [Single choice question]

Option	Count	Percentage
A. Strongly agree	135	49.82%
B. Agree	80	29.52%
C. Not sure	43	15.87%
D. Disagree	12	4.43%
E. Strongly disagree	1	0.37%
Total responses: 271		

Course Evaluation

16.The current courses and activities organized by the school effectively improve performance skills: [Single choice]

Options	Subtotal	Percentage
A. Strongly agree	132	48.71%
B. Agree	93	34.32%
C. Neutral	43	15.87%
D. Disagree	1	0.37%
E. Strongly disagree	2	0.74%
Valid responses: 271		

17.The current courses and activities organized by the school effectively improve verbal communication and interpersonal skills: [Single choice]

Options	Subtotal	Percentage
A. Strongly agree	123	45.39%
B. Agree	83	30.63%
C. Neutral	53	19.56%
D. Disagree	9	3.32%
E. Strongly disagree	3	1.11%
Valid responses: 271		

18.The current courses and activities organized by the school effectively improve employability and overall application skills: [Single choice]

Options	Subtotal	Percentage
A. Strongly agree	119	43.91%
B. Agree	95	35.06%
C. Neutral	46	16.97%
D. Disagree	4	1.48%
E. Strongly disagree	7	2.58%
Valid responses: 271		

19.During your undergraduate education, the primary way you learned was passive learning: [Single choice]

Options	Subtotal	Percentage
A. Strongly agree	72	26.57%
B. Agree	59	21.77%
C. Neutral	85	31.37%
D. Disagree	47	17.34%
E. Strongly disagree	8	2.95%
Valid responses: 271		

20.The music performance program should offer a comprehensive course that helps students integrate and apply what they've learned in order to adapt to the current job market and enhance their employability: [Single choice]

Options	Subtotal	Percentage
A. Strongly agree	204	75.28%
B. Agree	54	19.93%
C. Neutral	7	2.58%
D. Disagree	1	0.37%
E. Strongly disagree	5	1.85%
Valid responses: 271		

Open-ended Question

21.If you have any additional ideas or suggestions regarding the development of music performance courses to improve other relevant skills, please share them here.

Online Course Evaluation Meeting

R (Researcher): First, I would like to thank all the experts for taking the time to attend today's discussion. Our topic today is the design and implementation of the "Guzheng Music Interpretation Skill Training" course. Please feel free to provide valuable feedback and suggestions regarding the course objectives, structure, content, teaching methods, and practical applications. I hope that through our discussion today, we can further optimize this course.

P1 (Jiang Danxi): I have looked through the course outline, and I believe the overall direction of the design is excellent, especially the use of constructivist learning theory to help students develop skills in both "interpretation" and "innovation." However, I do have some suggestions. In the course implementation, how can we help students combine theory with practice, especially in terms of how interpretative skills are translated into specific performance techniques? It would be even better if we could more concretely explain how interpretation skills are applied in Guzheng performance.

R (Researcher): Actually, I've already planned a section in the course structure that focuses on helping students analyze the historical background, cultural context, and musical structure of Guzheng works. This will assist them in better understanding

and expressing the pieces during performance. I also plan to incorporate case studies, where students can see how different performers interpret the music, which will help them apply these skills in their own playing.

P2 (Liu Miao): That's a good idea. I'd like to add something. The course mentions developing students' "comprehensive abilities," but Guzheng, as a form of musical expression, has a strong emotional element. How can we help students trigger emotional resonance, especially in their interpretation of Guzheng works, while still maintaining rational analysis? Emotion plays a significant role in making music more vivid and moving. Have you considered including content on emotional expression in the course design?

R (Researcher): Emotional expression is indeed a key element in performance, and I've deliberately reserved space for this in the course design. For example, in the "Emotional Interpretation of Guzheng Works" module, I plan to guide students through detailed music analysis to help them understand the emotional undertones of the pieces. Additionally, I will have them listen to different interpretations of the same piece by various performers, to help them perceive emotional differences and inspire their own emotional understanding and expression.

P3 (Tan Yong): I think this is a great approach. Emotional expression is indispensable in Guzheng performance. However, I have a question regarding the course content arrangement. The current course framework is very theoretical, with modules like "Analysis of Musical Styles and Performance Techniques" and "Interpretation and Expression in Practice", which seem to focus heavily on theory in the early stages. While this arrangement may be helpful, if the course is too theoretical in the beginning, students may lose interest in actual performance. I recommend that, in the earlier stages, you consider adding more practical performance tasks so that students can engage in actual playing while learning theory. For example, incorporating small performance showcases could increase student involvement and practical skill development.

P4 (Bao Deshu): I agree with Professor Tan. The combination of theory and practice is essential, and we shouldn't let students feel disconnected from real-world application. My suggestion is to integrate some theoretical content with practical performance tasks. For example, when learning music style analysis, students could select a piece, first analyze its stylistic characteristics, and then perform it. This would deepen their theoretical understanding while simultaneously building their performance skills. Additionally, regarding Guzheng performance techniques, could the course include "technical challenges," where students gradually master complex techniques? This would allow students to improve their skills through continuous practice.

P2 (Liu Miao): Professor Bao's idea of "technical challenges" is a great suggestion. Guzheng is a highly technique-demanding instrument, and many students encounter bottlenecks in the early stages. I believe adding modules that focus on overcoming these technical challenges would be very beneficial. For example, periodic technical assessments or "challenge competitions" could help students build confidence and improve their skills as they tackle difficult techniques.

R (Researcher): Thank you, professors, for your practical suggestions. Indeed, it is crucial to help students continuously improve through practice and challenges. I will consider integrating more performance showcases and technical challenges into the course design to ensure a tighter integration between theory and practice. Regarding the "challenge tasks," I will design some challenging performance assignments to help students break through their playing bottlenecks and foster their confidence and sense of accomplishment through regular performances and showcases.

P5 (Chen Jie): I would like to add something about the cultural background of the course content. Guzheng, as a traditional Chinese instrument, carries rich cultural connotations. Students need to understand not only the techniques and performance methods of Guzheng, but also its cultural history and artistic expression. Especially in the teaching process, how can we ensure that students develop a deeper understanding of traditional Chinese culture? This is crucial for improving their artistic literacy. I suggest adding a module on "Chinese Traditional Music Culture and Artistic

Expression" to the course to help students understand the cultural and historical context behind Guzheng music, thereby improving their interpretation and expression.

P3 (Tan Yong): Professor Chen raises an important point. Guzheng is not only an instrument but also an integral part of traditional Chinese culture. How we incorporate this cultural background into teaching is often overlooked. I suggest integrating interdisciplinary content, such as Chinese traditional arts, history, and philosophy, into the course so that students can better understand the historical and cultural significance of the works they are performing. For example, analyzing the relationship between ancient literary works, poetry, and music could help students experience a deeper connection between music and culture.

P4 (Bao Deshu): This is very important, especially in today's music education, where interdisciplinary integration is becoming more and more crucial. The course can combine traditional Chinese arts, literature, philosophy, and history, allowing students to approach Guzheng music from multiple perspectives. For students who already have a certain foundation in music, this cultural exploration will touch them more deeply and inspire greater creativity and expressiveness in their performance.

R (Researcher): All the suggestions from the experts are invaluable. I will incorporate more cross-disciplinary content into the course, particularly by helping students better understand the cultural and historical contexts of Guzheng works and cultural heritage. In the next round of revisions, I will also include more case studies to help students learn through practice.

P1 (Jiang Danxi): Regarding course implementation, I suggest considering the use of a "flipped classroom" model. Students could learn some basic knowledge and skills through independent study before class, and then class time could be used for discussion, performance showcases, and interactive exchanges. This model would better stimulate student engagement and enhance their autonomous learning abilities.

P5 (Chen Jie): The "flipped classroom" is a great approach, especially in arts courses where students often need more time for practice and interaction. If more time

and space can be provided for live performances and immediate feedback during class, the effects will be more noticeable.

R (Researcher): Thank you once again for all the valuable feedback. Today's discussion has been very insightful. Based on your suggestions, I will further adjust the course content, particularly in terms of practical components, cultural background, and interdisciplinary integration. I hope this course will provide new insights and support for Guzheng music education in the future. Thank you all for your participation!

Curriculum course Evaluation Expert Resume

P1: Jiang Danxi



Figure 1

Member of the Chengdu Municipal Committee of the Jiu San Society and Chairperson of the Sichuan Music Conservatory Sub-branch, 15th and 16th Member of the Chengdu Political Consultative Conference. 15th Batch of Leading Figures in Academic and Technical Fields in Sichuan ProvinceA renowned Guzheng educator and performer, Professor (Level II) at the Sichuan Music Conservatory, Associate Dean of the Department of Chinese Music, Artistic Director of the Tianlai Guzheng Orchestra, and Conductor/Artistic Director of the Chengdu Modern Chamber Orchestra. Board member of the Sichuan Musicians Association, President of the Guzheng Society, member of the Chinese Musicians Association, Vice President of the Guzheng Society, and Vice

President of the Guzheng Professional Committee of the Chinese National Orchestra Society. Judge for major events like the China Music Golden Bell Award and the China Instrumental TV Competition of China Central Television (CCTV).

P2: Liu Miao



Figure 2

Guzheng performer and educator, National First-Class Performer at the Sichuan Art Vocational College, Master's Supervisor at the Sichuan Music Conservatory, Board Member of the Guzheng Society of the Chinese Musicians Association, Vice President of the Guzheng Society of the Sichuan Musicians Association, Examiner of the Art Level Examination Committee of the Chinese Musicians Association, Examiner of the Art Level Examination Committee of the Sichuan Musicians Association, and Deputy Chief Editor of the Sichuan Provincial Social Examination Teaching Materials at the Sichuan Art Research Institute.

P3: Tan Yong



Figure 3

Former Vice Dean and Professor at the School of Arts, Southwest Minzu University, awarded the title of "Outstanding Expert in the 5th National Outstanding Contribution" by the State Ethnic Affairs Commission. National First-Class Performer with research interests in Art Anthropology, Music and Dance, and Musicology. Leader in academic disciplines in Sichuan Province and Outstanding Expert in Sichuan Province. Member of the National Master of Arts Education Steering Committee (Music and Dance) and National Expert in Master's Degree Program Assessment. Executive Director of the Chinese National Orchestra Society, Board Member of the Chinese Musicians Association's Erhu Society, and Vice President of the Sichuan Provincial Ethnic Orchestra Society. He has led a National Social Science Fund project, four provincial-level projects, and participated in the Ministry of Culture's National Arts Science "15th Plan" key projects. He is a member of the State Council's second batch of intangible cultural heritage research groups and a key expert in protecting ethnic folk music in Sichuan Province. He also led research projects under the "12th Five-Year Plan" for Sichuan and Chengdu culture.

P4: Bao Deshu



Figure 4

Ethnic Han, born in July 1963, a member of the Communist Party of China, Professor, and Master's Supervisor. Currently serves as the Dean of the School of Media at the Sichuan Music Conservatory and Department Head of Musicology. Recognized as an Outstanding Expert in Sichuan Province (13th Batch). He has published two academic books, co-authored three academic books (including The Collected Works of Wang Guangqi, which won the First Prize of Sichuan Province's Social Science Outstanding Achievement Award), and published over 20 academic papers, such as The Aesthetic Construction and Meaning of the Ancient Chinese "Qi" Category, Cultural Interpretation of Music Form Features in Chinese Music History Teaching in Music Colleges, Wang Guangqi's Contributions to the Development of Chinese Music Education, and An Analysis of the Symbiotic Characteristics of Rhyming in Ancient Chinese Poetry and Song Lyrics. He has also led multiple provincial and national-level research projects and won several awards, including the Sichuan Music Conservatory's Outstanding Teacher and Outstanding Communist Party Member.

P5: Chen Jie

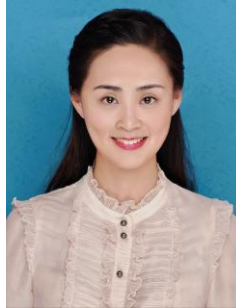


Figure 5

Female, Communist Party Member, Associate Dean of the School of Art Theory and Management at Sichuan Music Conservatory, Professor, Ph.D. in Art Theory, and Master's Supervisor in Art Aesthetics and Art History.

A member of Sichuan Province's first batch of "Qingma Project" professional talent, and a "High-Level Compound Talent" in Sichuan Province. A candidate for the 15th batch of academic and technical leaders in Sichuan Province and a reviewer for the Ministry of Education's Degree and Graduate Development Center.

She has been engaged in research on art aesthetics in music for a long time and has received multiple awards, including the 20th Sichuan Social Science Outstanding Achievement Award (third prize), the 17th Sichuan Social Science Outstanding Achievement Award (third prize), and an award from the Ministry of Education. She has also received provincial-level awards in performance and national academic society awards. She has written over 30 papers and music works, including six books, and published 14 papers in CSSCI and Chinese core journals. She has hosted and conducted provincial and departmental-level research projects, as well as numerous awards for excellent guidance.

VITA

NAME ZhouTaotao
DATE OF BIRTH 8 March 1989
PLACE OF BIRTH Chengdu.China

