

중국의 학부 음악 교육 학위 프로그램 발전에 영향을 미치는 요인

Factors Affecting the Development of Undergraduate Music Education Degree Program in China

롱 미아오* · 나차나와쿨 나차야** · 트라칸롱 솜차이***

Miao Long  · Nachaya Natchanawakul  · Somchai Trakarnrung 

Abstract Since 2020, the Chinese government has promulgated a series of educational policies to promote high-quality development in education. To align with national and societal advancements, it is imperative to revise undergraduate music education degree program. This qualitative study investigates the factors affecting the development of undergraduate music education degree program in China. Thirty key informants from 10 universities in Sichuan Province (including 20 senior students and 10 alumni) were selected for semi-structured interviews. Grounded theory methodology was employed to analyze the data. The findings identify five factors affecting the program: Curriculum applicability; The most helpful course; Development of key competencies; Development of scientific research and academic writing skills; Essential competencies required for music teachers in primary and secondary schools. Aligned with the strategic goals of China's Education Modernization 2035 initiative, recommendations are proposed for curriculum optimization and competency development in higher education. This study offers a diversified perspective and empirical foundation for enhancing the quality of undergraduate music education degree program in China, providing a reference framework for program revisions in other provinces.

Key words: China's education modernization 2035, music education in China, undergraduate music education degree program, affecting factors, qualitative research

초록 2020년 이후, 중국 정부는 교육의 질적 성장을 촉진하기 위한 일련의 정책을 발표했다. 국가와 사회의 발전에 부응하기 위해, 음악 교육 전공 프로그램의 개편이 필요하다. 본 질적 연구는 중국에서 음악 교육 전공 프로그램의 발전에 영향을 미치는 요인들을 조사하였다. 연구는 사천성의 10개 대학에서 30명의 주요 참여자(20명의 4학년 학생과 10명의 졸업생)를 대상으로 반구조화 면담을 실시하였으며, 수집된 자료는 근거이론 방법에 따라 분석되었다. 연구 결과, 프로그램 개발에 영향을 미치는 5가지 주요 요인이 도출되었다: 교육과정의 적용 가능성, 가장 유익한 과목, 핵심 역량 개발, 연구 및 학술 글쓰기 능력 향상, 초중등학교 음악 교사에게 요구되는 필수 역량. 이 연구는 중국의 '교육 현대화 2035' 전략 목표와 연계하여, 고등교육에서의 교육과정 최적화 및 역량 기반 교육 강화를 위한 구체적인 제언을 제시하였다. 본 연구는 중국 학부 음악교육 전공의 질적 향상을 위한 다각적 시사점을 제공하며, 타 지역의 유사한 교육과정 개편에도 참고 가능한 실증적 기초 자료로 활용될 수 있다.

주제어: 중국 교육현대화 2035, 중국 음악 교육, 학부 음악교육 전공과정, 영향 요인, 질적 연구

* First author & Corresponding author, E-mail: longmiao-2021@outlook.com

Ph.D. Candidate, College of Music, Mahidol University, 25/25 Phutthamonthon Sai 4 Road Salaya, Phutthamonthon Nakhonpathom, Thailand

** Co-author, E-mail: nachaya.nat@mahidol.edu

Assistant Professor, College of Music, Mahidol University, 25/25 Phutthamonthon Sai 4 Road Salaya, Phutthamonthon Nakhonpathom, Thailand

*** Co-author, E-mail: somchai.tra@mahidol.edu

Assistant Professor, Faculty of Graduate Studies, Mahidol University, 25/25 Phutthamonthon Sai 4 Road Salaya, Phutthamonthon Nakhonpathom, Thailand

I . Introduction

In 1922, the Music Institute of Peking University in China was established, which ushered in a new era of higher music education degree program in China. Since the 1980s, China has continuously improved the discipline orientation and curriculum of undergraduate music education degree program, aiming to make the development of undergraduate music education degree program more forward-looking and advanced, and development compound music education talents with core competitiveness and all-round development to meet the needs of social development.

In the process of development, China's undergraduate music education degree program has been affected by many factors. In 2019, the Chinese government promulgated the development strategic plan of *China's Education Modernization 2035* (Central Committee of the Communist Party of China & The State Council of the People's Republic of China, 2019), which put forward the main goal of high-quality development of higher education, including attaching importance to lifelong learning and training innovative talents, through the education reform in the information age, Improving the quality of higher education.

In this context, the talent training goal of undergraduate music education degree program in China is to emphasize the cultivation of innovative talents with the combined ability of art, science and technology. It also needs the dual mission of cultural inheritance and innovation (Ministry of Education of the People's Republic of China, 2020). At the same time, the cultivation of composite talents in music education emphasizes the development of students' key competencies, namely the four major abilities of Collaboration, Creativity, Critical Thinking and Communication (Shi, 2014), to enhance students' core competitiveness. The guidance and suggestion of the Ministry of Education for undergraduate music education degree program in China is to cultivate future primary and secondary school music teachers with lifelong learning ability, good music professional skills and teaching skills based on the cultivation of key competencies.

Since the 21st century, the iterative upgrading of digital technology has continued to deconstruct the traditional classroom teaching mode. According to *the China University Informatization Development Report 2023* by the Ministry of Education of China, 92% of undergraduate universities have established digital teaching platforms. This structural change not only breaks through the time and space restrictions of traditional classrooms, but also makes it possible for remote areas to obtain high-quality education resources, and realizes accurate learning diagnosis and personalized learning path planning through intelligent learning systems (Long, 2022), its impact on undergraduate music education degree program is shown as follows: if the music education

major still adopts the traditional training mode dominated by “oral instruction”, such educational lag will lead to insufficient competency of graduates in emerging music information technologies such as intelligent music teaching equipment operation and cross-media music creation (Xie & Zhang, 2021). Therefore, the curriculum setting, teaching content and teaching methods of undergraduate music education degree program need to be revised and adjusted in time.

In the ability development of Chinese primary and secondary school music teachers, many documents of the Chinese government have mentioned the cultivation of innovative, research-oriented and reflective teachers in the new era, and the transformation of music teachers from experience-oriented teachers to research-oriented teachers. For primary and secondary school music teachers, it is especially mentioned that art teachers should inherit traditional culture. Combine modern educational technology to carry out innovative research (Ministry of Education of the People's Republic of China, 2022). This indicates that the undergraduate music education degree program that train future music teachers need to train students' pre-service ability in terms of innovation and scientific research ability. On the other hand, the cultivation of academic writing ability has always been the focus of discussion among teachers and scholars, and it is also the puzzle for teachers in the practical guidance of undergraduate graduation thesis (Music Weekly, 2024). In the research on cultivating students' academic thesis writing ability by Thai scholars, it is clearly pointed out that academic thesis writing training has significant benefits on students' ability development (Jaikum & Pidokrajt, 2024), which is worthy of reference for Chinese undergraduate music education degree program on how to improve students' academic thesis writing methods.

The development of the country urgently needs the current undergraduate music education degree program to make appropriate revision to meet the national strategic development needs. Therefore, the objective of this study is to discover the affecting factors of undergraduate music education degree program in Sichuan Province, China. The study question is: What are the factors affecting the development of undergraduate music education degree program in China? In view of these affecting factors, the researcher put forward some recommendations for the revision of undergraduate music education degree program.

The value of this study lies in the fact that the results of this study can provide practical acceptance for the Chinese Ministry of Education to formulate educational policy planning; This study provides factual basis and empirical research data for the revision of undergraduate music education degree program in the future; To provide feedback and suggestions for the development of undergraduate music education degree program in China; The revision of undergraduate music

education degree program in other provinces of China is of reference and experience exchange significance.

The voices of students and alumni are the best feedback on the actual implementation of the undergraduate music education degree program. This bottom-up approach provides new ideas and dimensions for the methodology of higher education reform in China.

The limitation of this study is that the study results only provide the common affecting factors of undergraduate music education degree programs in China, and the personality characteristics of other provinces are not involved. In addition, the study question focuses on finding the affecting factors of undergraduate music education degree program in China, and does not carry out detailed and in-depth study on the causes of each affecting factor, which also points out the direction for future in-depth research and provides a preliminary research basis for other researchers and future in-depth research.

II. Literature Review

“Who are we? What did we have in the past? What do we want to be in the future? Finally, what can we do to get there?” (Trakarnrung, 2007), when I was doing research on Chinese higher music education, my advisor raised these questions to me. In order to answer the advisor's questions, I reviewed the historical process of Chinese undergraduate music education research and summarized the focus issues of undergraduate music education degree program research in recent years.

1. China's national policy orientation

Due to China's economic and social development, the future development trend of China's higher education is bound to be affected by it. For example, the Asian financial crisis in 2008 led to a massive expansion of Chinese university enrollment, and the subsequent butterfly effect has had an impact to this day (Sun, 2020).

In 2019, the Chinese government promulgated *China's Education Modernization 2035*, which is a long-term strategic plan formulated by the Chinese government to promote the modernization of education by 2035, which clearly proposes to build a world-class higher education system with Chinese characteristics (Central Committee of the Communist Party of China & The State

Council of the People's Republic of China, 2019). In order to achieve this goal, the Ministry of Education of China has promulgated a series of reform measures for the high-quality development of China's higher education, as a part of higher education, China's undergraduate music education degree program has also been greatly affected.

In March, 2021, China's Ministry of Education issued a notice to list “Music Education” as a new major in the catalog of undergraduate majors in ordinary colleges and universities, with the major code 130212T, which means that the Ministry of Education approved music education as independent of musicology (Dai, 2022). “Music Education” will bid farewell to the subordinate status of “Musicology” and continue to develop as an independent discipline.

On March 2, 2021, China's Ministry of Education issued *The Notice on the Proposal of the General Office of the Ministry of Education on the New Liberal Arts Research and Reform Project*, the main idea of which is to promote interdisciplinary research and reform. As the discipline of music education is a sub-discipline of the new liberal arts, we must also develop students with the awareness and skills required for interdisciplinary learning. While enrolling in an undergraduate music education degree program, students are expected to develop innovative skills, independent learning skills, teamwork skills, and communication skills. and learn about the inheritance of musical culture in their future teaching careers (Xie & Zhang, 2021). This puts forward new requirements for the talent training direction and curriculum objectives of undergraduate music education degree program, as well as the professional skills development of future music teachers.

On April 21, 2022, China's Ministry of Education released the newly revised *Curriculum Planning and Curriculum Standards for Compulsory Education (2022 Edition)*, which emphasizes the importance of aesthetic education (Sina Education, 2022), which means that as the designer and implementer of future music curriculum teaching activities, Students majoring in undergraduate music education should focus on developing their aesthetic perception and comprehensive literacy ability while learning musical skills.

On March 30, 2023, China's Sichuan Provincial Education Examination Institute issued *the 50 Questions on the Enrollment Reform Policy of the Sichuan Provincial Higher Education Examination for Art Majors*, which clearly stated that the art college entrance examination will gradually improve cultural scores in order to promote the goal of higher education institutions to cultivate high-quality artistic talents (Sichuan Provincial Education Examination Institute, 2023). The release of this policy shows that the requirements for talent selection in China's higher art education will continue to increase; China's Ministry of Education has given equal importance

to the scores of cultural examinations as well as those of the arts examinations, indicating that the Ministry of Education has begun to adjust the objectives and models of cultivating art students.

On January 19, 2025, the Chinese government issued the Outline of *the Plan for Building a powerful Country in Education (2024-2035)*, which clearly requires:

promoting the reform and development of colleges and universities by classification, optimizing the layout of higher education, and guiding colleges and universities to give full play to their advantages in different fields and develop their own characteristics (Song, 2025, part 4).

In this document, it is also clearly stated that by 2035, China's high-quality education system will be fully completed, a learning society will be fully completed, and education modernization will be generally realized.

It can be seen that in order to achieve the grand goal of *China's Education Modernization 2035*, China's education is undergoing a series of policy adjustments and education reform measures. The current undergraduate music education degree program in China needs to be appropriately adjusted to meet the strategic guidelines and overall goals of China's education development, and to meet the future needs of society for the cultivation of music education talents.

2. Undergraduate music education degree program in China

Since the 1990s, music education researchers have put forward their own views and suggestions on the problems and challenges existing in the undergraduate music education degree program.

Throughout the 100-year history of undergraduate music education degree program in China, Dr. Mada has studied and sorted out the development and trends of Chinese school music education in the 20th century, as well as the promulgation and implementation of policies in different periods, providing a clear overview and research framework for subsequent researchers of the 100-year development history of Chinese school music education (Ma, 2001). Among them, the biggest changes in undergraduate music education degree program are comprehensive courses and general education courses, The substantial increase in the number of these two types of courses has contributed to a broader and more diversified curriculum structure within the undergraduate music education degree program. This means that students will take more courses to meet the requirements of graduation, and the learning pressure and burden of students will also increase significantly, and the changes and fluctuations of general education courses are

not only not conducive to the improvement of students' comprehensive literacy, but also not conducive to the professional skills training of music education students (Liu, 2018).

In another scholar's study, she compared German and Chinese undergraduate music education degree programs and found that there is a significant imbalance in the curriculum of Chinese undergraduate music education degree program. The specific manifestation is that the course distribution shows a significant stage difference: the vast majority of courses are concentrated in the first and second academic years, while the number of courses in the third and fourth academic years is significantly reduced, and some universities even offer only 1 or 2 courses in the fourth academic year (Zhang, 2020).

The causes of this phenomenon can be attributed to the following two points: First, students' teaching practice is usually arranged in the second semester of the third academic year or the first semester of the fourth academic year, and students need to complete a semester of teaching practice in primary and secondary schools; Second, in the fourth year of college, students face the concentrated pressure of employment preparation activities. In order to avoid conflicts between teaching practice, job application and curriculum arrangement, many universities choose to concentrate courses in the first and second year. However, this pattern of curriculum distribution not only reflects the structural problems of curriculum design, but also goes against the law of students' cognitive development and the progressive principle of knowledge learning.

The curriculum design of undergraduate music education degree program should follow the general principles of curriculum development in higher education (Liu, 1997). The course content should be evenly distributed across the different semesters of the four-year program. The curriculum design should emphasize hierarchy and systematization, constructing a layered disciplinary curriculum group and an integrated course system to achieve functional complementarity and synergy among the course groups aimed at different teaching objectives. By fully utilizing the unique functions and educational values of different types of courses, and linking the collaborative effects between various course groups, this approach effectively promotes the integration of professional education and general education, enhances students' professional skills, strengthens their comprehensive and practical abilities, and lays a solid foundation for cultivating compound music education talents who can meet the demands of contemporary societal development.

For the curriculum design, curriculum group construction, and the development of undergraduate music education talents, China's undergraduate music education degree program should jump out of the traditional curriculum design model and look at the curriculum from the perspective of students' lifelong learning ability and long-term development. For the talent training goal of the

undergraduate music education degree program, the first is to train qualified Chinese citizens, followed by teachers with professional ethics, and finally music teachers with musical skills (Guo & Li, 2013).

On the other hand, Chinese undergraduate music education degree program should reflect the localized development with Chinese characteristics, which is rooted in the inheritance and development of traditional Chinese culture, but also maintain a diversified and open vision and ideological pattern, and integrate the multi-dimension and music education concept of national culture, multicultural and cross-cultural music education into the curriculum (Shen, 2012; Xie, 1996). From the perspective of the development history of music education in ancient China, the aesthetic education function of music education and the cultivation of students' aesthetic ability run through the entire history of traditional music education in ancient China (Xiu, 2010), not only in ancient times, modern times but also in modern society, “music education with aesthetics as the core” can be called the main line of the development of music education in Chinese schools (Dai, 2012; Yin, 2004).

Therefore, the undergraduate music education degree program needs to cover the following three different levels of knowledge content and curriculum needs, namely, cultivating general-purpose talents with broad knowledge, learning ability and basic musical skills at the undergraduate level; The undergraduate music education degree program should not only shape students' outlook on life and values, but also cultivate future music teachers with professional backgrounds; A certain ratio should be maintained between general education courses, education courses and music courses, and between compulsory courses and elective courses, which is a scientific and reasonable undergraduate music education degree program (Guo, 2018).

In 2018, *The National Standards for the Teaching Quality of Undergraduate Majors in Ordinary Colleges and Universities*, compiled by the Teaching Steering Committee of Colleges and Universities of the Ministry of Education of China, pointed out that it is recommended that public basic courses and general education courses account for about 35%, and professional basic courses and professional core courses account for about 65% (Higher Education Teaching Steering Committee of the Ministry of Education, 2018). This guiding suggestion has become the basic basis and standard for the curriculum design, talent training program, and teaching goal design of undergraduate music education degree program in various universities.

In Finland, Mei Li documented in her study that the Finnish undergraduate music education degree program is divided into five main parts, 1) transferable skills (generic skills) accounting for 11% of the total credits, 2) musical competence 44%, 3) educational competence 16%, 4)

working life skills in the music field 23%, and 5) electives 6%. In terms of the above credit percentages, music education majors account for 83% of the total credits, which fully reflects the importance that Finnish undergraduate music education degree program place on professional competence. After investigation and research, Li Mei believes that the professional ability and comprehensive quality of Finnish undergraduate music education students are significantly higher than that of Chinese students with the same qualifications, because Finnish education is pragmatic and pursues specialization (Li, 2014), which emphasizes the reason why teaching and practice must be closely integrated in education. Students can gain and summarize experience from practical activities, so that their abilities can be effectively improved.

In Germany, due to the strict standards of music education degree programs and the training goals of music education talents, students cannot immediately become music teachers after completing their undergraduate studies, and must continue to complete their studies in the master's degree program and pass two national teacher qualification examinations before they can truly obtain the position of music teacher (Dai, 2008; Xian, 2015).

In Europe, under the “Bologna Process”, the unified reform of undergraduate and postgraduate education systems in European countries has promoted the integration of higher education in European countries. *Curriculum Design and Development in Higher Music Education* (Cox, 2007), it describes in detail the curriculum design and specific implementation of various music institutions in the “Bologna Process”. The practical operation of each stage of course teaching quality assessment is also introduced, which provides a reference for the development of undergraduate music education degree program in China.

In the era of wisdom education, with the rapid development of society and science and technology, teaching concepts, teaching methods and teaching technologies have brought about tremendous changes, and the traditional teaching mode and talent training model need to be constantly adjusted and reformed to adapt to the changes in society and the progress of the times. In order to train students to become qualified music teachers in the future, undergraduate music education degree program should integrate the methods and means of wisdom education into teaching materials and teaching activities, future music teachers need to use online teaching resources to complete online teaching tasks, and need to produce multimedia teaching resources, official accounts and video accounts to assist teaching activities, and these educational information technologies should be cultivated and developed in undergraduate music education degree program (Xie & Zhang, 2021).

From the perspective of the impact of demographic change on higher education, China's higher

education age population will show an inflection point in 2032, and in the next 15-20 years, China's higher education will shift from the primary stage of popularization to the advanced stage, and the total number of students in higher education will first increase and then decline around 2035 (He & Duan, 2023). Therefore, researcher believed that China needs to adjust the development plan of higher education and optimize the structure and scale of higher education. This research result is consistent with the ambitious goal of achieving high-quality development of higher education proposed in the *China Education Modernization 2035*.

As a part of China's higher education, the undergraduate music education degree program should be adjusted and revised in a timely manner to keep pace with the changing times, and remain aligned with the overall goals and strategic directions of national higher education development.

The curriculum design of China's higher music education degree program is decided by the unified expert discussion organized by the education management department, which is a top-down standardized curriculum design, which generally has lag and uniformity (Zhang, 2017). Professor Guo believed that a sound music education curriculum development team must be composed of experts from three aspects, namely the school's own expert professors, education and curriculum experts, and front-line music teachers (Guo, 2018). Professor Guo also proposed that the talent training program and objectives of China's undergraduate music education degree program should be consistent with the standards of nine-year compulsory education and general high school music courses, and that the curriculum plan and teaching guide of compulsory courses of higher music education should meet the needs of the reform and development of basic music education, so as to make music education talents meet the needs of society.

In terms of research perspective, Dr. Yang of the Education University of Hong Kong found that music education research in China mainly focuses on music education in music studies, rather than music education in educational studies (Yang, Yin, & Guan, 2021). First of all, many scholars have primarily examined the undergraduate music education degree program from the perspectives of musicology and music anthropology, and rarely use the basic principles of pedagogy to explain and analyze problems. However, as an interdisciplinary subject of musicology and pedagogy, music education research lacks the research perspective and viewpoint of pedagogy.

Secondly, according to the Stakeholder Theory (Freeman, 1984), the development and revision of undergraduate music education degree program need to take into account the interests of all stakeholders. In order to achieve continuous improvement and perfection of the curriculum. The stakeholder groups in the undergraduate music education degree program are mainly embodied

in school administrators, teachers, students and alumni, and the multi-party negotiation of the undergraduate music education degree program is a bottom-up voice, while for the implementation of the undergraduate music education degree program in China, it is rare to hear the program feedback and suggestions from students and alumni, which is based on the curriculum practice and has the understanding and voice of the “real world” within the undergraduate music education degree program (Lin & Chen, 2002), which is also a weakness in the current research on undergraduate music education degree program in China.

In summary, the researcher believes that the development of undergraduate music education degree program in China requires not only top-down top-level design, but also bottom-up design acceptance results, and the survey results from students and alumni will make up for the gap between the top-level design of the Ministry of Education and the practice of degree program, and improve the teaching quality and effect of undergraduate music education degree program. It provides a strong factual basis for the revision of the undergraduate music education degree program.

III. Method

This study employed the grounded theory methodology from qualitative research, constructing theories through identifying core concepts reflecting phenomenological realities from empirically collected data, followed by establishing conceptual relationships to derive novel concepts and frameworks from experiential evidence. As a bottom-up theoretical approach (Glaser & Strauss, 1967), researcher refrained from predefining hypotheses, instead progressively generating theories through iterative data collection and comparative analysis. Theoretical saturation was achieved when new data ceased to yield fresh insights, marking the completion of theoretical construction.

This study selected 10 universities in Sichuan Province, China. Sichuan Province is located in the west of China, with an area of 486,116 square kilometers, it is the fifth largest province in China. The resident population covers 55 ethnic groups. According to the data of Sichuan Provincial Department of Education (Education Department of Sichuan Province, 2022), currently, there are 35 public higher education institutions in the province, of which 22 offer undergraduate degree programs in music education related fields.

Firstly, Sichuan Province has a rich and diverse ethnic cultural heritage, as well as abundant and multi-faceted higher music education resources, making it highly representative in the study

of undergraduate music education degree programs in China.

Secondly, all undergraduate music education degree programs across various regions in China must adhere to *the National Standards for the Teaching Quality of Undergraduate Majors in Ordinary Colleges and Universities* in terms of curriculum design, teaching content, teaching method, and talent training objectives. These programs also undergo undergraduate teaching quality reviews and evaluations by the Ministry of Education of the People's Republic of China. This standard provides a unified framework for ensuring the quality of undergraduate music education degree programs nationwide. The curriculum structure, teaching model, and talent training objectives of Sichuan's undergraduate music education degree program align closely with the overall direction of national higher education development, guided by national educational policies and developmental goals. As a result, the undergraduate music education degree program in Sichuan reflects both the common characteristics and developmental trends of undergraduate music education degree programs across China. Therefore, the findings of this study hold significant generalizability.

Finally, universities in Sichuan have adopted an open research attitude in terms of information sharing and data collection, which has facilitated the smooth progress of this study and ensured the reliability and validity of the research data.

Prior to the start of this study, the researcher obtained ethical approval from the Institutional Review Board (IRB) of Mahidol University, Certificate of Approval [No.2023/128.0808]. All research procedures are conducted in accordance with the ethical standards outlined in the Declaration of Helsinki and applicable institutional guidelines.

1. The university

The researcher contacted 22 universities in Sichuan Province that offer degree programs related to music education, inviting them to participate in this study. After communication and confirmation of intent, 10 universities were ultimately identified as the sample sources for interviews. These included 6 normal universities, 3 comprehensive universities, and 1 conservatory of music.

The selection of these universities was based on the following reasons. Firstly, all 10 universities offer undergraduate music education degree programs and share a high degree of consistency in talent training objectives, with focus on preparing future music teachers for primary and secondary schools.

Secondly, the 10 universities represent three distinct types of higher education institutions:

normal universities, comprehensive universities, and conservatories. This diversity allows the study to capture both the variations and commonalities in curriculum design, teaching resource allocation, and training models across different institutional types.

Furthermore, students from 10 universities participate in the Sichuan Provincial Music Education Professional Skills Competition every year. Therefore, this study results can comprehensively reflect the overall development level and current situation of undergraduate music education degree program in Sichuan Province, and provide an important basis for the optimization and reform of undergraduate music education degree program.

Finally, the university administrators of all 10 universities expressed their full support for this study and agreed to provide necessary assistance. Both students and alumni from these universities voluntarily consented to participate in the interviews, ensuring the credibility of the data collected and enhancing the academic value of the research.

2. The participants

This study employed a purposive sampling strategy, specifically referral sampling, to recruit participants. The researcher contacted the student affairs office of each university, and the student counselor issued research invitations to students and alumni who meet the recruitment criteria. After obtaining the consent of key informants, the researcher conducted semi-structured interviews with them.

The recruitment criteria for key informants were as follows: two fourth-year undergraduate students and one alumnus/alumna who had graduated within the past 1 to 3 years and were currently employed as music teachers in primary or secondary schools were recruited from each university. A total of 30 key informants were planned for recruitment in this study.

Fourth-year undergraduate students were selected as key informants for two primary reasons. First, they had essentially completed all coursework in their undergraduate music education degree program. Second, they had already undertaken educational internships, enabling them to provide comprehensive feedback and evaluation on curriculum design, teaching content, and teaching model. The relevant information about the interviews with senior students is presented in the table below.

<Table 1> The senior student interview information

Student	Sex	University	Practice school	Interview form	Interview duration
S1	Female	U1	Primary school	Online	0:55:00
S2	Male	U1	Middle school	Online	1:10:00
S3	Female	U2	Middle school	Online	1:25:00
S4	Female	U2	Junior high school	Online	1:00:00
S5	Female	U3	Junior high school	Online	1:05:00
S6	Female	U3	Primary school	Online	0:50:00
S7	Female	U4	Primary school	Offline	0:35:00
S8	Female	U4	Middle school	Offline	0:45:00
S9	Female	U5	Middle school	Online	1:14:00
S10	Female	U5	Primary school	Online	0:35:00
S11	Female	U6	Primary school	Online	0:45:00
S12	Female	U6	Primary school	Online	0:40:00
S13	Female	U7	Junior high school	Online	1:10:00
S14	Female	U7	Junior high school	Online	0:30:00
S15	Female	U8	Middle school	Online	1:20:00
S16	Female	U8	Primary school	Online	0:40:00
S17	Male	U9	Junior high school	Online	0:30:00
S18	Female	U9	Middle school	Online	1:15:00
S19	Female	U10	Primary school	Online	0:40:00
S20	Female	U10	Primary school	Offline	0:32:00

Alumni who had graduated within the past 1 to 3 years were chosen as key informants because they possessed practical work experience in music teaching positions at the primary or secondary school level. Their professional experiences allowed them to reflect on and evaluate the practical efficacy and societal applicability of the undergraduate music education degree program from perspectives such as employability and teaching practice requirements. This insight was intended to inform recommendations for degree program revision. The relevant information about the interviews with alumni is presented in the table below.

<Table 2> The alumni interview information

Alumni	Sex	Teaching years	Teaching level	Interview form	Interview duration
A1	Female	3 years	Middle school	Online	1:00:00
A2	Female	3 years	Secondary school	Offline	0:40:00
A3	Female	2 years	Primary school	Online	1:30:00
A4	Female	2 years	Secondary school	Online	1:10:00
A5	Female	1 year	Middle school	Online	1:30:00
A6	Female	3 years	Primary school	Offline	0:50:00
A7	Female	3 years	Primary school	Offline	0:30:00
A8	Female	3 years	Primary school	Online	1:15:00
A9	Female	3 years	Middle school	Online	0:39:00
A10	Male	1 year	Secondary school	Online	1:00:00

In this study, the original plan was to interview no less than 30 key informants, but at the 30th, the researcher observed that the interview contents tended to be repeated and no new information appeared, which indicated that the data collection had reached the theoretical saturation state, and the follow-up interviews failed to provide additional new perspectives, and the data collection work was terminated at this stage.

3. The procedure

The researcher designed interview outline aligned with the study's objectives, ensuring that each question effectively guided key informants to share relevant experiences and perspectives. During the interviews, the researcher dynamically adjusted follow-up questions based on participants' responses to facilitate in-depth exploration of individual experiences and viewpoints. Concurrently, the interview questions were iteratively refined throughout the data collection process to enhance their precision and relevance.

The interview outline was designed from two different perspectives, senior students and alumni. For senior students, the interview outline mainly involves questions including: Undergraduate music education degree program satisfaction, Practice experience, Curriculum Settings, Student ability training, Suggestions for undergraduate music education degree program.

For alumni interview outline questions include: The undergraduate music education degree program satisfaction and applicability, Perceptions of curriculum applicability in professional

contexts, Reflections on competency cultivation during their studies, Actionable recommendations for curriculum reform.

Finally, with the informed consent of the key informant, all interviews were recorded and transcribed into written materials, which served as the basis for subsequent study analysis and theoretical construction. During this study, the researcher used MAXQDA software to transcribe and sort out the interview data, but all the data analysis work was completed by the researcher independently.

IV. Results

30 key informants conducted in-depth discussions on the implementation of China's undergraduate music education degree program, student ability training, and degree program reform proposals. Finally, the affecting factors of undergraduate music education degree program in China can be summarized into the following five affecting factors.

1. Curriculum applicability

Eleven out of 20 seniors believe that the undergraduate music education degree program is appropriate. 9 seniors said that the undergraduate music education degree program was only partially applicable, and 8 out of 10 alumni thought it was applicable. Among the 30 key informants, the students who thought it was not applicable mainly believed that there were too few lessons and too few practical opportunities in the music pedagogy curriculum group, and there was still a disconnect between teaching theory and teaching practice.

The intention of learning for the purpose of employment leads to the fact that students' demand for courses is mainly focused on more practical courses. For example, piano, voice, choral conducting, Improvisational accompaniment, music pedagogy. In these courses, students want to improve the duration, content, and quality of the courses. In the actual music classroom teaching, students' unfamiliarity with primary and secondary school music textbooks leads to students' low sense of teaching achievement and insufficient self-efficacy, which is an important reason why key informants believe that music pedagogy courses should be added.

I think the high school music textbooks were very difficult, the content of the textbooks involved

a lot of professional knowledge, it required a high level of musical literacy, I felt when I graduated with my bachelor's degree, I could not meet the teaching ability requirements of high school music teachers, and I felt I still lacked professional knowledge and skills... (S5, personal communication, 2024).

...We don't know much about music textbooks in primary and secondary schools, and if we are asked to teach music lessons in different grades now, I am not familiar with the content of music courses in primary and secondary schools, and I need to spend a lot of time to familiarize myself with them one by one (S10, personal communication, 2024).

I think the courses during the undergraduate period are still more applicable, but there are too few practical opportunities, and many teaching skills and experience are still slowly explored after work... (A10, personal communication, 2024).

2. The most helpful course

When the researcher asked which courses were most helpful to the work of music teachers in primary and secondary schools, 30 key informants all gave the names of the courses they thought were most helpful. Based on the interviews with 20 seniors and 10 alumni, the researcher summarized the rankings of the courses considered helpful by the two interview groups, as shown in the following two tables.

<Table 3> The most helpful courses ranked by 10 Alumni

Ranking	Course	The number of occurrences
1	Vocal music	6
2	Piano	6
3	Choral conducting	5
4	Music pedagogy	4
5	Improvisational accompaniment	4
6	Psychology (educational psychology)	4
7	Microteaching	3
8	Dance (combination and creation of folk dance)	3
9	Musical form analysis	3
10	Music theory	3

<Table 3> Continued

Ranking	Course	The number of occurrences
11	Self-playing and singing	3
12	Education	2
13	Elementary and secondary school simple musical instrument rehearsal	2
14	Chinese and Western music history	2
15	Harmony	2
16	Mao Zedong theory	2
17	Instrumental music elective	1
18	Technical theory of computer composition	1
19	Class management	1
20	Ideological cultivation	1
21	Deng Xiaoping theory	1
22	Solfeggio ear training	1
23	Chinese and foreign music history and appreciation of famous music	1
24	Music curriculum standard and teaching design	1
25	English	1
26	Language	1
27	Politics	1
28	Teaching method of music textbooks in primary and secondary schools	1
29	Teaching theory	1

<Table 4> The most helpful courses ranked by 20 senior students

Ranking	Course	The number of occurrences
1	Piano	14
2	Vocal music	13
3	Improvisational accompaniment	12
4	Music pedagogy	10
5	Choral conducting	10
6	Microteaching	6
7	Musical form analysis	5
8	Music theory	4
9	Pedagogy	4
10	Harmony	3

<Table 4> Continued

Ranking	Course	The number of occurrences
11	Introduction to school music education and teaching materials	2
12	Self-playing and singing	2
13	Instrumental music elective	2
14	Primary and secondary school music textbook and teaching method	2
15	Chinese and Western music history	2
16	Psychology (educational psychology)	2
17	Dance (folk dance)	2
18	Solfeggio ear training	1
19	Ideological cultivation	1
20	Mao Zedong theory	1
21	Deng Xiaoping theory	1
22	Elementary and secondary school simple musical instrument rehearsal	1
23	National folk music	1
24	Computer music production (midi)	1
25	Instructional language	1
26	Class management	1
27	Application of modern technology	1
28	English	1
29	Career guidance	1
30	Principles of Marxist philosophy	1

According to the interview results, the two groups of interviewees are very consistent in their views on the most helpful courses. The top courses in the two tables are Piano, Vocal music, Improvisational accompaniment, Choral conducting and Music pedagogy. This shows that among the undergraduate music education degree program, these five courses are the most helpful to the work of music teachers.

3. Development of key competencies

In 2016, the China key competencies Research Group released the article *key competencies of Chinese Students' Development*, it emphasizes that the overall framework of Chinese students' development of key competencies is that with "all-round development of people" as the core, it

is divided into three aspects: cultural foundation, independent development and social participation, and the six major literacies are humanistic heritage, scientific spirit, learning to learn, healthy life, responsibility and practical innovation (Key Competencies Research Group, 2016).

The cultivation of key competencies in the stages of college, middle school and primary school should reflect the progressive and rising development law characteristics of different stages of ability cultivation. At the undergraduate level, the development of students' key competencies should be placed on the core competence training, that is, cooperation ability, innovation ability, independent learning ability, and communication ability.

The 10 alumni all believed that their key competencies had been improved in the undergraduate music education degree program, and 11 of the 20 senior students believed that they had been improved, believing that public basic courses, teaching practice, and art practice were the main training paths for communication and cooperation skills, professional skills courses mainly cultivated students' independent learning ability, and “the innovation and entrepreneurship projects of college students” mainly cultivated students' innovation ability, while some senior students thought that their innovation ability was insufficient.

Communication, teamwork, and self-directed learning abilities have all improved, but the innovation ability has basically not improved, because, in the process of internship, I felt that my creativity is not very good, especially in the teaching design ... (S10, personal communication, 2024).

Communication and teamwork abilities, during my undergraduate years, I was the class leader, and many courses usually require group work, such as microteaching, we need to prepare and evaluate lessons in small groups, which will exercise my communication and teamwork skills. In the computer composition technology theory class, I need to complete the composition assignment, and I also need to learn the basic composition theory and computer music production, which can exercise and improve my independent learning and innovation abilities ... (A1, personal communication, 2024).

4. Development of scientific research and academic writing skills

Regarding the development of scientific research and academic writing skills at the undergraduate level of music education, 8 of the 10 alumni believed that it was necessary to cultivate, and 2 believed that it was not mandatory to decide according to the students' own situation.

12 seniors thought it was necessary to cultivate, because scientific research and academic writing ability was a kind of logical thinking ability cultivation and a reflection of personal ability, and 3 seniors thought that there was no need to cultivate, they believed that the undergraduate level should focus on the training and improvement of professional skills, and the cultivation of scientific research and academic writing ability should be placed at the graduate level. There were also some seniors who thought that they can offer research and writing courses for students to take as electives.

Judging from the overall situation of the 30 key informants, the alumni have a stronger awareness of the cultivation of scientific research and academic writing skills.

During the undergraduate period, the development of scientific research ability is very necessary, and the current work of primary and secondary school teachers emphasizes the importance of scientific research, but many music teachers are not good at doing scientific research and academic paper writing. If you cultivate your scientific research ability and train your students to write academic papers during your undergraduate years, you will not be so passive and don't know how to start researching after your work ... (A2, personal communication, 2024).

...As an undergraduate, I believe that it is very necessary to develop research ability. First of all, scientific research ability is a very important personal quality, which can help us better understand and solve problems, and also improve our independent thinking ability and problem-solving ability. In addition, scientific research ability can also help us better understand and master professional knowledge, which will be of great help for future study and work. Secondly, I feel that research capabilities can also contribute to our professional development. By participating in scientific research projects, we can gain an in-depth understanding of the latest developments and development trends of the major, so as to better grasp the development direction of the major (S17, personal communication, 2024).

I don't think there's a need for academic development at the undergraduate level. I think only the graduation thesis is considered academic writing, I think that the undergraduate stage should focus on their professional skills and professional knowledge, and the rest can be studied at the graduate level ... (S3, personal communication, 2024).

I don't think it's necessary, I feel that the undergraduate science is relatively shallow, and I can only write about opinions, and I won't have deep insights. But for students who want to continue to graduate school, it is okay to understand how to write a thesis and what the template is, I

feel that I have not learned a lot of knowledge that can be written into an academic article during my undergraduate years, and I can't explore it deeply, so I can only investigate what the situation is, and then write an opinion ... (S5, personal communication, 2024).

5. Essential competencies required for music teachers in primary and secondary schools

Based on the results of interviews with 30 key informants, they believed that the competencies that a qualified primary and secondary school music teacher should possess include: 1) Good professional skills and professionalism; 2) Basic theoretical knowledge of music disciplines and classroom teaching skills, management and organization skills and leadership of education, teaching and art practice activities, understand and be familiar with relevant national education policies and music curriculum standards for primary and secondary schools; 3) Good language skills, communication and coordination skills, and interpersonal skills; 4) The ability to work under pressure, face the pressure of complicated school affairs and teaching competitions, maintain a good psychological state, and live and work actively and happily. At the same time, they should have certain knowledge of the mental health of primary and secondary school students, understand the psychological characteristics of primary and secondary school students, be able to discover the mental health of primary and secondary school students in a timely manner, give students encouragement and positive feedback in a timely manner, and know how to prevent and deal with the psychological problems of primary and secondary school students; 5) The ability of music teaching scientific research and thesis writing, and form a closed-loop of teaching, reflection, research and thesis writing for teaching activities; 6) An excellent music teacher should have a patriotic spirit, as well as a passion and sense of responsibility for the cause of education, and maintain the awareness and ability of lifelong learning.

From the perspective of the undergraduate music education degree program, the necessary abilities of primary and secondary school music teachers are mainly professional ability, teaching ability and social ability. That is, professional competence mainly includes: vocal music, piano, self-playing and singing, piano accompaniment, improvisational accompaniment, composition analysis, and choral conducting. Teaching ability mainly includes: familiar with music teaching materials, research teaching methods and skills, classroom organization and management, classroom adaptability, and familiar with the learning situation of primary and secondary school students of all ages. Social skills mainly refer to the communication skills with primary and secondary school students, leaders and colleagues.

V. Discussion & Conclusion

As the beneficiaries of undergraduate music education degree programs, the opinions and suggestions of students and alumni have the most real experience of the revision and adjustment of undergraduate music education degree programs, and the study results show that the five affecting factors of undergraduate music education degree programs in China are : 1) Curriculum applicability, 2) The most helpful course, 3) Development of Key Competencies, 4) Development of scientific research and academic writing skills, and 5) Essential competencies required for music teachers in primary and secondary schools. Next, the researcher will discuss their effects on undergraduate music education degree programs from each affecting factor.

In view of the applicability of the curriculum, the researcher believe that it is necessary to consider whether the curriculum meets the pre-service training needs of primary and secondary school music teachers, and provides sufficient and comprehensive pre-service training for students' future music teacher work. Whether the curriculum is in line with the current educational trend and development, whether the course content is in line with the speed of social and technological development, and also needs to have a certain degree of advanced education awareness and forward-looking.

According to the study results, the key informants believe that there are too few music education courses. These courses should cover: Music education psychology, Pedagogy, Chinese and foreign music teaching theory systems, Music education information technology, Music teaching methods and lesson plan writing, Educational practice, etc. (Liu, 2010), these courses belong to the Music pedagogy course group, it focus on cultivating students' professional skills in music education, from music education theory to music education practice, which is the core course group of music education majors (Bao, 2008), it is also related to how students use theoretical knowledge, how to design classroom teaching activities, how to reasonably arrange the teaching process, how to control classroom management and other practical skills in actual music teaching.

Therefore, the course of the music pedagogy group needs to focus on the basic direction of music education talent training, reflect the progressiveness of the cultivation of students' music teaching ability, strengthen students' awareness of the professional identity of music teachers, strengthen the practical operation ability of music teaching, and enable students to be exercised and improved in music education theory and music teaching practice.

The 30 key informants believe that there are too few opportunities for teaching practice and

art practice during the undergraduate stage. Teaching practice is divided into two parts: observation and internship, according to the provisions of the Ministry of Education of China on the national standards for teaching quality of undergraduate music education degree program, the time of teaching practice should not be less than 1 semester, due to the problem of curriculum arrangement and student management, most universities arrange teaching practice in the first semester of the fourth year, students will face the problem of employment after completing the internship, students do not have enough time to reflect on and make up for the difficulties encountered in teaching practice, so it will lead to students feel that there are too few opportunities for teaching practice. Here, the practice of Macao Polytechnic University is worthy of our reference.

In the first and second semesters of the third year, students will be interned in local primary and secondary schools in Macao, and will be practiced in primary and secondary schools in the morning and returned to the university campus in the afternoon, throughout the academic year, so that students can fully understand the whole process of the actual operation of Guangdong schools, and at the same time, they can bring the problems found in the internship back to the university classroom in time to communicate and discuss with teachers and students (Dai, 2024, part 2).

On the other hand, the artistic practice of music majors is usually carried out in the form of concerts and choir performances, and in vocal music and piano, students with better professional skills will have more opportunities, on the contrary, students with poor professional skills may not have the opportunity to practice on stage for four years. As a result, key informants had the feeling that there were too few opportunities to practice during the interview.

It is an effective way to force students' artistic growth by incorporating art practice into credit management and expanding the scope of cognition of art practice activities. First of all, students must earn the appropriate credits for artistic practice in order to meet the graduation requirements. Secondly, the recognition of artistic practice is not limited to stage performance activities, it can be the creation of performance activities, various types of music competitions, planning, organization, production of artistic activities, etc., so that students can carry out a wide range of artistic practice activities according to their own strengths and advantages, and not only limited to stage performances.

At present, many universities regularly hold "Art Practice Activity Week", the purpose of which is to make art practice activities cover every student, so that every student can experience

the sense of achievement of art practice, stimulate students' internal motivation for music skill learning, and is conducive to the high-quality training of music education talents (Lei, 2021).

The top five most helpful courses for music teachers in undergraduate music education degree program are, Piano, Vocal music, Improvisational accompaniment, Choral conducting, Music pedagogy. The results of this study confirm the scientific and rational list of major courses of the undergraduate music education degree program of the Ministry of Education of China, and show that the awareness of the stakeholder groups is consistent in the importance and recognition of the professional core courses of the degree program, and then, it also points out the direction for the key construction of undergraduate music education degree program in various universities.

In the undergraduate stage of the development of key competencies, it emphasizes the quality of students, knowledge, ability of three aspects of the requirements. At the quality level, students should to establish a correct world outlook, outlook on life and values, love the music career they are engaged in, and have a sense of responsibility and dedication to their own work during the study process of the undergraduate music education degree program. They should to have high theoretical quality, artistic accomplishment, humanistic accomplishment, and with good psychological quality, healthy body and positive attitude towards life.

At the knowledge level, students should master the theoretical knowledge and basic skills of music in the basic education stage, master the teaching materials and teaching methods of pedagogy, psychology theory and related education stages, and understand and master certain representative music teaching theories and methods at home and abroad.

At the level of ability, the development of cooperation ability, communication ability, innovation ability and independent learning ability in the Key Competencies of Chinese college students is mainly reflected in the following aspects: professional ability to engage in basic music education, educational innovation consciousness and teaching and research ability, and comprehensive ability to plan and organize music activities (Higher Education Steering Committee of the Ministry of Education, 2018). The requirements of the above three levels are also completely consistent with the interview results of the interview study on the necessary competencies of primary and secondary school music teachers.

However, the study found that the lack of innovation ability is the weakness of undergraduates, it does not only occur at the university level, the fundamental reason is that Chinese traditional educational thought is a kind of moral education based on politics, and the utilitarian color of education makes its educational effect on people in that educational thought indeed provides a favorable ideological tool for China's long-term and stable imperial rule, and such traditional

educational thought has exerted its influence up to now (Bi & Lin, 2023; Deng, 2000).

In recent years, the Chinese government has increasingly recognized the pivotal role of innovation in driving national development and ethnic progress, and has implemented policy initiatives alongside resource allocation to foster a culture of innovation and enhance innovative capabilities. Since 2015, the Ministry of Education has vigorously advanced “the innovation and entrepreneurship projects of college students”, a strategic initiative designed to cultivate innovation and entrepreneurship competencies among undergraduate students (Ministry of Education of the People's Republic of China, 2021). To date, this project has expanded to over 1,000 higher education institutions nationwide, engaging 1.39 million students in approximately 340,000 nationally funded projects, with a cumulative investment exceeding 5.8 billion yuan.

From interviews with senior students, the researcher found that students who participated in the project showed significant improvements in innovative thinking, practical skills and teamwork. This phenomenon shows that “the innovation and entrepreneurship projects of college students” has become an important practical carrier for cultivating students' innovation ability in the higher education system, and plays an important role in promoting the cultivation of innovative talents. Therefore, during the implementation of undergraduate music education degree program, teachers should encourage students to actively participate in the project and give them necessary guidance.

On the other hand, scientific research ability training is another way to cultivate innovation ability. Academic writing ability training is a systematic training process of expression and logical thinking ability, and the creation and transformation of knowledge can be realized through the training of scientific research and academic writing ability (Wu, 2013), and finally achieve the high-quality development goal of undergraduate music education degree program.

In the 1980 Undergraduate Music Education Degree Program issued by the Ministry of Education of China, the researcher has found the requirement that clearly stipulate the training goals of students.

In order to cultivate students' initial ability to engage in scientific research and their ability to work independently, students should be actively guided to participate in scientific research activities under the guidance of teachers (Yao, 2011, pp. 35-43).

In the documents of the Ministry of Education of China in different periods, the researcher has found the requirements for the scientific research and creativity of the training goals of primary and secondary school music teachers.

The business requirements of the music education major are: master the basic theories, basic knowledge and basic skills of music; Have the ability of music performance and music appreciation, understand the development trend of music education at home and abroad, have preliminary scientific research and creative ability, and master scientific educational theories and teaching methods (Yang, 1990, p.265).

This major cultivates high-quality music educators with all-round development of morality, intelligence, physical fitness and aesthetics, mastering the basic theories, basic knowledge and basic skills of music education, and having innovative spirit, practical ability and certain education, teaching and research ability (Guo & Li, 2013, p.153).

The results of the study found that alumni are already aware of the importance of scientific research and academic writing skills, while in the interviews with senior students, 12 seniors believe that scientific research and academic writing skills are necessary, and 8 seniors do not realize the importance of scientific research and academic writing skills development to future music teachers' work and career development prospects. At the same time, another study found that the scientific research level and ability of Chinese education students need to be improved (Ding & Li, 2014), it indicates that the scientific research and academic ability cultivation of undergraduate students should be collectively valued by stakeholder groups.

As for the essential competencies required for music teachers in primary and secondary schools, according to the requirements of high-quality education development proposed in *China's Education Modernization 2035*, it first requires the development of higher education to be forward-looking, and the music education talents who will enter the ranks of music teachers need to have various abilities and advanced ideas of China's education modernization. Secondly, in *Art Curriculum Standards for Compulsory Education (2022 edition)*, the Ministry of Education of China has made relevant suggestions and requirements on the embodiment of aesthetic education in music education and the inheritance of traditional Chinese music, which need to make corresponding adjustments to the ability requirements of music teachers in primary and secondary schools.

Based on the results of this study, the guidance and suggestions of the Ministry of Education of China on the cultivation of talents in undergraduate music education degree program, and the strategic goal of *China's Education Modernization 2035*, the researcher believes that the essential competencies required for primary and secondary school music teachers should also include the teaching ability of traditional music such as local opera and folk songs, and the

teaching research and teaching design ability of aesthetic education elements in music, In order to cope with the development and progress of science and technology, the use of music information technology, interdisciplinary integration and thinking ability are guided by smart teaching and modern educational concepts.

To sum up, the above five affecting factors and the development requirements of *China's education modernization 2035* demonstrate that undergraduate music education degree program should reflect high-quality requirements in terms of curriculum design, course content and course quality. Second, it pays attention to the ability cultivation of music education talents, and comprehensively shapes and improves the comprehensive strength of undergraduate music education students.

First, according to the national guiding recommendations, the undergraduate music education degree program is composed of public basic courses, general courses, professional basic courses, and professional core courses, and establishes the teaching objectives of different course groups, educates people, and performs their own duties. Pay attention to the construction of each course group, determine the focus and progressiveness of different course groups on students' ability training, shape students' comprehensive strength around the key competencies training requirements, and create future music education talents with core competitiveness.

The proportion of each course group in the degree program should be reasonable and scientific, while optimizing the quantity and quality of courses. piano, vocal music, Improvisational accompaniment, Choral conducting and Music pedagogy are the most helpful courses for undergraduate music education degree program. They should be paid attention to by educational administrators and teachers. Appropriately increasing the number of class hours and increasing the opportunities for teaching practice and artistic practice are effective measures to ensure the quality of courses. As for Music pedagogy, it should be closely integrated with teaching practice, and the time of teaching practice should be reasonably distributed in each semester of college, and guide students to reflect while learning, act upon reflection, and learn through practice, thereby creating a closed-loop learning cycle that bridges theory and application, effectively narrowing the gap between academic settings and real-world work environments.

Second, the implementation of the curriculum should reflect the individualized development of students, give full play to the personal advantages of each student, and make students more core competitiveness in their future career development. The forms of teaching assessment and evaluation should be more diversified, combining theoretical knowledge and practical ability, focusing on practical ability, improving students' self-efficacy, and making classroom teaching

closer to practical application.

The implementation of the degree program should attach importance to the close combination with “the innovation and entrepreneurship projects of college students” to promote the training and cultivation of students' innovation ability. Through targeted guidance and interdisciplinary support, the teachers help students combine expertise in music education with innovative practice. For example, teachers guide students to integrate music creation, art practice and technology application to design innovative art projects. At the same time, through teamwork, students will develop their problem-solving skills and communication skills in real life. In addition, teachers should focus on integrating innovative and entrepreneurial thinking into curriculum design, and help students form systematic innovation awareness and practical ability in the field of music education through case analysis and project practice, to comprehensively improve students' key competencies.

Third, from the administrators to the teachers and students, they need to be aware of the importance of scientific research and academic writing ability training. Undergraduate music education degree program should set up the course of “Scientific Research Foundation and Introduction to Academic writing”, starting from the first year of college, to help students master the basic norms of academic writing and logical thinking ability, ensure that it runs through the entire undergraduate stage, and form a systematic training path; Encourage students to actively participate in scientific research and academic paper writing, and give credit awards or scholarships to students who participate in scientific research projects or publish academic papers; Teachers should be encouraged to participate in the guidance work, the workload of teachers guiding students' scientific research and academic writing should be included in the teacher performance appraisal system; Renowned scholars from home and abroad will be invited to hold academic lectures or workshops to share the latest research methods and academic writing skills.

Fourth, in response to the new requirements of the *China Education Modernization 2035* for Chinese undergraduate music education degree program, the curriculum revision also needs to pay attention to adding the relevant content and curriculum development of regional music such as ethnic traditional music, and local opera; pay attention to the construction of digital music education curriculum groups; Increase the awareness of aesthetic education among undergraduates, pay attention to the curriculum of undergraduate teaching and music teaching in primary and secondary schools, and make the cultivation of undergraduate music education talents consistent with social needs.

The awareness of lifelong learning and interdisciplinary learning is the new social contract

that the development of the times has given to music teachers (International Commission on the Futures of Education, 2021), the undergraduate music education degree program should use technology to promote students' lifelong learning mindset and professional sustainable development, so that China's education will be at the forefront of education in the world (Ministry of Education of the People's Republic of China, 2025).

As we all know, China is a country with a vast land and abundant resources, we have 56 ethnic groups, 34 provincial-level administrative regions, each province has its own local regional characteristics, this study only focuses on the implementation of undergraduate music education degree program in Sichuan Province, China, but compared with the national standards for the teaching quality of undergraduate music education degree program of the Ministry of Education of China, the study results have universal significance, and have reference value and research reference for the high quality development of undergraduate music education degree program in China.

References

- Bao, S. (2008). The development of music education curriculum at the Shanghai conservatory of music. Master's thesis, Shanghai Conservatory of Music.
- Bi, M. H., & Lin, X. Y. (2023). "Chinese music" and national image. *Music Research*, 2, 26-31. <https://doi.org/10.3969/j.issn.0512-7939.2023.02.004>
- Central Committee of the Communist Party of China & The State Council of the People's Republic of China. (2019, February 23). *China Education Modernization 2035*. Retrieved July 29, 2024, from https://www.gov.cn/xinwen/2019-02/23/content_5367987.htm
- Cox, J. (2007). *Curriculum design and development in higher music education*. Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen.
- Dai, B. S. (2008). Music teacher education reform in Germany under the Bologna process. *Journal of Xinghai Conservatory of Music*, 1, 80-89. <https://doi.org/10.3969/j.issn.1008-7389.2008.01.015>
- Dai, B. S. (2012). The connotation and essence of "music aesthetic education". *Journal of Aesthetic Education*, 4, 7-16. <https://doi.org/10.20073/j.cnki.2095-0012.2012.04.003>
- Dai B. S. (2022). The Awkward reality and breakthrough prospect of "Music Education Major" in China. *Chinese Music*, 3, 170-178. <https://doi.org/10.13812/j.cnki.cn11-1379>

/j.2022.03.021

- Dai, B. S. (2024, May 7). Characteristics and dilemmas of higher music education in Macao. *WeChat Public Platform*. Retrieved February 6, 2025, from https://mp.weixin.qq.com/s/qbsH5qXC_EkbwglRqs1Ziw
- Deng, X. M. (2000). The concept of education. *Journal of Higher Education Research*, 4, 20-23.
- Ding, G., & Li, M. (2014). Survey and policy analysis report on the training of normal students in Chinese higher normal colleges. *Educational Research*, 35(11), 95-106.
- Education Department of Sichuan Province. (2022, June 17). List of institutions of higher learning in Sichuan province. Retrieved September 19, 2024, from <https://edu.sc.gov.cn/scedu/c100495/2022/6/17/f6928086d8c24fd09c5bd59db10f3bb5.shtml>
- Freeman, R. E. (1984). *Strategic management: A stakeholder approach*. Pitman.
- Glaser, B., & Strauss, A. (1967). *The discovery of grounded theory: Strategies for qualitative research*. Aldine.
- Guo, S. J., & Li, X.Y., (2013). Looking at the curriculum with another eye: A case study of the National College Musicology (Teacher Education) undergraduate curriculum guidance program. *School of Art*, 29(3), 151-157. <https://doi.org/10.3969/j.issn.1003-9104.2013.03.027>
- Guo, S. J. (2018, August 4). College music education major has been forced to Liangshan, change or not change? *WeChat Public Platform*. Retrieved March 5, 2024, from <https://mp.weixin.qq.com/s/3zbTRVFrG7UVzU9RWx-voQ>
- He, Z. B., & Duan, W. X. (2023). The impact of changes in China's birth population on the popularization of higher education: An analysis based on national population policies since 2000. *Journal of Higher Education Research*, 11, 33-43.
- Higher Education Teaching Steering Committee of the Ministry of Education. (2018). *National standards for the teaching quality of undergraduate majors in regular higher education institutions* (pp. 906-914). Higher Education Press.
- International Commission on the Futures of Education. (2021). Reimagining our futures together: A new social contract for education. *UNESCO*. Retrieved February 6, 2025, from <https://learningportal.iiep.unesco.org/en/library/reimagining-our-futures-together-a-new-social-contract-for-education>
- Jaikum, K., & Pidokrajt, N. (2024). Methods and practices for enhancing music dissertation quality in Thai higher education institutions. *Korean Journal of Research in Music Education*, 53(4), 255-274.

- Key Competencies Research Group. (2016). Core literacy for Chinese students. *Chinese Journal of Education*, 10, 1-3.
- Lei, X. W. (2021). The reform and exploration of art practice courses under the concept of professional certification: Taking the musicology major at the School of Art, Hubei Polytechnic University as an example. *Journal of Hubei Polytechnic University (Humanities and Social Sciences)*, 38(5), 86-88.
- Li, M. (2014). On the practical characteristics of Finnish Higher music education and its enlightenment to our country. *Chinese Music Education*, 5, 44-48.
- Lin, X. Y., & Chen, X. M. (2002). Different perspectives, different voices: Teachers' and students' views on undergraduate courses. *Journal of Higher Education Research*, 4, 84-89.
- Liu, J. H. (2018). The historical development and contemporary changes in the curriculum structure of modern and contemporary higher music normal education in China. Doctoral dissertation, Liaoning Normal University.
- Liu, P. (1997). Curriculum problems of music education major in normal universities. *Music of China*, 1, 39-43.
- Liu, S. (2010). A survey study on the “music education” courses in 52 Chinese higher education institutions. Master's thesis, China Conservatory of Music.
- Long, M.. (2022). Blended teaching mode of vocal music in normal universities under the background of Wisdom education. *Sichuan Drama*, 3, 131-133. <https://www.cnki.com.cn/Article/CJFDTOTAL-SCXJ202203016.htm>
- Ma, D. (2001). Research on the development of school music education in China in the 20th century. Doctoral dissertation, Fujian Normal University.
- Ministry of Education of the People's Republic of China. (2020, November 3). The new liberal arts construction declaration. Retrieved July 25, 2024, from http://www.moe.gov.cn/jyb_xwfb/gzdt_gzdt/s5987/202011/t20201103_498067.html
- Ministry of Education of the People's Republic of China. (2021, October 12). Comprehensive review of the “Internet plus” College Students Innovation and Entrepreneurship Competition. Retrieved July 25, 2024, from http://www.moe.gov.cn/jyb_xwfb/s5147/202110/t20211012_571757.html
- Ministry of Education of the People's Republic of China and Eight Other Departments. (2022, April 11). Notice on issuing the “Strong teacher plan for basic education in the new era”. Retrieved February 7, 2025, from http://www.moe.gov.cn/srcsite/A10/s7034/202204/t20220413_616644.html

- Ministry of Education of the People's Republic of China. (2025, January 9). Interview with the Ministry of Education on the outline of the plan for building a strong country in education (2024-2035). Retrieved February 11, 2025, from http://www.moe.gov.cn/jyb_xwfb/s271/202501/t20250119_1176197.html
- Music Weekly. (2024, July 24). Revisiting whether music majors should write an undergraduate thesis: Debate. WeChat Public Platform. Retrieved February 11, 2025, from http://mp.weixin.qq.com/s?__biz=MzA5MzMxNTkzOA==&mid=2651433563&idx=2&sn=f7ff5f52d7a5fc969ea400aba356080b&chksm=8a10bbd514f8d9833dc4721708203d2ed770df97636ec141ae800449c5135a4183a383835a74#rd
- Shen, Q. (2012). Humanistic and multi-perspective music education: Reflections from anthropological and ethnomusicological viewpoints. *Music Research*, 3, 5-16.
- Shi, J. M. (2014). key competencies: For the development of “well-rounded individuals”. *People's Education*, 10, 13-15
- Sichuan Provincial Education Examination Institute. (2023, March 30). Sichuan Provincial colleges and universities art major examination enrollment reform policy interpretation: 50 questions. Retrieved April 2, 2024, from https://www.sceea.cn/Html/202303/Newsdetail_3044.html
- Sina Education. (2022, April 25). Interpretation of the art curriculum standard of the 2022 version of compulsory education curriculum plan. Retrieved April 2, 2024, from <https://edu.sina.com.cn/zxx/2022-04-25/doc-imcwiwst3909058.shtml>
- Sun, H. (2020, March 18). The expansion of Chinese universities: What has changed? WeChat Public Platform. Retrieved July 15, 2024, from http://mp.weixin.qq.com/s?__biz=MzI5MjIwMzk1MQ==&mid=2247516676&idx=1&sn=aaac2118bc0c4b3411f6463030ecb10a&chksm=ec063ec4db71b7d28c977e46110158e896245059e0393777c8bd012b07e6f088be21fd0fdce2#rd
- Song, Y. (2025, January 19). The central committee of the communist party of China and the state council issue the outline of the plan for building a strong country in education (2024-2035). *Ministry of Education of the People's Republic of China*. Retrieved February 6, 2025, from http://www.moe.gov.cn/jyb_xwfb/s271/202501/t20250119_1176197.html
- Trakarnrung, S. (2007). Envisioning doctoral music education for 21st century Thailand. Doctoral dissertation, University of Toronto.
- Wu, Q. Y. (2013). Research on the ways to improve college students' innovation ability under the national innovation strategy. *Scientific Management Research*, 5, 63-66.

<https://doi.org/10.19445/j.cnki.15-1103/g3.2013.05.017>

- Xian T. (2015). Talent training model of Italian and German music education and its enlightenment to China. *Yuefu New Sound (Journal of Shenyang Conservatory of Music)*, 4, 163-165.
- Xie, J., & Zhang, M. (2021). How to be a "future" music teacher. *Digital Teaching in Primary and Secondary Schools*, 6, 5-8.
- Xie, J. X. (1996). The arduous cross-century project—Music education with Chinese culture as the mother tongue in the historical process. *People's Music*, 1, 29-30. <https://www.cnki.com.cn/Article/CJFDTOTAL-RMY199601013.htm>
- Xiu, H. L. (2010). *Ancient Chinese music education*. Shanghai Education Press.
- Yang, L. (1990). Overview of the development of music education in normal colleges. In *Chinese music yearbook, 1990* (p. 265). Shandong Education Press.
- Yang, Y., Yin, A., & Guan, T. (2021). Mapping music education research in Mainland China (2007-2019): A metadata-based literature analysis. *International Journal of Music Education*, 39(2), 234-246. <https://doi.org/10.1177/0255761420988923>
- Yao, S. (2011). *Literature on contemporary school music education in China: 1949-1995* (pp. 35-43). Shanghai Education Publishing House.
- Yin, A. (2004). Humanistic interpretation and reflection on music aesthetic education. *Journal of Northeast Normal University*, 6, 23-29. <https://www.cnki.com.cn/Article/CJFDTOTAL-DBSS200406003.htm>
- Zhang, Y. (2017). *The great transformation: A discourse on the development of higher music education in China*. Minzu University Press.
- Zhang, D. Y. (2020). *Research on German higher music education under the Bologna process*. Central Conservatory of Music Press.