Analysis of Music Education Management Mode in Colleges and Universities in China

Wang Guan

Hainan Tropical Ocean University, Sanya, Hainan, China
646668598@qq.com

Abstract: As an integral part of higher education, music education plays a fundamental role in promoting and enhancing the comprehensive competency of undergraduate students. Because of its unique nature, music education at Chinese universities plays a crucial role in the transfer of talent across disciplines to meet the demands of the country's ongoing economic and technical transformation and industrial structure reform. Based on quantitative research, this study posits the connections between music education and virtue, humanity, mental health, cognitive growth, and creative problem-solving. This research provides additional support for the idea that students' general competency is greatly boosted by their exposure to music by doing quantitative analysis on the relationships between music education and several different skills. Our study fills up the gaps left by other studies' lack of quantitative analysis of music education and offers important guidance for how higher education institutions might enhance their contribution, curriculum planning, and assessment in this area. University and college campuses around the country are suffering from a critical lack of music faculty. To address these issues, a number of Chinese universities are exploring new approaches to music education that may be adapted to the country's higher learning institutions, including the identification of innovative pedagogical approaches and the development of novel instructional frameworks. It is important to increase students' autonomous learning capacity and widen students' music learning range when teachers establish an exciting music classroom setting with diverse teaching approaches since they are all outlined in the new curricular standard. This article analyses the current state of music management in Chinese universities and colleges and then proposes a first proposal for improving the management system in the hopes of stimulating more study into the best ways to oversee the administration of public music instruction on campus.

Keywords: Music education, Management mode, College students

1. Introduction

1.1 Background Information

Research findings suggest that music education in colleges and universities is not only important in terms of music theory knowledge and enhanced appreciation ability, but it also enhances the spiritual realm and personal temperament. China is a growing market for music education; the country had an estimated size worth approximately 75.7 billion RMB in 2016 [1]. This is due to the assistance of the government, China's rising economy, increased consumer sophistication, and the increased demand for the creation of fame and fortune from the ever-growing global music industry. More and more people in China are moving away from the traditional model of career choices, such as careers in the white-collar industry, such as engineering, medicine, and law [2]. The reason for the increased number of individuals wishing to venture into the entertainment industry is mainly because of the very real opportunity to make money as an artist, producer, composer, videographer, director, content creator, or any other of the myriad sections within the multi-billion-dollar industry. According to PricewaterhouseCoopers, last year in 2021, the worldwide entertainment and media (E&M) sector grew significantly faster than the world economy as a whole [3]. Following a 2.3% dip in 2020 due to the pandemic, E&M revenue increased by a robust 10.4% in 2021. This is up from US$2.12 trillion to US$2.34 trillion. Virtual reality (VR) and gaming are significant growth drivers for the industry as it becomes more digital, mobile, and youth-focused, and digital advertising permeates every aspect of the sector. These conclusions are drawn from PwC's Global Entertainment & Media Outlook 2022–2026, representing the 23rd yearly research and prediction of E&M expenditure by advertisers as well as consumers across 52 sovereign nations and territories. In 2024, it is anticipated that live music revenue

would surpass pre-pandemic levels. Recorded music sales are expected to increase from US$36.1 billion in 2021 to US$45.8 billion in 2026, with digital music streaming subscriptions being the main driver of this development [4]. In terms of comparison of revenue generation per world economy, China leads with US$ 13,390 million, followed by the United States with US$ 7,444 million, Japan with US$ 2,653 million, South Korea with US$ 778 million, while the United Kingdom rounds up the top five nations with US$ 546 million collected in revenue as of September 2022 [5].

The industry seems to be a very lucrative one at the moment, with its size projected to continue growing going forward due to the advancement in the digital industry as well as innovations in the information and communication technology (ICT) sector. Besides the potential money and fame to be made, music is also growing in prominence in China as it is viewed as a fulfilling sector. While doing what you enjoy, you can live comfortably. The entertainment sector offers a variety of career paths, each of which has its own advantages. The entertainment sector also offers countless chances for expression and creativity. This is the ideal career path for you if you are passionate in producing, creating, or performing art of any kind. Every day, an individual is able to use their creativity while working with others that appreciate what is done. New chances are opening up as the entertainment business is expanding and changing all the time. Any kind of media, including advertising, music, theater, cinema, and television, is open to the individual. Additionally, there are many opportunities for jobs in design, marketing, production, and other areas that are hidden from view. A person can pursue a career that aligns with their interests no matter what they are. For people who like to work independently and set their own hours, the entertainment sector is ideal. To help them balance employment with their scholastic attachments or other commitments, a lot of jobs in the field include flexible hours.

Individuals can also find their passion through music. Unfortunately, the majority of individuals work at jobs they dislike or even detest because they have to make ends meet or simply because of filial piety that Chinese children have as they are bound by honor and love for their parents and hence are forced to undertake a career path selected for them by their parents when they were younger. An entertainment sector is a fantastic place for such individuals to pursue their interests and undertake what they love. Not only will their lives be happier in the end, but their careers will also be rewarding and satisfying in the long run.

The entertainment industry is one that is constantly evolving and expanding, so if an individual starts by getting their foot in the door today, it will be simpler to succeed with any changes down the road. Such individuals will never have to be concerned about losing their jobs if they do it this way. So, if they are searching for a stimulating and rewarding profession, consider the entertainment sector. Such persons have a lot of fantastic opportunities waiting for them and should therefore begin their journey right away.

The significance of music certifications to Chinese families is a further consideration that should not be ignored. The growth of the art education sector in China cannot be ignored. Of this education sub-sector, music takes up the biggest proportion of art selected by parents for their children. It is estimated to take 50.4% [6]. Demand for music learning in the country continues to grow. For example, Traditional offline music businesses compete with each other across a wide geographic area. The majority of national music training institutions are franchised, and they all have regional features. The largest music instruction school in China has only a few hundred outlets, which illustrates the degree of competition dispersion in the sector, whereas the number of piano enterprises in China has reached close to 300,000. The industry's institutions typically exhibit regional characteristics as a result of the extremely dispersed nature of competitiveness [7].

However, there are still issues in China's music education business that have sparked broad public concern. These include an imbalance in the distribution of teaching resources and a lack of qualified educators and research materials, as well as the fact that parents lack access to professional counsel despite there being a demand for it in practice. Other major obstacles to Chinese school music instruction still include the politicized and tokenized depiction of ethnic music, as well as the overly simplistic music pedagogies [8].

The Ministry of Higher Education had put forth a clear proposal that "by 2020, we should initially form a university or college entrance examination enrollment mode based on the academic level examination results of high school and combined with comprehensive quality evaluation," which seeks to provide a boost to the quality education represented by music education and usher in a new era of growth. Universities and colleges are very reliant on their faculty members and have little leverage in negotiations due to the non-standard nature of music instruction in higher education.

Recent professional literature and the creation of the Society for Music Teacher Education in 1984 are two indicators of the growing interest in enhancing teacher education programs at universities and colleges as a result of this Scrutiny [9]. The creation and establishment of these two aspects of the framework is an indication that the ministry of education and associated stakeholders mean business when it comes to music education in the country. Therefore, compelling cases have been made for reformed musical programming in higher education. As an illustration, Leonhard (1985) claims that undergraduate music education programs offer a "hybrid" curriculum that is an "overgrown thicket" of compromises that benefits no one [10].

1.2 Problem Statement

The People's Republic of China, also known as "China," is the most populated nation in the world, with nearly 1.3 billion people living there and an area of 9.6 million square kilometers. With about 260 million pupils and more than 15 million teachers spread across 514, 000 schools (excluding graduate education institutions), China has the largest educational system in the world. The educational system in China is not only vast but also varied. Chinese culture and morals have remained surprisingly stable over the millennia, with a 5,000-year history of civilization. Education reform becomes a global issue when a country wants to better its competitive ability politically and economically while educating its next generation to face a fast-changing world. Wider avenues for personal growth and development as well as identity formation, and human traits can be made available through music. Practitioners and researchers alike have argued for the creative, cognitive, and social benefits of music in the lives of young people for a long time to justify its inclusion in the school curriculum. However, without the backing and active involvement of teachers, no educational reform initiative can be successful.

The largest institutionalized music education system in the world is currently found in China. However, formal school music instruction has only been around for around 100 years, and it still lacks standardization and true national adoption at all levels. Music instruction is required in China's compulsory comprehensive schools, according to the National Curriculum. For kids in the first and second grades, the music curriculum in China suggests two weekly lessons of "music games," two weekly sessions for students in third through fifth grades, and one weekly lesson for students in sixth grade and higher. The topic of music is optional beginning in grade 10. Music is culturally important to the people of China and as such it has been for a long time been part of the country's education curriculum from early childhood education to institutions of higher learning including colleges and universities. A fundamental component of success in the contemporary world is education. Today's Chinese society places a great emphasis on learning music; therefore, it seems sense that instructing children in music should be a top concern. Today's music education in China combines music, art, dance, and drama and connects these disciplines to emotions, culture, science, and everyday existence. The Ministry of Education reviews and approves Yin-yue Chinese music textbooks, which are utilized extensively in Shanghai and other large Chinese cities as secondary as well as primary school instructional resources. First through fifth graders follow one stage of the curriculum, whereas sixth through ninth graders follow a different one. The "Five Loves" (love of the homeland, love of the people, love of labor, love of science, and love of socialism) are taught at all levels, and emphasis is placed on nurturing students' interest in both Chinese national music and foreign music. The goal of mainstream music education in China is often to instill culture rather than to produce competent performers [11].

This study attempts to analyze music education management in colleges and universities and the problems affecting the process of implementing music education in higher institutions in China. Lehmann (2021) argues that the music education curriculum system suffers from a lack of standardization and reason, which leads to less-than-ideal results in the classroom and makes it challenging to fulfill music education's special role [12]. Music classes, on the one hand, are typically offered as open-ended electives. Students are encouraged to take the initiative in selecting their own optional courses. Even though the selection process is ideally the premise of the learners, oftentimes it is the parents who normally end up selecting what they think is best for their children; the learners are supposed to do as told by their parents. However, new, or younger students, who may be less mature, are not eligible for this privilege. On the other side, some music elective teachers have a poor outlook on education, and their students suffer as a result of a lack of professionalism in the classroom and a lack of professional music teaching resources.

1.3 Research Aims and Objectives

This research focuses on the analysis of music education management mode in Chinese Colleges and universities. Higher training institutions in China place a premium on nurturing skilled, applied, and operational talents, with an emphasis on increasing talents in terms of "skills," "techniques," and "usage," as the research also investigates. Music education's capability content falls within the umbrella of art education. Students can get professional training as well as music education, the latter of which has been shown to improve mental hygiene, perceptual acuity, and, ultimately, the quality of the graduates of higher education institutions. At the end of the music educational journey in Chinese colleges and universities, students will be expected to exhibit an understanding of the many musical genres, forms, procedures, and cultural contexts. The ability to listen critically and analytically will be shown by the students. Students will show mastery in their primary applied medium. The students will also be expected to demonstrate their ability to read music notation, a mastery of the use of a keyboard with basic competency as well as the ability to sing at a basic level. Through creative composition and/or improvisation, students will exhibit musical literacy as well as demonstrate understanding of their specialized field. During their student teaching experience, students will put this professional knowledge foundation to use.

1.4 Research Hypothesis

1) How can music education management aid the students in their academic success in China?

2) Why is it so important for Chinese institutions to provide music courses?

3) What obstacles prevent Chinese colleges from implementing music programs?

4) What factors enable or prevent the effective provision of instrumental music activities in tertiary institutions in Beijing and Hong Kong?

5) What role do leadership and administration play in ensuring that instrumental music programs in China's universities are successful?

6) What challenges do you think the instructor in charge of instrumental music activities faces?

7) How do leadership and management contribute to the effectiveness of instrumental music activities in tertiary schools in China?

1.5 Significance of the Study

The major purpose or objective of the study is to explore and understand the effects of the implementation of music education management in colleges and universities in China. This research delves into the question of how different regions of China approach music teacher education. Since the scale at which higher vocational colleges are operated is constantly growing and evolving to catch up with the ever-evolving needs of the modern society and students, it is imperative that music educators working in these institutions perform extensive study and analysis on the current state of music education. Educational activities are supported with data-based justification through analysis and evaluation of educational data. As a result, teachers are better able to comprehend students' needs and the stage they are at when they first start their program. To provide their pupils with the greatest learning techniques possible, teachers should stay current on educational developments. Investigate a variety of approaches to staying current with changes in educational trends, such as technological training, professional development, enrolling in college courses, reading, and hosting student teachers in the classroom.

The most effective ways to teach pupils are those that are currently being accepted, thus it is crucial to stay up to date with current happenings in education. However, some trends in schooling might also be fads that quickly fade away, just like some ludicrous fashion trends. It is crucial for instructors to stay up to date with current research, but they should also make their own decisions about which trends work best for their teaching methods, classrooms, and student populations.

The study also looks at the bigger picture, with the hope of coming up with a model for improving how music is taught across Chinese colleges and universities [13]. Furthermore, the demand for a wider range of abilities is increasing in a growing number of job sectors. Currently, to become a qualified music instructor in Chinese institutions of higher learning, the individual must be people-oriented, emotionally intelligent, and have a lot of patience in order to be a successful music teacher. Not all

students will immediately understand crucial principles, and students' musical ability will grow at varying speeds. They exhibit a lot of patience and a sincere love of music.

They are aware of the importance of the fundamentals. Skilled teachers comprehend the need to continue teaching and reinforcing the fundamentals of breathing, hand placements, and posture as a student grows more comfortable with their instrument, both in terms of technique and theory. They get to know their pupils, are lifelong learners, and are aware that if they do their jobs well, they won't always be required. However, the music programs at universities of applied arts and sciences are a great investment since they help students develop their talents and skills in a fun and rewarding way. Value may be found in the thorough analysis of issues and potential solutions in the classroom.

1.6 Definition of terms

Music: a musical composition that emphasizes melody, rhythm, and (typically) harmony. To create an attractive or expressive combination of tones, often involving melody, rhythm, and harmony.

Tertiary education: include both public and private four-year institutions of higher learning as well as specialized institutions for technical and vocational education.

Music education: one that prepares instructors for positions as elementary or secondary school music teachers, as well as for positions as ensemble leaders at music schools and conservatories. Scholars also do innovative research in the field of music education, exploring different approaches to the teaching and learning of music.

1.7 Conclusion

In summary, the results would be especially helpful for undergraduates doing studies of higher music education in China. The study will enable learners to know exactly what has been used by previous and current educators in music classes to help the learners become better musical artists and achieve their dreams. In China, there is a significant school-based music education system. In universities, middle schools, and primary schools, more than 200,000 music teachers teach music to more than 219,941,100 students. Additionally, 388 colleges and universities offer teacher preparation programs. Chinese music education, however, falls short in terms of the diverse musical cultures. Many students, it has been shown through research, are interested in pop music but are unaware of their own musical traditions. The younger generation no longer listens to many older musical genres, or they are on the verge of doing so and as such it is up to the teachers to ensure that the current generation of learners are able to excel as music artists as well as ensure that they have enough practical knowledge to help them ace their music education exams. Validity problems, as demonstrated by this study, might lead to hazy research themes, skewed depictions of educational standing, and, ultimately, less useful suggestions for improving music instruction in China's vast and complicated system. This will have the undesired effect of establishing and/or propagating subpar actions by music education stakeholders and, in the long run, not only waste the limited funds allocated to the education sector by the government but also encourage students from undertaking music as a subject as it will appear as being of little to no use for the students. Additionally, music teachers may be discouraged from continuing to teach the subject due to a loss of confidence arising from the continuing production of underachieving graduates. The teachers may see it as being their fault and feel like failures as teachers even though the mistake may be due to the education system and practices and not the personal attributes and qualifications of the teachers.

In order to assist researchers in detecting and clarifying discrepancies and avoiding any replication crisis, they must first carefully observe research environments before generating narrative/critical perspectives on the results and viewpoints [14-16]. A systematic review can offer research-based information to assist decision-making in educational policies and practices, where reliability and validity are connected, which is of great importance given the importance of applicability in educational research [17]. Systematic reviews seek to locate, assess, and compile the results of all pertinent individual research on a given topic in health care, making the available information more understandable to decision-makers. By boosting statistical power through collaborative analysis, the systematic review will primarily serve to support or clarify earlier findings on modes of teaching music in colleges and universities in China. The authors should rethink submitting the systematic review for publication if it fails to achieve this.

The research also has the same shortcomings in terms of data availability and potential selection

biases as any other sort of literature review [18]. Although 3,257 publications were initially reviewed, conceptual and empirical studies with methodological limitations were excluded. In order to wrap up a data-informed literature review, it would be essential to conduct a narrative review from sociology–political and educational perspectives. A narrative or traditional literature review is defined as an in-depth, critical, and unbiased study of the most recent research on a subject. It supports the creation of a theoretical framework, a research focus, and a research context and is, therefore, an integral aspect of the research process. Narrative reviews differ from systematic reviews in that they can cover a wide range of topics and answer one or more questions. On the other hand, the basic goal of a systematic review is to develop a clearly stated research question and then utilize qualitative and quantitative approaches to assess all of the data that is currently available in an effort to provide an answer to the question. By using both Chinese and English literature, the research hopes that it will launch critical investigations into existing research findings about music education in China.

2. Literature Review

2.1 Introduction

Many countries are continually studying the basic theories and practical applications of music teaching evaluation in colleges and universities so that it can better achieve the set teaching goals, promote the development of music education, and strengthen the management system of music education in their economies. Evaluation is defined as the process of objectively reviewing a program or component thereof. In order to improve music education and the teaching methods used in this subject in the future, it is critical to know if it is effective. Examining whether the established prevailing teaching practices are successful or unsuccessful is just one aspect of evaluation. Evaluation is instead concerned with gathering information and data regarding the success of the practices and the reasons for it. Results of evaluations may influence how programs are delivered in a more effective, efficient and customised manner. By evaluating the existing mode of teaching music to learners in institutions of higher education in China, the research hopes to establish the following: increase the likelihood that the project's goals and objectives will be accomplished, estimate value for the money in terms of critically establishing whether the allocated resources yield the highest possible benefits for the learners and associated education stakeholders, determine which elements of an effort by the educators are effective or ineffective and why as well as to deliver the best service possible, identifying areas that require improvement is essential. It is important to keep in mind that even though competing nations have the same subject, music, some of them have more developed frameworks for assessing music education since they began doing so earlier. The evaluation of music education has been studied in depth in a number of countries, including the United States and Japan.

The music test movement, the goal model of curriculum design, the taxonomy of educational objectives, and the accomplishment responsibility system movement are the four primary components of China's system for evaluating music education. Early in the 20th century, music instruction in Chinese schools consisted mostly of music examinations. The purpose of standardized music examinations is to gather objective statistics on students' musical growth and accomplishments, music teachers' pedagogical efficacy, and the outcomes of music education program evaluations. This collection of empirical research is intended to help rethink and refine future objectives, methods, curriculum, and instruction in the field of music education. Both musical aptitude tests (like the Westshore Musical Abilities Measurement) and musical accomplishment tests (like the Beach Music Test) are employed [19]. The "eight-year research," conducted under Professor Taylor's direction in the 1940s and 1950s, provided the foundation for his proposal that the primary purpose of teaching assessment be to describe the degree to which educational outcomes are consistent with stated aims. Because of this need, an assessment framework based on the achievement of certain objectives was developed. The Evaluation Committee of China advocated this change in emphasis after reviewing the "eight-year study," which looked at how closely actual student performance matched stated expectations. That's why we developed a system for measuring progress toward defined objectives. In the United States, the performance accountability movement gained traction in the '60s and '70s. Service functions of music education program evaluation can be categorized in a number of ways, as proposed by Boyer and Radoqi in their book "Musical Experience Measurement and Evaluation," including responsibility system, teaching effect, teacher effect, classroom effect, subject knowledge taught, and so on. The aforementioned theoretical and empirical studies have set critical value requirements for the creation of a pedagogical effectiveness evaluation index. Evaluation in education grows out of the practice of measuring student achievement.

A number of examinations administered in the nineteenth century are the progenitors of modern educational assessment in China. The old imperial examination system in China was the seed from which the modern system of educational assessment sprang. The examination is widely regarded as the world's first comprehensive one. There are many who refer to this test as the "citizen exam." To qualify for a position in government, an examination must be taken. Overnight, travelers soared to new heights. Research in educational testing, measurement, and assessment in China has stagnated since the turn of the previous century for a number of reasons.

The appraisal of music education in China has evolved steadily since the country's inception as the People's Republic of China. China has used the Soviet Union's technique for evaluating music teachers since the 1950s. It demonstrates the phenomena of compulsion (failing to account for the development of the main body), rigidity (failing to account for the development of vitality), one-sidedness (failing to account for overall development), and separation (failing to account for the integration of evaluation and development) [20]. The assessment and selection processes used in music education are focused on their management and development functions (i.e., their service to society) at the expense of their aesthetic education and development functions (i.e., their neglect of those functions) [21]. To promote the positive growth of the subject of the evaluation object, most evaluation objects are in a passive position, while evaluation places an emphasis on the guidance of external objectives while ignoring the objectivity of the needs of the evaluation object and being unable to focus on stimulating the evaluation object's internal motivation.

Standardized tests, sometimes known as paper-and-pencil quizzes, will be used exclusively in this evaluation. When evaluating teachers, it's common to just focus on test scores rather than how they were obtained. Too much focus is placed on the outcome of the assessment, while the significance of the evaluation process itself is overlooked; hence, a pedagogical evaluation is just a partial and non holistic objective review. The institution uses metrics like student advancement to more rigorous art schools and success in a wide range of contests at all levels to assess the quality of music teachers' classroom instruction. The school arranges for necessary employees to attend courses in person, where they are graded on a predetermined scale; final grades are then calculated uniformly to establish the class's relative merits. This sort of assessing is done at a few points along the supply chain. As a result, they aren't rigorous or thorough enough to use in an evaluative education setting. Due to the above-mentioned differences in how instruction is evaluated, the functional structure of assessment strays from the path of quality education, making it impossible to change both the content and techniques of music education. The current appraisal of music education in China mostly displays the following fundamental characteristics:

(1) Evaluation content-excessive reliance on subject knowledge (a static knowledge), especially knowledge in textbooks: teachers rely on participating in textbooks to strengthen the knowledge and knowledge of textbooks. Analysis and practice of skills. Ignore the evaluation and analysis of students' emotions and attitudes, the internalization and integration of knowledge and skills.

(2) Evaluation subject- Instructors' assessments are given the most weight, even when compared to evaluations from other stakeholders (such as parents, students, supervisors, and other teachers) [22]. While some students do a decent job of evaluating themselves, they are often in a poor position to get external assessments.

(3) Evaluation results—Most evaluations focus on the end result, place greater weight on horizontal comparisons, and highlight the summary evaluation's conclusion, but they seldom take into account intermediate findings or the scientific method behind the input they get. As a result, the results of the teacher assessment have been disappointing.

(4) Evaluation index—single: the status quo prioritizes the average over the exceptional, and the norm above the exception.

(5) Evaluation method—Constantly stressing quantitative measures while disregarding qualitative ones is tedious. Because quantitative assessment relies on the formulation of reliability and validity, it is challenging to characterize an individual's overall qualities; in contrast, qualitative evaluation places more emphasis on the process and can aid in the growth of the individual.

(6) Evaluation methods—Most assessments are still done using old-fashioned pen and paper, and there is a dearth of cutting-edge evaluation strategies.

(7) Evaluation implementation process: The existing system for implementing evaluations is restricted, unchanging, and dull. There has to be some sort of flexibility built into the evaluation procedure that allows for repeated assessments.

2.2 Related Theories

The original knowledge structure has become inadequate due to the exponential rise of knowledge in recent years. Music instruction has moved from emphasizing abilities to focusing on nurturing students' emotions, attitudes, and values. The evaluation of music educators is evolving from summative to formative, from focused on specific aspects of instruction to encompassing pedagogy as a whole, and from waiting to be evaluated to actively contributing to the process of designing and implementing assessments. In terms of assessment philosophy, it places an emphasis on gauging all-encompassing traits including problem-solving prowess, inventiveness, pragmatism, scientific curiosity, and an eagerness to learn [23]. Evaluation is no longer for selection and screening, but for the growth and advancement of pupils. To evaluate now means to "create education fit for children," rather than "choose youngsters suitable for education."

The evaluation has to be stated in terms of the integration and incentive functions. To assess a teacher's teaching is to enable the teacher to comprehend his own growth direction in his evaluation and self-evaluation, so as to use the power of evaluation to integrate his/her teaching talents and gain lessons in class. Better, complete the instructional task better. Art education, especially music education, as an essential aspect of quality education, has attracted more and more attention with the ongoing deepening of reform and opening up and the adoption of innovative foreign education and teaching techniques. In recent years, the evaluation of music education has expanded fast. In the process of music teaching evaluation, people expect a more scientific and feasible way to make an objective and feasible evaluation of teaching quality; hope that through evaluation, it will help teachers and students diagnose problems in the teaching and learning process and improve teaching strategies. We should make clear the direction of our activities. It is intended that via evaluation, explaining the current difficulties, refining teaching strategies, and exchanging information, instructors may continually enhance education and teaching techniques and increase teaching competence and level.

Evaluation is a means by which we can help students grow and change over time. We also expect that by conducting this type of analysis, we will be able to adapt our approach to school administration and raise the bar for both student achievement and faculty professionalism.

2.3 Variable 1: Grecian's Law

Music education at Chinese universities has reached the popular development stage, as predicted by Cardin Turow's theory of music education's historical progression; in this time of growth, the quality of music education in universities is becoming increasingly significant. Higher education in China has always catered to an elite few since funding for things like music programs at universities is limited before they reach the point of mass appeal. So, the capacity of these kids is pretty high on the overall, at least in the degree of learning and research in the leading position of their classmates, it is no question. But students break the balance, its purpose is to let the general within the school-age youth to enter university, the university should do their best to accept the broad masses of young students, which leads to a large number of relatively mediocre students entered the university, the university of the rapid enlargement of scale leads to the "education", originally just for elite students pay money after enrolment expansion has relatively mediocre students also participate in the sharing, continue this way can make college music education quality declining, encourage academic Classical Greek legal principles. Greek law states that "bad money drives out good" in an economy [24]. If two distinct COINS have the same face value but are crafted from metals with vastly differing market values, the coin manufactured from the lower-priced metal will drive out the coin made from the more expensive metal. There is documented evidence of this trend as early as the 1600s.

During the nineteenth century, this phenomenon, known as Grecian's law, was incorrectly credited to Grecian, the creator of the royal exchange of London. One of the most obvious phenomena is that originally belong to the elite level of the students have already lost the special environment, as originally invested in them resources have been denied by others, the ability to relatively outstanding students cannot be attracted the attention they deserved, both hardware and software have been changed, this is probably the biggest difficulties of music education quality now in colleges and universities. Even though colleges and universities in China have access to many economic sources beyond the government's direct funding, the latter is still the largest contributor to the majority of these institutions' bottom lines.

This is true even if one bases their analysis on the general competence and quality of their student bodies. According to the education career statistical yearbook and China statistical yearbook, the data

show that from 1991 to2002, with the continuous development of our country's economy, the education funds investment is increased a lot, from the original 73.1 billion increased to 548 billion in 2002, but investment growth rate far not overtake the number of ordinary university students growth, which proves that the embrace of education funds investment above has already formed the declining trend, so is infer Grecian's law becomes as the fact. Moreover, since 2002, there has been a rapid growth of music education programs in Chinese institutions, which presents a challenge with the moderation principle. The progress of higher education cannot be infinite. Only by establishing an equilibrium point can we prevent the occurrence of "good money expelling bad money".

2.4 Variable 2: Path Dependence

North, a leading figure in the new institutional economics movement, proposed the idea of path dependency. Path dependency is the idea that existing systems tend to further solidify and grow over time. Figuratively, it mimics the "inertia" of physics, which, once it enters a path (whether "good" or "bad"), is likely to be formed by the path. Like north puts it, "the decisions individuals make in the past affect the choices they may make in the present." Because it is easier to stick with what has already been set up institutionally and go in that direction than try anything new. It can be demonstrated that route dependency is helpful to cementing and strengthening the original institutional arrangement and inhibiting the new institutional arrangement, even if the new institutional arrangement is more rational. It is the underlying reasons for the formation of the interest factor, to form a system, can form some kind of vested interest groups in the existing system, in other words, these interest groups have strong demand on the system, they will consolidate the existing system, to reform the further deepening and development of, even if the new system is more efficient than the existing system.

Many different stakeholders have a vested interest in the outcomes of professional academic programs, and path dependency is another obvious challenge. "Status quo" for both the curriculum and curriculum teaching methods and so on existing mechanisms are more convenient; on the other hand, to adapt to change both the curriculum mechanism will need to pay a big cost, the cost is to give up part of the original have and teachers in a professional human resource to loss; because the curriculum and professional setting is closely related, major setting adjustment will inevitably lead to the corresponding course; and because of the curriculum and professional setting's close relationship, today's rapid curricular and professional. Giving up current specialized human capital is the same as giving up the past for the sake of this professional investment cost of investment, including direct monetary investment cost, opportunity cost, etc., and this is a defining characteristic of the field. It also shows that there are significant expenses associated with changing how professional curricula are established and that it is far more practical to keep things as they were. As a result, route dependency plays a significant role in the revision of professional education programs. What does this phenomenon lead to in the long run? That is the stagnation or even regression of the quality of higher education, social and economic development of the building of colleges and universities put forward new standards.

However, the entrenched interests in colleges and universities are still old fashioned and self-centered, and they still advocate maintaining the status quo for the majors and courses in institutions that can no longer adapt to societal change. Students are vulnerable to route dependency since it is represented not only in the professional curriculum but also in the teaching practices and student development initiatives at their schools. All of these play a role in determining whether or not the training techniques used in the past, while they may have been beneficial, may no longer be applicable to today's pupils and may even have unintended consequences. So, should we modify it? Colleges and universities are susceptible to the path dependency principle, which causes them to stick with antiquated training methods while knowing full well that doing so would always result in subpar instruction.

2.5 Variable 3: The Trend of Thought of Attachment Theory is Serious

The concept of "attachment theory" emerged as a popular school of thought in the middle of the twentieth century in Latin America. It examines the global macro context to determine the root causes of poor nations' lack of development and then looks for ways to help such countries catch up. Scholars of comparative education use dependence theory to examine the "center" and "edge" phenomena in worldwide education patterns, as well as the detrimental effects of reliance on science and technology and education on developing nations, and to provide policy recommendations for such nations [25]. Altbach examined international connections across music departments from a perspective informed by

attachment theory. He concludes that there is an inescapable pattern linking the music curricula of the world's universities to those of the world's most economically developed nations [26]. He distinguished between a "center" and an "edge" in the worldwide knowledge system as it relates to music instruction at institutions throughout the world. Due to China's status as a developing nation in terms of college music education, the country's colleges and universities have long been receptive to the introduction of foreign education and its theory, interpretation, and application examples, drawn from other fields of study on the basis of a deductively-type premise. However, this is frequently due to a lack of innovation, research based on the actual condition of music education in Chinese institutions, and the use of alternative ways to gather resources based on the requirements and obstacles facing the growth of education in China. In reality, it's a failure of imagination. With local characteristics of the creation of education theory, in particular the need to obtain from China education time, realize the theory and the time of the bidirectional interaction and common growth, create a new type of theory and practice, the relationship between changes in the past on the theory and practice are attached to the foreign countries, the phenomenon of previous studies is mainly inhibit, and from a simple explanation of foreign theory into their practice to c. Education policymakers in developing nations need a localization theory that takes into account both international best practices and the realities of their own countries [27]. The phenomenon of attachment in higher education music education has the potential to offer the most significant and consequential changes to the way that institutions in our nation approach higher education in general. There is excellent direction in music education, but relying too heavily on foreign theory can cause the introduction of that theory to be nothing more than a castle in the air that fails to produce its intended results. This is exemplified by the fact that many college students today are tasked with learning a foreign language directly from textbooks, but no one seems too concerned with whether or not these textbooks are actually useful in the classroom. Practical issues in China are often misunderstood.

2.6 Conceptual Framework

This research aims to discuss the evaluation of music education management in tertiary institutions in China, and the details can be seen in Figure 1.
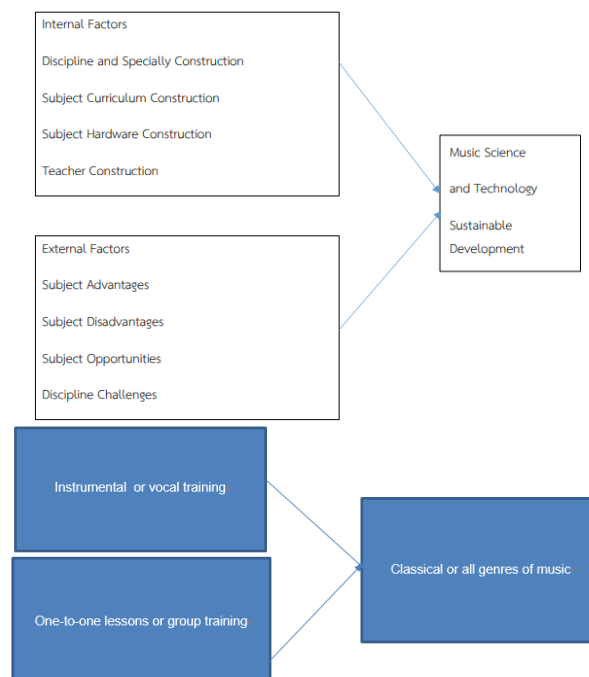

Figure 1: Conceptual framework of music education management in tertiary institutions in China

The demands of the times, the requirements of society, and the growth of disciplines necessitate that colleges keep pace with the advancements in music science and technology. Is the state of music science programs at universities in Guangdong capable of meeting these demands? While the field of music technology has been actively studied and developed in China for over two decades. He lamented that the study conducted by its forebears has surely created the groundwork for its future growth.

It is recommended that researchers in the field of music education examine the fields of education

and exercise and sport sciences to see how evidence-based frameworks have been built in those areas. The quality of education in these fields has increased thanks to the use of evidence-based frameworks that employ objective teaching strategies to promote efficient learning. Question up for grabs is whether researchers in the future should focus on the field of education or the field of exercise and sports when designing a curriculum for classical singing.

2.6.1 A framework for instrumental or vocal training

Characteristics of participants in the included studies imply that research on teaching and learning in music education is not usually exclusive to instrument groups. The article raises the issue of whether or not instrument-specific research is necessary in the field of music education. It is advised that future research looks at disparities in the training of instrumentalists and vocalists.

2.6.2 A framework for classical or all genres of music

The papers that were included in the meta-analysis all focused on either classical music education or on music education beyond the classical tradition. These findings again raise the question of whether an evidence-based approach should be genre-specific in the literature. It is recommended that future studies either confirm or expand upon the existence of disparities between the training of classical and non-classical musicians.

2.6.3 A framework for one-to-one lessons or group training

The bulk of the research looked at instruction in a one-on-one setting, implying that this is the norm in classical singing education. However, one of the included studies also investigated the effectiveness of learning in a group setting [28]. Future studies should investigate whether or not an evidence-based framework for classical singing instruction has to be tailored to the individual learning environment.

3. Methodology

3.1 Introduction

In the Chinese higher education system, music is a primary tool for imparting knowledge to students. High-quality students are the new generation's most important resource for developing their skills. Music education needs to be reflective of not just music but also art education, and it needs to be implemented progressively at a high standard [29]. To meet all of these goals, it is necessary to introduce new educational concepts, beginning with the reform of basic education, continuing with the implementation of quality education and music education, and culminating in the all-encompassing promotion of the individualization of learning in today's college music classrooms.

Realize the change of college music education structure, aims, and models; prevent robotic teaching; effectively enhance students by building a new teaching plan and establishing a solid professional course, basic course, and core courses. Feelings and quality, more room for creativity in music and a new perspective on art that will help students grow as artists while they study music [30]. And the music foundation of college students, if it is based on the traditional music education model and music education content, will only imprison students' thoughts and literacy, leading to the lack of enthusiasm of students, and will be unable to correctly treat music curriculum teaching, launch music education reform while still respecting students' differences, re-build new education models, and effectively improve students' music and comprehensive quality as a new stage with music performances, music theory, and music history.

3.2 Research Design

This review reports findings from the qualitative strand of a standalone systematic literature review based on Okoli's (2015) model. A systematic literature review is a structured process that originates in the field of information science and provides an explicit and reproducible way to find, evaluate, and synthesize a body of research literature [31][32]. Quantitative and qualitative techniques are combined to (a) resolve methodological constraints in typical thematic and critical analyses, which typically present a comprehensive picture of the reviewed research discipline using a limited number of articles based on "expert selection," and (b) strengthen the validity of a metadata-based literature review by using a thematic approach to justify the captured characteristics of a large volume of research studies [33] [34]. The fundamental idea behind mixed-methods research is that it maximizes the benefits of each data type's advantages while minimizing the drawbacks. Researchers mix qualitative and

quantitative methodologies to broaden their body of data, bolster the validity of their conclusions, and contrast the findings of one method with those of the other. When there is a need to examine a deeper knowledge of an event or process as well as test hypotheses or integrate a particular theoretical perspective, a mixed methods research design is frequently used.

Use of a mixed methods approach is preferable if the research topic cannot be resolved solely via the analysis of qualitative or quantitative data. Given that both behavioral and educational contexts typically involve completed situational research using a large sample size, these settings are where this type of study is most frequently conducted. The use of this approach was selected due to the following advantages: There is a good chance the data gathered will be extensive and rich, data with both a quantitative and qualitative component can be useful in tandem and the methodologies employed are normally flexible because both quantitative and qualitative approaches are acceptable. However, this approach also has the following disadvantages that should be considered before selecting it as the preferred methodology: The collection and analysis of both qualitative and quantitative data require knowledge on the part of the researcher, the research process is made more complex by the employment of mixed methodologies and usually, the requirement for more resources arises from the growing complexity such as time and associated expertise.

All students must take one of eight optional courses in art, including Introduction to Art and seven appreciation courses in Music, Fine Art, Movie, Drama, Dance, Chinese Calligraphy, and Xiqu [35]. (Chinese Theatre). The plan said that the 116 elite universities (the so-called "211" and "985" universities) would be required to fully implement it and provide all eight courses by the year 2006, while all other universities would be recommended to do the same by the year 2009. Supporting the transmission of cultural traditions, facilitating aesthetic education, and enhancing individual and societal well-being are all goals of the widespread incorporation of Chinese musical material into art education [36]. The overall music education strategy promoted the ideal that "humanistic spirit" might be attained via reflective practice.

3.3 Population and Sample

This study will conduct an on-site visit survey of 8 representative colleges and conduct in-depth interviews with 17 teachers and experts related to the music science discipline, with a view to obtaining first-hand survey data and forward-looking sustainable development planning Strategy [37]. An on-site survey often referred to as an on-page survey, is carried out when a visitor accesses a particular website page in order to solicit information and gather feedback. Simple, quick, and sliding in from the side of the page to prevent interfering with a visitor's experience, on-site surveys are easy to complete.

3.4 Data Collecting Method

This study will collect data from six Chinese universities using a variety of methods, such as interviews, observations, and document analysis. All of the aforementioned research approaches are implemented with each school visit conducted during a fieldwork session. Each interview will be captured on tape and transcribed afterward. Since there is no reasonable way for a researcher to analyze qualitative studies unless the data will be classified and grouped, and ultimately compared, the data from each school (transcripts, field notes, and documents) will be interpreted, assembled, and categorized in a spreadsheet under the headings that correspond with those in the interview schedule. The questionnaire's validity and reliability will be examined with the use of the IOC test [38]. Then, using the strengths, weaknesses, opportunities, and threats framework from strategic management, we interviewed 17 specialists in the field to obtain data on the external factors of topic development.

3.5 Data Analysis

The analysis and interpretation will be done as soon as possible after each fieldwork, as Bogdan and Biklen (2003), Merriam (1998) and Gay and Airasian (2003) favoured analysis and interpretation being conducted simultaneously with data collection. An understanding of how language and pictures are understood is important for data analysis, as stated by Creswell (2012), to disclose how Chinese Universities and colleges regard music education [39-42]. As a first step in comprehending the data, this research will do an exploratory analysis on each set of gathered data to assess whether more information will be necessary.

Denzin (1978) pointed out that there were numerous kinds of triangulation, but its core feature

would be the mixing of two or more different research methodologies in the study of the same empirical units [43]. The next stage will be to begin coding, which includes separating the data into pieces and designating each component with a unique code. After that, we'll cherry-pick a portion of these routines to use as proof in answering our research questions. By zeroing down on the specifics of each scenario, this research will be able to generate codes for recognizing recurrent concepts, motifs, and patterns of music teaching. After themes are established, the study will be interpreted and a summary of the results will be provided.

3.6 Pilot Study

In order to finalize the interview questions, a pilot run will be carried out to check for 'ambiguity, confusion, and poorly prepared items' [44]. The pilot project will involve a music instructor in Beijing with relevant skills. A preliminary pilot interview will be carried out, after which time feedback and recommendations will be offered.

The interview schedule will be adjusted based on the results of the trial run. Everything from:

1) The goals for instrumental lessons and the different sorts of teachers at each school will be incorporated into the survey's questions.

2) Question duplication will be reduced and the questions will be reorganized in a new sequence.

3) Subheadings will be included for the following seven areas, as recommended by West (1998, p. 13) for a topic coordinator: subject/pedagogy; guidance, documentation, and assistance; resource management; assessment; communication and public relations; evaluation and monitoring. The author will make improvements to the current study based on the components [45].

4) In order to provide more focused questions and more freedom for interviewees to elaborate and answer in their own way, the number of original questions will be decreased

Robson (1995, p.233) recommends avoiding "long questions; double-barreled or multiple-barrel inquiries; questions using jargon; leading questions; and prejudiced questions," therefore this advice will be taken into account as the interview schedule is developed [46][47]. The full interview schedule will look like Appendix 1. Because all of the interviews will be done in Chinese, the interview schedule will be published in Chinese as well. This thesis's translation of the Chinese original is an exact rendering of the original text. Each interviewee will be asked questions of a comparable nature and arranged under the same categories in order to acquire "equivalent information "from each participant and to facilitate comparisons among the results [48].

3.7 Conclusions

In conclusion, music education in colleges and universities is a systematic project in China. Universities and colleges can only successfully execute change if they have music teachers at the helm. They suggested new guidelines for organizing musical education, implementing instructional strategies, and boosting overall quality. To meet the needs of modern college music education, teachers must develop a thorough understanding of their students' psychological development and learning laws, come up with novel educational ideas, fully exercise their innovative consciousness and ability, and work to constantly enhance the quality of classroom instruction in tandem with hands-on experiences.

The present widespread issues include a lack of funding for music education, an unrealistic music curriculum, and a lack of diversity in music teaching approaches [49]. College music programs may assist students develop their aesthetic sense, encourage them to appreciate and seek out music's beauty, and equip them to utilize that appreciation and quest to make their own work and lives more beautiful.

4. Findings

4.1 Introduction

This section seeks to evaluate and interpret the research findings from the data collection and analysis processes in section 3.

4.2 Data Tabulation

Results obtained from the six universities were summarized as shown in Table 1 and Figure 2:

Table 1: On-site Interview Results

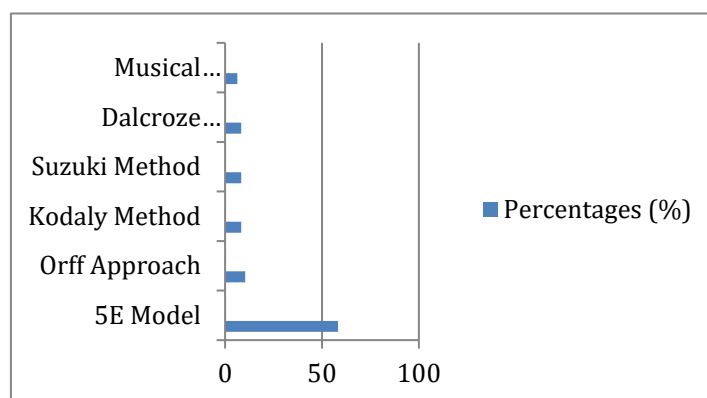| Teaching Model	Responders	
	Numbers	Percentage (%)
5E Model	28	58.3
Orff Approach	5	10.4
Kodaly Method	4	8.3
Suzuki Method	4	8.3
Dalcroze Method	4	8.3
Musical Features	3	6.3

Figure 2: Graph of Teaching Models against Percentage of Responders

4.3 Data Quantification

According to the teacher interviews, students who study music participate in a number of learning activities that may improve their academic achievement. They acquire reading skills for music notation, eye-hand-mind coordination, better listening abilities, teamwork abilities, and practice-related discipline. However how music enhances these abilities is yet to be understood. The teachers also indicated that providing music education to the learners not only serves a way to improve a person's value and career, but it is also highly valued in traditional Chinese culture. Besides that individuals can earn a decent leaving from the music and entertainment industry, music is a way of preserving cultural ideals as well as a way of enabling learners be able to have channels where they can easily express themselves. It is an outlet for the daily hassles in their lives. Teaching music in China also attracts foreign students to undertake music studies in the country thereby enabling the country highlight its education industry.

On the obstacles to teaching music programs in Chinese colleges, the teachers indicated that many colleges and universities do not value music education, and it is underpaid and has unclear teaching objectives, which has led to the creation of universal music education. One of the primary issues in college music education is that most colleges have aimed to generate professional "employed," rather than composite skills with comprehensive quality [50]. Additionally, the music curriculum is unreasonably formulated. Whether the caliber of the university music syllabus is reasonable, it should be directly correlated with the caliber of the college music instruction. The placement of music programs should be determined by their merit, however at the moment, the music curricula at many colleges in my nation still suffer from numerous issues. Most colleges have made music an elective course, giving students autonomy and allowing for frequent student exodus. The music course schedule, which limits students to two classes on Mondays, is manifestly inappropriate and greatly impedes the advancement of undergraduate music education in my nation.

The teachers further indicated that even though music education is popular amongst students, it is difficult to teach it in the country due to lack of adequate funds and related resources. Public schools depend on funds from the national government. Music is not a STEM subject hence is relatively neglected. Leadership and management can ensure the success of music programs in China by making it a priority subject [51]. As such, the program will be able to get ample funds to acquire he necessary

equipment, provide teachers with adequate training and popularize the subject amongst university students.

5. Discussion and Conclusion

5.1 Introduction

This section seeks to critically analyze and explain the research findings obtained in section four. Teaching music in any education system is an ever-evolving venture, and the Chinese system of education is no exception to this fact. The needs of students continue to change and evolve due to the ever-evolving world and individual needs of the students. Therefore, not one single teaching mode can be declared as the best one of all models in existence. The best that can be hoped for in the long run is an amalgamation of best practices observed by educators from several different or similar modes of teaching.

5.2 Discussion

A teaching strategy for music education or any other kind of education is one that has the following characteristics: 1) A discernible fundamental set of principles or philosophy; 2) A consolidated educational activity specific to it with a body of well-defined practice; 3) Worthwhile goals and objectives; and 4) Integrity that is its reason for being in existence should not necessarily be for commercial purposes [52]. These strategies are frequently taught in music education programs, but they are also highly relevant, open to all, and integrated approaches suitable for anybody interested in being part of an instructional program for learners of all ages and the arts or music in education outside of music education. These methodologies offer innovative, artistically-focused curricula used for educating students, and any educators can adopt the fundamental principles employed.

When teaching music in any system of education, instructors employ a variety of strategies. Building on a learner's natural interest and teaching in a method that works best for them, like how a youngster learns their native language, are some of the greatest approaches to teach kids music. Every teaching strategy has a framework, an underlying philosophy, and specific aims and goals. These techniques have been tried and true for a very long time because they have been in use. The fact that all of these approaches encourage kids to make music rather than just listen to it is one thing they all have in common. These techniques encourage the learners to participate actively. Music instructors employ these techniques, as well as variants of them, in both individual classes and in educational institutions all around the world.

The research results point to the propagation and use of the 5E model of teaching as the most used music education mode in institutions of higher learning in China [53]. Teachers look for methods to ensure their students fully comprehend new ideas when selecting an educational approach. They seek to enthrall students, inspire learning, and direct them toward the acquisition of skills. The constructivist theory of learning, which contends that people derive information and meaning from experiences, forms the basis of the 5E Model. Students can accommodate newly acquired knowledge with earlier beliefs by comprehending and reflecting on actions. Beverlee Jobrack, a subject matter expert, claims that constructivism is a variation on educational movements like knowledge building, discovery learning, experiential learning, active learning, and inquiry-based learning. Constructivism demands that teachers incorporate assessment, inquiry, and investigation into their teaching strategies in the classroom. This implies that the instructor, in many ways, serves as a facilitator, assisting students in understanding new ideas. Three essential components—exploration, term introduction, and idea application—are included in each of the five E's successful learning cycles. "In their plan, exploration gave the students the opportunity to become curious about the subject at issue, to ask questions, and to pinpoint areas where their existing comprehension was lacking. This was followed by the instructor's introduction of fresh concepts and vocabulary, which the students also helped to negotiate. Lastly, concept application gave students the chance to put their new knowledge into practice, test it out in different scenarios, and assess how well they understood it [54].

The 5E Model, which emphasizes letting pupils gradually learn an idea through a number of predetermined steps, or phases. Engage, Explore, Explain, Elaborate, and Evaluate are some of these steps.

- Engage

The teacher attempts to understand the learners' past knowledge and pinpoint any knowledge gaps during the first stage of the learning cycle. For pupils to be prepared to learn, it is also crucial to spark their interest in the things to come. Teachers may assign pupils to pose leading questions or to list what they know thus far about the subject. Students are also first introduced to the idea at this time.

● Explore

Students actively investigate the novel idea throughout the investigation phase through practical educational experiences. The scientific approach and interaction with their peers may be required of them in order to collect data. Students might gain practical knowledge throughout this phase.

● Explain

Students are provided with the opportunity to make inquiries should the need for further clarification arise during this teacher-led phase, where they are encouraged to synthesize their newly acquired knowledge [55]. This teaching model suggests that for the Explain phase to be successful, teachers should first invite students to discuss what they learned during the Explore phase before more directly delivering technical material. The use of computer software, video, or any other approved teaching aids by teachers at this time also serves to improve understanding.

● Elaborate

Giving pupils the opportunity to put what they have learned into practice is a key goal of the 5E Model's elaboration phase. They gain a greater understanding as a result. To reinforce new abilities, teachers could urge students to make presentations or carry out further research. Before being evaluated, this stage enables pupils to solidify their knowledge.

● Evaluate

Both structured and unstructured evaluations are supported by the 5E Model. In this stage, teachers can watch their pupils to see whether they fully understand the fundamental ideas. Additionally, it is beneficial to observe whether students approach situations differently as a result of what they have learnt. Self-assessment, peer assessment, writing projects, and tests are additional beneficial components of the Evaluate phase.

Because there is a chance for a full learning cycle, the 5E Model works best when students are learning about new ideas for the first time. The 5E Model is best applied in a unit of two to three weeks, in which each phase serves as the foundation for one or more separate classes [56]. According to Bybee, using the 5Es model as the foundation for a single session reduces the efficiency of each phase since there is less time and opportunity for challenging and reforming concepts and abilities for learning. Additionally, the framework is less effective and pupils run the risk of forgetting what they've learned if each phase is given too much time. The 5E Model is widely used for music education in China because it enables teachers to design a special educational experience for students. Students that participate actively in class and are taught using instructional models like the 5E Model have a stronger foundation in knowledge and are better able to put into practice the concepts taught in their classroom sessions.

In the present information age, students are no longer seen as passive consumers of knowledge and are more likely than in the past to challenge whatever teaching instructions they have been exposed to [57]. For students to comprehend why they need specific skills; knowledge must be provided in an efficient manner. To stay up with the student's environment during student-centered learning, efficient ways must be employed. This hypothesis is founded on an understanding of how knowledge is rebuilt. In essence, a learner develops information in a consequential way and applies it in practice.

A variety of musical behaviors are currently included in music education, including singing, playing an instrument, appreciating music, using musical notation, writing music, and reflecting on one's own musical listening and performances. As a result, in order to ensure that these ultimate learning objectives are met, music is a topic that needs close teacher supervision. The collaborative learning process will undoubtedly be innovative and successful when the teaching methodology is enhanced with internet resources [58]. Due to the ever-evolving nature of the education industry, the best approach to use in teaching music in Chinese institutions of higher learning would be blended learning. This form of teaching approach, commonly referred to as hybrid learning, combines digital and technological resources with traditional teacher-led classroom undertakings to provide students greater freedom to tailor their educational experiences. There are four fundamental types of blended learning, although there are countless ways to incorporate instructional technologies into a teacher's pedagogical strategy [59].

The blended learning techniques' strength comes in their capacity to enhance the learning environment for students. According to studies, "blended learning" increases engagement while lowering failure rates and improving learning [60]. Students are able to learn effectively at their own pace using blended learning, which blends the best elements of in-person instruction and online learning. For instance, in a blended learning course, a student who grasps a topic earlier than his peers can continue on without waiting, and vice versa, students in need of more time are not compelled to move forward before comprehending the subject completely. It is matching out to be an easily scaled learning strategy that benefits a variety of student populations. In blended courses, there is a combination of instructor-led, in-person instruction and digital or online course components, giving students some degree of autonomy over their learning experience and pace [61]. A course taught entirely online or with lectures streamed online are not considered blended learning. Additionally, it excludes changes in direction that only involve switching from analog to digital instruments. By combining in-person and online components, blended learning goes beyond simply repurposing course material in different formats.

As a result of the rapid changes in technology and students' learning habits over the past few years, instructional design (ID) research continues to receive a lot of attention in the field of education research [62]. The majority of these scientists confirm that ID enjoys widespread support from the scientific community. In Asia, ID is also more widely accepted in the fields of higher education and vocational training. A systematic approach to developing educational and training programs with the ultimate goal of enhancing students' competency is referred to as ID. It is suggested that instructional design methodologies be changed in order to maintain the quality of learning. According to academics, time is always of the essence while taking a time-intensive online course, so a hybrid objectivist-constructivist approach may be useful to foster effective learning in this situation [63]. Meaningful learning is the attribute that constructivist instructional design aims to achieve, whereas efficient learning is the goal of objectivist instructional design. According to studies on this hybrid model, designers are helped to understand the content's learning spaces and choose reasonably complex topics to be examined inside the various learning domains when using constructivist models. Therefore the most viable teaching mode for music education in institutions of higher learning is an amalgamation of blended learning using an instructional design model that combines constructivism and objectivism

Constructivism, which first originated as a theory on how students use processes to learn, how they absorb information, and what they learn, has changed through time [64]. However, it has now developed into an approach to how learners generate knowledge. In constructivism, it is crucial to transmit knowledge, give it new context, and reorganize it rather than simply taking it in, memorizing it, and repeating it. This idea proposes that learning is a flexible and dynamic internal mental process that takes place in the individual's mind. The person may choose which environmental cues to take in, assimilate, adapt, and then turn into activity. This makes them active participants in the environment rather than passive receivers.

By describing the learning components that the designer believes are vital to the topic being addressed and outlining alternative approaches through examples in the proposed blended teaching approach, learners are given the tools necessary to define their own goals and determine their own course of action. Encouragement of self-guidance also helps the learner make decisions based on self-reflection on what to do next. Researchers put out the idea that learners are expected to develop concepts in their brains by using both substance and structure in relation to convergence of objectivism [65]. Recognizing and understanding the elements, qualities, and causal relationships that define a clear-cut objective reality is the driving force behind objectivism. There are specific situations where a more constructivist approach is appropriate, and there are occasions when a more objectivist approach is more suitable. The importance of this issue was stressed as it mostly depends on the setting, topic, resources, and students [66]. The ability to provide an interactive schooling environment that supports instructional practices needed to support constructivist principles is provided by modern communication technology.

Information underlies the theoretical aspect of music. Students are typically given information through it, and the practical components are performance-based, requiring the development of practical abilities that the student is intended to improve. In order to teach art at the basic and secondary levels in Romania, a group of researchers in 2014 used blended instruction based on ICT [67]. Compared to the other two techniques, which included solely in-person and exclusively online training, they found that BL was relatively more effective. Furthermore, they recommended that multimedia content should be picked out or organized by the teachers while still being in line with how well it will aid in the students' discernment and the learning process. They concentrated on technologies that combined art instruction,

encouraged experiential learning, sparked students' curiosity, and combined their independent work with other people's work [68].

Researchers Castro and Leon in 2014 sought to use information and communication technologies to increase students' knowledge of the music industry. Regarding the adaptability of the mixed learning environment, researchers Hietenan and Ruismäki in 2017 stated that they made extensive use of the opportunities provided by the merged learning environment to learn the music theory necessary for instructors, especially at the primary level [69-71]. Jenkins and Crawford in 2016 came to the conclusion that all participant levels can benefit from an improvised learning environment for music through blended learning, which is in favor of this. On the other hand, Ruokonen and Ruismäki in 2016 specifically stated in their conclusions that while technology has improved music education, face-to-face instruction is still crucial because music is a subject that is very intuitive [72]. In their research, the authors hypothesized that blended learning would be the optimum method for overcoming the drawbacks of online music learning, would be integrated learning. None of these research, however, offered any concrete proof of how well integrated learning may improvise students' musical proficiency.

The art of music is abstract. Regarding the nature of the subject's teaching methodology, adopting a fresh strategy for the learning and teaching process via blended learning, particularly for Chinese cultural music lessons, gives a substantial benefit for teachers to impart the art form effectively. The topic itself necessitates one-on-one instruction, primarily because music is designed to be learned by adjusting and mimicking the teacher. Students will be unable to accomplish these difficult competencies on their own. Extempore performance, improvisation, and music production are examples. Lessons in music have a set amount of time allotted to them. As a result, one innovative way to be used for intense blended learning courses would be a mixed instructional design model that combines the attributes of both objectivist and constructivist approaches of teaching and learning [73].

The competency of students in studying Chinese cultural music can be considerably increased, according to several researchers, using the blended learning instruction technique. The majority of them advised that blended learning teaching for oriental music must have an appropriate combination of in-person instruction and online learning, with a recommended ratio of 60:40. Many music academics have also stated that traditional methods of training are no longer effective for teaching any kind of music, particularly in the field of oriental music [74]. They advocated a student-centered approach to instruction and blended learning in particular as one of the most effective ways to teach oriental music. A cautious and feasible pedagogy is needed, they added, if one is to develop a lasting competency in oriental music. In many cases, blended learning increases pupils' intrinsic motivation for independent learning. In fact, on many occasions, this platform allows students to evaluate one another, which makes learning Chinese cultural music more engaging and effective than learning through traditional methods [75].

5.3 Conclusion

China has long placed a high emphasis on education since its citizens are of the opinion that it not only secures one's own future and progress but also that of their families and the nation as a whole. Local and international university students from China have a long history of receiving a quality arts education. Over 811 institutes of higher learning across the nation that offer Arts programs have accepted international students [76]. Every year during the last few years, there has been a considerable rise in the number of foreign students studying the arts in China. The study of art in higher education institutions that offer traditional academic programs has advanced quickly in recent years. Reputable academics and industry leaders in the arts, as well as exceptional art educators, teach in Chinese universities that provide arts-related courses. The Chinese Ministry of Education has released a number of guidelines and a curriculum for arts education, and it encourages universities to take on overseas students in order to further promote international education and increase its contribution to global education.

A wide range of artistic disciplines and directions are available at various Chinese universities. The authority to award bachelor's, master's, and doctorate degrees is theirs. Some of them also offer postdoctoral research opportunities in a number of artistic fields, including design, fine arts, drama and film studies, music and dance, and artistic history. In addition to the institutions of performance like the junior dancing company and the experimental orchestra, most universities also include a separate academy for cultural and creative study [77]. Following the global education trend, several universities with an arts program promote open-ended scholastic principles and actively engage in multi-level, all-encompassing international collaboration and exchanges with universities in the US, Canada, the UK,

France, Italy, South Korea, and other nations. The collaboration takes many different forms, such as collaborative academic research initiatives and intellectual exchanges.

It is also well known that the advancement of a large number of advanced talents and professionals for enhancing the caliber of arts education inside Chinese universities has contributed significantly to China's economic prosperity and social development [78]. Therefore following the increased demand for the exportation of Chinese educational comprehension to the world, it is important that the most appropriate mode of teaching is progressed by the ministry of education and all associated stakeholders. Even though the curriculum may be the best in the world, it may fall short of achieving its intended use if the delivery of the material and information fails to occur as prescribed [79].

The research results indicate that currently, the most practiced form of teaching mode is based on constructivism principles. This is a very appropriate approach as it ensures that the learners are able to acquire, retain and put to use the right knowledge. However, as a result of neoliberalism, which tries to make education competitive and productive by de-skilling teachers and lowering students' roles to those of customers, education is currently seen in China as a commodity rather than as a human right. Education is seen as a way out of poverty, a way to gain status in the community and as a form of prestige for those who can easily afford it. As such, learners are drilled into cramming to pass exams and not for sheer knowledge. Schools are turned into factories where children go in as raw materials and come out "complete". The education system has become a rigid mechanical aspect where knowledge is simply passed along instead of being imparted. To change this situation it is important to humanize the education system. The importance of reviving humane ideals in the world of academia and society cannot be overstated given that education serves a civic purpose and has the capacity to make a significant societal impact.

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