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RESEARCH ARTICLE

Research and Development of Teaching Models for Music Theory Courses in Music Performance Majors

Heng Huang[1], Nuttika Soontorntanaphol[2], Chanick Wangphanich[3]

[1,2,3] Srinakarinwirot University

ARTICLE INFO	ABSTRACT
	Music theory courses constitute a critical component of the curriculum for music performance majors in higher education institutions. However, the current disconnect between music theory courses and the practical aspects of music performance, coupled with the inherent complexity of the subject matter and the predominantly conventional teaching methodologies, has led to a scenario where a significant number of students enroll in these courses, yet the overall learning outcomes remain suboptimal. This study aims to investigate the current state of music theory course learning among music performance majors in China and to develop a teaching model for music theory that better aligns with the contemporary demands of music performance and the cultivation of music performance talent, utilizing both qualitative and quantitative research approaches. The IIIA music theory teaching model proposed herein adheres to the fundamental principles of educational theory while integrating the specific context of music theory instruction, with the objective of revitalizing the teaching of music theory for music performance majors, fostering an organic integration of "music theory and music performance" during their undergraduate years, and equipping students with enduring knowledge reserves and practical application skills to support their "professional-career" integration.
*Corresponding Author: hhhhannah5358@outlook.com	

INTRODUCTION

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

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

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

According to the resolution passed by the 28th Academic Degree Committee of The State Council on February 13, 2011, and endorsed by the Ministry of Education of China, the discipline of art has been recognized as an independent "category of art studies". Within this category, music performance falls under the domain of music and dance. As per the regulations governing curriculum development for first-level disciplines, all colleges and universities offering music programs are required to offer a comprehensive range of music theory courses spanning a duration of 2-3 years, with a total credit requirement ranging from 10-12 credits.

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

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

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

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

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

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

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

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

RALATED LITERATURE

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

Quaglia Bruce W's article "planning for student variability: Universal Design for Learning in the Music Theory Classroom and Curriculum"：College-level instructors have likely noticed a trend in recent years towards an increased variability among the students whom they teach (Van Geert and Van Dijk 2012, 182-225). This variability is especially discernible in music theory and aural skills, in courses that develop fluency with musical notation, knowledge of classical-music repertoire and performance practices, and literacy with music theory fundamentals. Variability occurs along a number of parameters such as learning preference, physical and cognitive ability, cultural and linguistic background, and psychoemotional disposition. Further, the primary musical interests of today's music students, which have motivatedtheir basic engagement with music and led them to want to study it at the collegiate level, are now more diverse than ever before.(Quaglia, 2015)

Attas Robin's article "music theory as social justice: pedagogical applications of Kendrick Lamar's to pimp a butterfly"：Kendrick Lamar's To Pimp A Butterfly offers core music theory instructors many opportunities: to engage with popular music in a curriculum traditionally focused on art music, to discuss theoretical topics not usually considered in the music theory core (including flow, groove, meter and rhythm), and to diversify the range of composer identities included in classroom repertoire.(Attas, 2019)

James Gutierrez's article "An enactive approach to learning music theory? obstacles and openings" (2019): While music theory learning remains at the core of traditional music education, calls for more embodied and enactive approaches to music instruction rarely address theory pedagogy directly.(Gutierrez, 2019)

Liu Qi proposed in the paper titled "Exploration of sub-plan construction in network polyphony course construction" that: In September 2017, I utilized the BB platform to implement network-assisted teaching for the "Polyphony" core course of the 2016 music design and production major at the Conservatory of Music (secondary branch) . This not only significantly improved professional teachers' efficiency in reviewing works but also facilitated innovation in both instructional methods and students' cognitive learning levels. The exploration and application of this computer-assisted creative guidance method represents a realization of "human-computer interactive intelligence + teaching intelligence."(Liu, 2019)

Yang ChunQiang said in his thesis "Research on the application of constructivism in music theory teaching"（2018）: The teaching of music theory knowledge represents the tedious phase of professional music education, with the pivotal challenges lying in teachers' instructional methods and students' learning approaches. By incorporating constructivism into music theory instruction, students can enhance their comprehension of theoretical knowledge and deepen their understanding of the essence behind music theory learning under constructivist guidance.(C. Yang, 2018)

Gregoro Jeff in thesis "Introduction to STEAM through music technology (evaluation)" (2015): Encouraging Creativity in STEM through Music Technology !Real-world problem solving in the 21st century increasingly often requires technical knowledge and experience gained through STEM

education, yet too often early STEM pedagogy carries the implication that problems have single correct solutions, in contrast with a reality where problems can be approached in a multitude of ways, with the best solutions often being the most creative and novel. This speaks to the need for true integration of the arts and creative thinking into the sciences, and to debunk the belief in a false dichotomy between STEM and the arts born of compartmentalized learning! (Gregorio et al., 2015)

Zhang Qian clearly mentioned in her paper "Under the concept of STEAM education 'analysis of musical forms and works' multidimensional research on curriculum teaching innovation path" (2022) : Improving teaching ideologies, reforming instructional processes, and optimizing educational outcomes constitute an organic fusion of education models, music, and Internet of Things technology. By aligning with the professional nature as well as practical and applied aspects of musical disciplines, we can further address existing issues in pedagogy through integrating STEAM concepts into "Music Forms and Works Analysis" course's reform practice; thereby inevitably fostering targeted talent development within applied music programs.(Zhang, 2022)

Tang WenSheng said in his thesis "A study on the feasibility of the teaching mode of 'PDA classroom' in the music theory course teaching in local colleges and universities" : Currently, the primary issues in music theory courses at local colleges and universities lie in students' insufficient attention to music theory and teachers predominantly adopting traditional teaching methods. In recent years, due to students prioritizing practical skills over theoretical courses, their professional abilities lack a solid foundation in theory. Additionally, present-day students have become accustomed to passive learning through teacher-centered instruction, resulting in poor outcomes for independent and active learning. The flipped classroom teaching model aims to transform the classroom into a space where students can learn independently, collaborate with peers, and showcase their talents. This approach follows a three-stage teaching method that includes independent study, communication and discussion, as well as consolidation training. Teachers play crucial roles by guiding, encouraging, praising, correcting errors or misconceptions, providing feedback on student work or performances while also summarizing lessons learned and addressing difficulties encountered by learners. Both teachers and students need to shift from the previous mode of instruction by dividing class time into two parts; this not only enhances teachers' capabilities but also promotes active engagement among students.(Tang, 2019)

Lin QingNan" The inspiration of self-directed learning theory for adult music education. "In this article, it is mentioned: "The basic education model adopted in China's music education practice for a long time has been 'teacher-centered, classroom-centered, and textbook-centered.' ""The self-directed learning theory attaches greater importance to the feelings of learners and emphasizes a learner-centered approach. Knowles holds that adult teachers cannot 'teach'; rather, they are individuals who assist others in learning, and their role is that of a guide, counselor, and facilitator.(LIN, 2013)

Research objectives

1. Assess the current state of Chinese music theory courses in terms of their teaching methodologies.
2. Establish a mandatory music theory course teaching model specifically designed for students majoring in music performance.
3. Validate and evaluate the effectiveness of the implemented course teaching model through certification processes.

RESEARCH METHODOLOGY

1. Interview method

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

2. Questionnaire method

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

3. Literature analysis

The research methodology is grounded in the existing body of literature on Chinese music theory and music theory curriculum, while also incorporating global perspectives on the significance and pedagogical research of music theory and its curriculum. Building upon this foundation, extensive literature collection, organization, analysis, and synthesis are conducted to provide a robust theoretical framework and comprehensive bibliographic references for this project.

4. Data analysis

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

Research procedures

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

1. Investigate the fundamental concepts and current curriculum settings of music theory courses worldwide.
2. Review relevant documents from the Ministry of Education in China.
3. Analyze the current curriculum settings and availability of music theory courses in 11 music conservatory across China.
4. Conduct a comprehensive review and categorization of literature and research pertaining to the concept and theory of music theory courses.

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

1. Choose the basic theoretical model
2. Conducting a questionnaire survey on the current learning status of music
3. Theory courses in 11 music conservatory is an essential step.
4. Analyzing the collected data on the learning status of existing music theory courses in 11 music conservatory is crucial for this stage.
5. The objective of this stage is to develop an effective teaching model for the music theory course.

Third stage: certification evaluation curriculum teaching model effectiveness.

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

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

4.50 - 5.00: Highly suitable;

3.50 - 4.49: Suitable;

2.50 - 3.49: Moderately suitable;

1.50 - 2.49: Less suitable;

0.00 - 1.49: Completely unsuitable.

Enhanced teaching model with global representation.

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

1. Teaching mode in American colleges and universities.

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

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

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

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

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

2. Teaching mode in Russia colleges and universities.

In Russia, the music theory curriculum comprises three courses: harmony, form, and polyphony, which are offered over a period of six semesters totaling three years.

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

3. Teaching mode in Thailand colleges and universities.

The music theory curriculum in Thailand comprises five courses: Fundamental Music Theory,

Harmony, Musical Form, counterpoint, and composition. The first four courses are universally taught across all schools, while the inclusion of composition classes varies based on the specific curriculum requirements of individual schools.

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

4. Teaching mode in China colleges and universities

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

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

Data collection method

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

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

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

Music theory teachers were interviewed to gather valuable data on their teaching practices and inconsistencies. Based on Random Sampling method, 5 instructors with In-depth Interviews.

Research framework
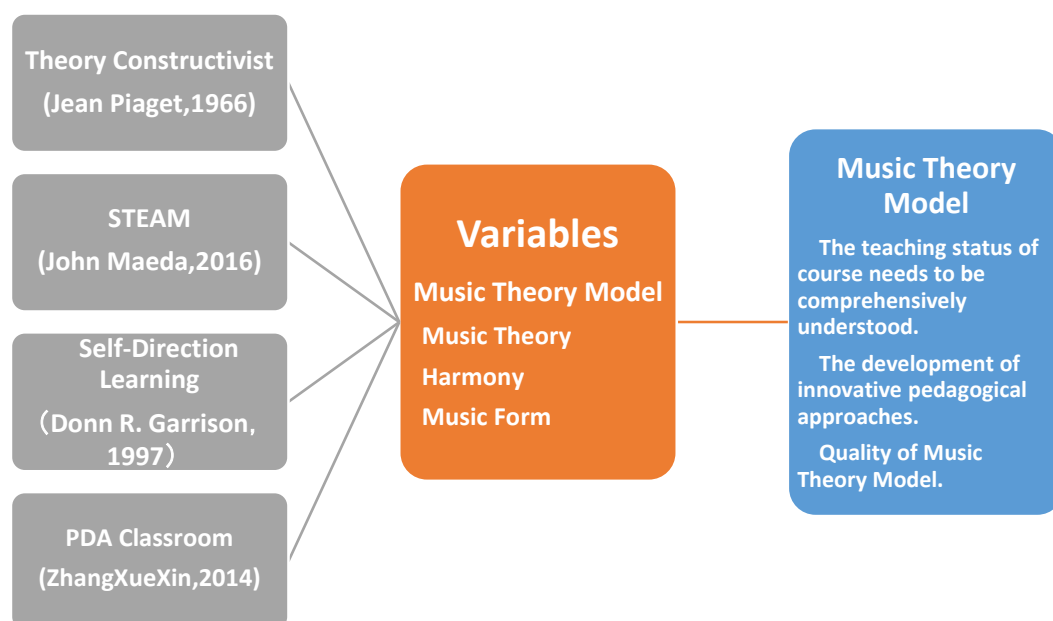
RESULTS

Student questionnaire

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

1. The students' learning willingness is relatively high. 78% of the students indicated that they were willing to study the course, and more than 50% of the students chose "rather interested" or above.
2. Regarding the difficulty of the course, 76% of the students felt that it was somewhat difficult, while only 24% of the students considered the learning relatively easy.
3. Regarding the suggestions for the teaching content and teaching methods, 70% of the students thought that if the course could be combined with the performance major, better effects would be achieved.

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

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

Teacher interview

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

During the interview process, the teachers initially affirmed that:

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

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

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

1. The students' learning enthusiasm has increased, but on the whole, they are still in the stage of passive learning and lack active exploration of the basic music theory courses.
2. Due to the large amount of learning content and the relatively weak foundation of students, some difficulties are indeed manifested in teaching. Students find it not easy to learn, and over time, their willingness to learn is gradually weakening.
3. During the setting of the course content, it is arranged according to the unified standards of the textbooks. Although teachers add some content more suitable for the major during the teaching process, the proportion is rather small. Students also feel that the learned content has little connection with their major, thereby resulting in an unfavorable situation of low learning initiative.
4. The current multi-channel learning methods, such as the blended teaching of online and offline, and the abundance of various resource platforms, have indeed provided considerable convenience for learning. Nevertheless, due to the low learning enthusiasm of students, even with rich learning resources, students still do not have the initiative and willingness to improve.

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

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

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

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

2. The teaching format is rather traditional, where the teacher lectures and the students listen. This makes both sides feel that the classroom lacks appeal.
3. The course content is largely disconnected from the performance major and fails to effectively integrate with it, thereby creating the impression of futile learning and exacerbating students' burnout during the learning process.

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

IIIA music theory teaching model

Based on the conclusions drawn from student questionnaires and teacher interviews, combined with the researcher's extensive teaching experience, the IIIA music theory course teaching model (hereinafter referred to as IIIA) was developed. The IIIA model is grounded in four foundational teaching theories and learning approaches: Constructivism, STEAM, Self-Direction, and PDA Classroom. Each of these theories has distinct emphases yet they are interrelated, forming an integrated and cohesive framework. Building on this foundation, the IIIA model extends specific teaching principles tailored for music theory courses and emphasizes the inclusion of personalized and specialized course designs that are essential for effective music theory instruction.
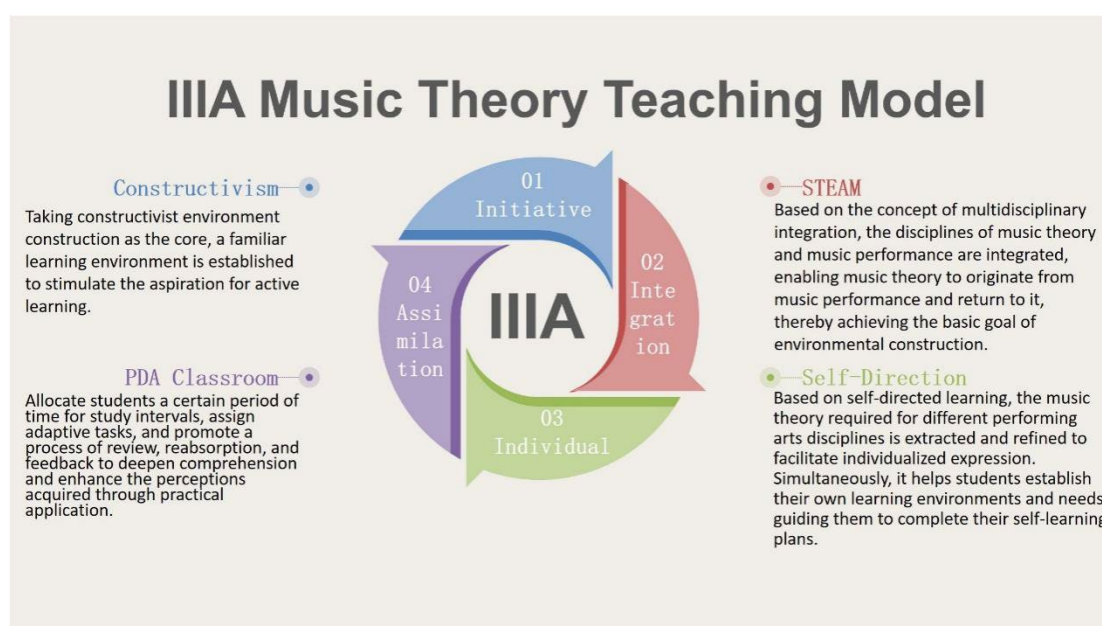
Initiative: Based on the Constructivism theory of environment construction, the core element of the teaching model of Music Theory Course IIIA for music performance majors lies in stimulating students' proactive learning aspiration by constructing a familiar musical language environment. Its primary significance resides in that, within music theory courses, by establishing a familiar learning environment for students commencing from familiar learning language, the augmentation of their intrinsic learning needs can be provoked, thereby facilitating the conversion of intrinsic learning needs into proactive learning impetus. Only in this manner can the fundamental issue of learning aspiration be addressed to the greatest extent possible, thereby promoting the transformation of students' learning consciousness from non-proactive learning and non-proactive comprehension to proactive learning and proactive understanding.

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

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

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

Assimilation: Through the establishment of the core theoretical framework and the selection of music theory course content that caters to the professional needs of performance major students, as a music foundation course, all the aforementioned teaching construction and content selection are intended to assist students in better understanding and applying music theory knowledge, completing classroom learning, and attaining the goal of applying theory to practice. Hence, throughout the entire teaching process, assimilation can be perceived as the student's absorption and comprehension, which encompasses the teacher's lecture-based understanding in class, as well as the student's combination of knowledge points with actual application after class. Through the process of review, reabsorption, and feedback, the student deepens their understanding and enhances their practical application experience. Simultaneously, it is emphasized that the student should provide feedback after understanding and internalizing for a specific period of time (such as 1-2 weeks), and through the summary of the feedback and exchanges with teachers and classmates, the goal of mastering and proficiently applying the knowledge is accomplished.
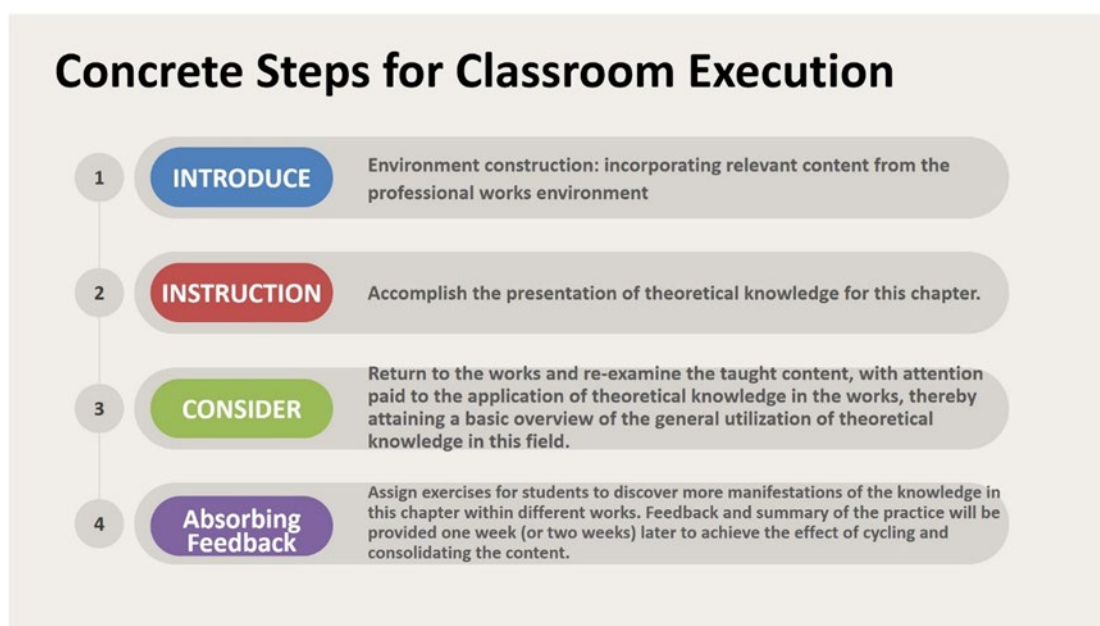
The IIIA music theory teaching model is specifically designed for students majoring in music performance and is intended for use in collective classes of music theory courses within this major. Ideally, class sizes should be limited to no more than 40 students. Larger class sizes can adversely affect the effectiveness of IIIA instruction, particularly in terms of lecture delivery, practical exercises, and timely feedback.

The IIIA music theory teaching model adheres to the fundamental characteristics of teaching models and serves as a theoretical framework for music theory instruction. While allowing for flexible application of specific teaching methods based on the instructor's arrangements, it emphasizes adherence to the four core principles of Initiative, Integration, Individualization, and Assimilation throughout the implementation process.

Drawing on the researcher's extensive teaching experience and classroom implementation, it is proposed that the IIIA music theory teaching model can be effectively implemented in music theory

courses through the following four steps, thereby achieving optimal classroom and feedback outcomes.

IIIA procedure for implementation

Case display

Content	Rhythm and Beats (3 weeks, 6 class hours)
Learning theories	IIIA Musical Theory Teaching Model
Learning Methods	Common Inquiry Method;Cooperative Learning Mode; Non-directive Instruction Model.
Activities	Group Discussion；Group Practice；Presentation and Feedback.
Processes	1. By introducing relevant sheet music of a specific discipline (such as piano), observe the diverse forms of rhythm and meter involved in the sheet music and invite students to perform in class to once again experience the distinct effects brought by different rhythm and meter. 2. Once the introduction is completed and students have acquired a basic understanding of the concepts, proceed with the learning and explanation of the chapter on rhythm and meter. 3. After the explanation, assign homework that requires students to analyze the sheet music of their own discipline specifically, identify the various situations taught in class and provide examples. If certain types do not occur, could it be indicated whether they are less frequently or not at all utilized in the practice of this discipline, thereby intensifying students' reflection and integration. 4. Allow students an interval (such as one week) for internalization and absorption. In the professional sheet music, search for as many different rhythm and meter forms as possible. See which group can find works with more diverse forms. Complete the group sharing in the next class. Through this cycle, a complete impression of the knowledge system can be established.
Tools	Textbook;Classroom;Computer;Related music works sheet music.
Evaluation	1. Starting with familiar sheet music can help you better grasp Rhythm and Beats knowledge. 2. You can use Rhythm and Beats knowledge to correctly interpret and analyze your own professional works. 3. You can use Rhythm and Beats knowledge in your own performances to create positive feedback on your performance of the work.

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

Through a thorough review of the complete teaching process of the three courses encompassed in the music theory curriculum (Fundamental Music Theory 、Harmony and Musical Form), the IIIA teaching model of the music theory course for music performance majors can achieve improvement

in the music theory course from four aspects: environment construction, professional integration, course content learning, and the digestion, absorption of music theory knowledge and its practical feedback in combination with the major. It can break the current single teaching mode that is still dominated by "lecturing". The IIIA teaching model of the music theory course for music performance majors can make the teaching content of the music theory course more in line with the requirements of the performance major, make the teaching process of the music theory course more diversified in design and application, and yield a more satisfactory teaching outcome. While building a complete music theory knowledge system for students, it can also lay a sound foundation for their professional learning, allowing music theory to originate from works and then return to works. This improvement can address the current disconnect between music theory courses and students' practical music performance, thereby fundamentally transforming students' mindset from being reluctant to learn and considering the course useless to being willing to take the initiative to learn and being able to apply it to professional-related works.

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