

Research on Curriculum Reform and Teaching Practice Strategies for Musicology Majors

Yi Wang^{1,2}, Muralitharan Doraisamy Pillai¹, Kun Wang²

¹ Lincoln University College Main Campus, Wisma Lincoln, 12-18, Jalan SS 6/12, 47301 Petaling Jaya, Selangor, Malaysia

² Southern university of science and technology, Shenzhen, 518000, China

Abstract: As an important art discipline, musicology, its curriculum reform and teaching practice strategies are of great significance for cultivating high-quality musical talents. This paper firstly analyzes the current situation and problems of curriculum reform of musicology majors in China, and on this basis puts forward the core content of curriculum reform of musicology majors, including the repositioning of curriculum objectives, optimization of curriculum structure, updating of curriculum content and improvement of curriculum evaluation system. At the same time, this paper also discusses the teaching practice strategies for musicology majors, including innovative teaching methods, strengthening practical teaching, expanding extracurricular activities, and building a diversified evaluation mechanism. Finally, this paper puts forward the implementation path of curriculum reform and teaching practice in musicology, including policy support and guarantee, faculty construction, integration of teaching resources, and student participation and feedback.

Keywords: Musicology; Curriculum Reform; Teaching Practice; Implementation Path.

1. Introduction

With the development and progress of society, the educational reform of musicology majors has been increasingly emphasized. The curriculum and teaching practice of musicology majors play a crucial role in cultivating musical talents. However, at present, there are still some problems in the curriculum and teaching practice of musicology majors in China, such as the curriculum is too traditional and the practice opportunities are insufficient. Therefore, it is of great theoretical and practical significance to study the curriculum reform and teaching practice strategies of musicology majors.

2. Analysis of the Current Situation of Curriculum Reform of Musicology Majors

2.1. The Development Trend of Curriculum Reform of Musicology Majors at Home and Abroad

First of all, the curriculum of musicology majors focuses more and more on interdisciplinary integration. The increasingly frequent crossover between musicology and other disciplines such as literature, history, philosophy, psychology and other fields enables musicology majors to understand and study music from multiple perspectives and fields. For example, a music analysis course might be taught in conjunction with historical context, literary content, and psychological theory. Secondly, the proportion of practical teaching in musicology courses is gradually increasing. With the development of the music industry, there is an increasing demand for the practical and creative abilities of musicology graduates. Therefore, many musicology majors have added a large number of practical sessions in their curriculum, such as performance, chorus, band practice, etc., in order to cultivate students' practical ability and teamwork ability. Again, the curriculum of musicology majors pays more and more

attention to personalized teaching. Since every student has different music foundation and interests, more and more musicology major courses begin to try to personalize teaching according to students' individual differences. For example, students can choose the research direction they are interested in for in-depth study and exploration. Finally, with the development of science and technology, the curriculum of musicology majors has also begun to integrate with technology. For example, courses such as digital music production and music software development have begun to appear in the curriculum of musicology majors to meet the development needs of the music industry [1].

2.2. The Current Situation and Problems of The Curriculum of Musicology Majors in China

First of all, the curriculum focuses too much on traditional music culture education, ignoring the modern music development trend and interdisciplinary integration. In terms of curriculum content, a large number of courses focus on traditional courses such as music history, music theory, composition technology, etc., and less involved in emerging fields such as modern music creation, music industry management, music therapy, etc. This leads to students' lack of awareness and adaptability to the modern music market while mastering basic knowledge. Secondly, the curriculum focuses too much on theoretical teaching and neglects the importance of practical teaching. In the curriculum arrangement, the proportion of theoretical courses and practical courses is unbalanced, resulting in students having more than enough in theoretical learning and less than enough in practical ability. This makes it difficult for students to quickly adapt to practical work in music performance and music education after graduation. Once again, the curriculum lacks an international perspective and is out of touch with the development trend of world music. In terms of curriculum content, there are few courses on international music genres and transnational music cooperation. This makes it difficult for students to gain a foothold in the global music market

because they do not know enough about international music development dynamics while mastering domestic music knowledge. In addition, the curriculum ignores the individual differences of students and lacks personalized education. In the curriculum, too much emphasis is placed on uniformity, ignoring the diversity of students' interests, specialties and career planning. This leads to the fact that it is difficult for students to find their own direction in the learning process, which affects their learning motivation and sense of achievement.

2.3. Factors Affecting the Curriculum Reform of Musicology Majors

Factors affecting the curriculum reform of musicology majors include, but are not limited to, the following aspects [2].

First of all, the change of social demand is an important factor to promote the curriculum reform of musicology major. With the development of social economy, people's demand for music culture is becoming increasingly diversified, which requires that musicology professional education should adjust the curriculum in time to meet the market demand and cultivate musical talents with innovative spirit and practical ability. Secondly, the progress of science and technology also has a far-reaching impact on the curriculum reform of musicology majors. The rise of digital music, Internet music and other emerging forms of music requires musicology professional education to update the teaching content, integrate modern scientific and technological means into the curriculum teaching, and enhance the comprehensive quality of students. Once again, research results and theoretical innovations in the field of musicology are also an important driving force for curriculum reform. With the in-depth study of musicology, new theoretical views and teaching methods continue to emerge, prompting the musicology professional curriculum to be constantly updated and improved. In addition, the curriculum reform of musicology majors is also affected by a variety of factors such as educational policies, faculty, teaching resources and so on. Changes in educational policy will affect the direction and strength of curriculum, the quality and professional structure of the faculty are directly related to the implementation of curriculum reform, and the abundance of teaching resources will affect the depth and breadth of curriculum reform [3].

3. The Core Content of Curriculum Reform of Musicology Majors

3.1. Repositioning of Curriculum Objectives

First of all, the curriculum objectives should emphasize the cultivation of students' innovative ability and practical ability. Students majoring in musicology not only need to have a solid foundation in music theory, but also need to have the ability to apply theoretical knowledge to practical problems. Therefore, in the curriculum, schools should increase the number of practical courses, such as music composition, music production, music education, etc., so that students can exercise their creative ability and problem-solving ability in practice. Secondly, the curriculum objectives should focus on cultivating students' interdisciplinary literacy. Students majoring in musicology may be involved in music education, cultural industry, arts management and other fields in the future, so the curriculum objectives should be broadened to an interdisciplinary knowledge system. Schools can offer

relevant elective courses, such as psychology, management, marketing, etc., so that students can master other fields of knowledge while learning music knowledge and improve their comprehensive quality [4]. Again, the course objectives should emphasize the cultivation of students' international vision. In the context of globalization, students majoring in musicology need to have international vision and competitiveness. Schools can make students come into contact with the world's cutting-edge music concepts and technologies and improve their international competitiveness by carrying out international exchange programs and introducing international high-quality curriculum resources. Finally, curriculum objectives should focus on students' personalized development. Each student has his or her own interests and specialties, and the curriculum reform should respect students' individual differences and provide diversified curriculum choices, so that students can carry out in-depth study according to their own interests and development directions.

3.2. Optimization of Curriculum Structure

Optimization of curriculum structure is one of the core contents of curriculum reform of musicology majors. At present, there are certain problems in the curriculum structure of musicology majors in China, such as the curriculum is too complicated, lacks systematicity and pertinence, and is difficult to meet the needs of students' personalized development. Therefore, it is imperative to optimize the curriculum structure [5].

First of all, the curriculum structure should pay more attention to systematicity. The curriculum of musicology majors should cover music theory, practice, history, ethnic music and other aspects to form a complete knowledge system. Through the systematic curriculum, students can comprehensively master the basic knowledge and skills of musicology majors. Secondly, the course structure should focus on modularization. The curriculum is divided into different modules, such as basic modules, specialized modules, elective modules, etc. Students can choose the corresponding modules to study according to their interests and specialties. Modular curriculum is conducive to improving students' learning enthusiasm and cultivating their personalized development. In addition, the course structure should strengthen the practicability. The practical courses of musicology majors should be carried out throughout the whole learning process, including not only the practical aspects of classroom teaching, but also extracurricular practice, internship training and so on. By strengthening the practical courses, the practical operation ability and innovation ability of students can be improved. Finally, the course structure should pay attention to interdisciplinary cross. Musicology has a close connection with other disciplines such as literature, art, history, philosophy, etc. The knowledge of other disciplines should be appropriately introduced into the course structure to broaden students' horizons and cultivate their comprehensive quality.

In conclusion, optimizing the curriculum structure of musicology should focus on systematic, modular, practical and interdisciplinary crossover to meet the needs of students' personalized development and improve their comprehensive quality and ability. This is an important task of the curriculum reform of musicology majors and a key link in cultivating excellent musical talents [6].

3.3. Update of Curriculum Content

The updating of the curriculum content is the core link of the curriculum reform of musicology majors, aiming at improving the comprehensive quality of students and adapting to the needs of social development. First of all, in the updating of the curriculum content of musicology majors, attention should be paid to the introduction of modern music elements, pop music, electronic music and other emerging forms of music into the teaching system, so that students can understand and master the development trend and creative skills of modern music. Secondly, the updating of curriculum content should also pay attention to the cross-fertilization between musicology and other disciplines, such as computer technology, psychology, philosophy, etc., so as to cultivate students' interdisciplinary comprehensive literacy. In addition, in order to enable students to better understand the development of the music culture industry, the course content update should also include the music industry management, music marketing and other aspects of knowledge, to enhance students' practical ability. At the same time, focusing on the inheritance and innovation of traditional music culture, incorporating the characteristics of China's various ethnic music into the course content, and enhancing students' cultural self-confidence. In addition, the update of the course content should also pay attention to the communication and collision of global music culture, guide students to pay attention to the dynamics of the world's music development, and broaden the international vision. Finally, the curriculum content update should emphasize the combination of practicality and innovation, encourage students to participate in music creation, performance and other activities, and cultivate students' innovative thinking and practical ability. By updating the curriculum content in the above aspects, it can make the musicology major curriculum closer to the development needs of the times, improve the comprehensive quality of students, and cultivate more excellent talents for the development of China's music industry.

3.4. Improvement of Curriculum Evaluation System

The curriculum evaluation system of musicology majors is an important measure of students' learning achievements and teachers' teaching quality. However, the traditional curriculum evaluation system often relies too much on test scores and neglects the cultivation of students' comprehensive quality and practical ability. Therefore, improving the curriculum evaluation system of musicology majors is an important part of curriculum reform.

First of all, the course evaluation system should be based on a diversified perspective, which should not only assess the degree of students' professional knowledge, but also pay attention to the development of students' practical ability, innovation ability, teamwork ability and other aspects. For example, students' comprehensive ability can be assessed in various forms such as group projects, practical performances, thesis writing and so on. Secondly, the course evaluation system should focus on the combination of process evaluation and result evaluation. It should not only focus on students' final grades at the end of the course, but also on their progress and growth in the learning process. Teachers can track students' learning through daily assignments, classroom performance, participation and other indicators to provide students with timely feedback and guidance. In addition, the

course evaluation system should emphasize students' independent participation and self-evaluation. Students should actively participate in the development of evaluation standards in the learning process, and improve self-knowledge and self-improvement through self-reflection and peer evaluation. Teachers can guide students to carry out self-evaluation to cultivate their critical thinking and self-management ability. Finally, the course evaluation system should emphasize teachers' participation and feedback. Teachers should actively participate in the evaluation process, evaluate students' performance fairly and objectively, and provide specific feedback and suggestions. At the same time, teachers should also accept students' evaluation and feedback to continuously improve teaching quality and teaching methods.

4. Teaching Practice Strategies for Musicology Majors

4.1. Innovative Teaching Methods

Teaching methods of musicology majors need to be innovated to adapt to the new educational environment and student needs. Traditional teaching methods are often teacher-centered, emphasizing the transmission of knowledge and skills training, but modern education places more emphasis on the students' subject position and the cultivation of learning ability. Therefore, the teaching methods of musicology majors should be student-centered, focusing on cultivating students' musical literacy and creative ability [7].

First of all, teachers can guide students to actively explore the essence and connotation of music through heuristic teaching methods. For example, when teaching music theory courses, teachers can let students understand the inner logic and beauty of music by analyzing the form, structure and expression of musical works. This can not only improve students' thinking ability and analyzing ability, but also stimulate students' interest and enthusiasm for music. Secondly, teachers can make use of modern technology to enrich the teaching means and forms. For example, when teaching music production courses, teachers can use digital music software to let students experience the whole process of music production, so as to improve students' practical ability and innovation ability. In addition, teachers can also use the network platform to let students come into contact with more music resources and information to broaden their musical horizons. Finally, teachers should pay attention to students' individual differences and adopt personalized teaching methods. Each student has his or her own musical interests and strengths, and teachers should provide personalized guidance and support according to students' characteristics. For example, for students who like to play, teachers can provide more playing opportunities and guidance; for students who like to compose, teachers can encourage them to create music and provide necessary help and guidance.

4.2. Strengthening Practical Teaching

First of all, increase the practical teaching links. In the curriculum, the proportion of practical teaching should be appropriately increased to ensure that students have enough opportunities for practical operation while learning theory. For example, in the music theory course, students can be arranged to analyze and interpret works, so that they can master the application of music theory in practice. Secondly, practical activities are carried out. Schools can organize

various music practice activities, such as concerts, choral competitions, music composition competitions and so on, so that students can improve their professional skills in practice. At the same time, schools can also cooperate with music organizations and enterprises to provide students with internship and practice opportunities. Again, focus on the construction of practice teaching faculty. Schools should strengthen the training and introduction of practice teaching teachers to improve their professional level and practice teaching ability. At the same time, schools should also encourage teachers to participate in practice activities to improve their practical experience. Finally, improve the evaluation system of practice teaching. Schools should establish a set of scientific and reasonable practice teaching evaluation system to make objective and fair evaluation of students' practice performance. This helps to stimulate students' learning enthusiasm and improve the effect of practice teaching.

4.3. Expand Extracurricular Activities

Expanding extracurricular activities is of great significance to the comprehensive quality cultivation of musicology students. Extracurricular activities in musicology can include but are not limited to the following aspects [8].

First of all, organize students to participate in various music competitions and performances. This helps to improve students' practical ability and stage performance, and also enhances their teamwork spirit. In the competitions and performances, students can apply what they have learned in practice and improve their professional skills. Secondly, music lectures and concert appreciation activities are carried out. Famous musicians and scholars from home and abroad are invited to give lectures at the school, so that students can be exposed to the most cutting-edge music concepts and rich practical experience. At the same time, students are organized to watch concerts to cultivate their aesthetic ability and appreciation level. In addition, activities such as music creation, rehearsals and performances are also available. Encourage students to create music according to their interests and specialties, organize rehearsals and finally performances. This helps to cultivate students' creativity and organizational and coordinating skills. Practical activities in music education can also be carried out. Organize students to carry out music education in primary and secondary schools, so that they can exercise their teaching ability and organizational ability in actual teaching, and cultivate their sense of responsibility and mission. Finally, music exchange activities can also be carried out by utilizing the network platform. Establish a musicology student exchange group, let students share their learning experience, music works, etc. in the group to promote mutual learning and communication among students.

4.4. Construct Diversified Evaluation Mechanism

The curriculum reform and teaching practice strategy research of musicology majors should focus on the following aspects in building a diversified evaluation mechanism.

First of all, the evaluation system should be changed from a single final examination result to a combination of process evaluation and summative evaluation. Process evaluation can include daily classroom performance, learning attitude, participation, etc., while summative evaluation mainly refers to the final exam. This kind of evaluation can be a more

comprehensive understanding of the students' learning situation, avoiding the unfair phenomenon of "one test to decide the tone". Secondly, the diversity of evaluation methods should be emphasized. In addition to the traditional written tests and interviews, we can also use a variety of evaluation methods such as work display, practical operation and peer evaluation. This can not only comprehensively examine students' knowledge mastery, but also cultivate students' practical ability and innovation ability. Again, the evaluation content should be comprehensive. Not only should the evaluation of students' professional knowledge, but also the evaluation of students' comprehensive quality, such as communication ability, teamwork ability, innovation ability and so on. This can make students pay more attention to the improvement of their comprehensive quality, not only limited to the mastery of professional knowledge. In addition, the timeliness and feedback of evaluation should be emphasized. Teachers should evaluate students' learning in a timely manner, and feedback the evaluation results to students to help them understand their own strengths and weaknesses, so as to make targeted improvements. Finally, students should be encouraged to participate in the evaluation process. Students can be allowed to self-evaluate their own learning, or they can evaluate each other. This will help improve students' self-knowledge and cultivate their critical thinking.

In short, the construction of a diversified evaluation mechanism helps to evaluate students' learning more comprehensively and objectively, and also helps to stimulate students' learning enthusiasm and improve teaching quality. The curriculum reform and teaching practice of musicology majors should focus on establishing and improving such an evaluation system [9].

5. The Implementation Path of Curriculum Reform and Teaching Practice of Musicology Majors

5.1. Policy Support and Guarantee

The implementation of curriculum reform and teaching practice in musicology majors requires the joint efforts of the government, schools, teachers, students and other parties, and policy support and guarantee are a key factor in promoting the smooth implementation of reform.

First of all, the government should increase the investment in music education and formulate policies conducive to the development of the musicology profession, so as to provide a strong financial guarantee for the reform of the musicology curriculum. At the same time, the government should also strengthen the guidance of music education reform, promote the close integration of music education with the development of the times, and provide a clear direction for the reform of the musicology professional curriculum. Secondly, as the main battlefield of musicology curriculum reform, schools should establish a sound internal management system, optimize the curriculum, innovate teaching methods and improve teaching quality. Schools should also strengthen the cooperation with all sectors of society, make full use of social resources, provide more practice opportunities for students, and cultivate students' comprehensive quality [10]. Once again, teachers, as the main body of the curriculum reform of musicology, should have a strong sense of responsibility and sense of mission, constantly update the concept of education, and improve their own education and teaching level. Teachers should also focus on inspiring students' subjective

consciousness, guiding students to actively participate in curriculum reform, and giving full play to students' initiative. Finally, students, as the object of musicology curriculum reform, should actively cooperate with the school's teaching reform, take the initiative to participate in classroom discussions, and give full play to their potential. Students should also pay attention to the overall development of their own qualities, and strive to improve their musical skills and theoretical level.

5.2. Teacher Training

Teacher team construction is a key link in the curriculum reform and teaching practice of musicology. First of all, colleges and universities should strengthen the training and introduction of teachers majoring in musicology to improve their professionalism and teaching ability. In addition, teachers are encouraged to participate in academic exchanges and cooperation, and constantly update their teaching concepts and knowledge systems to meet the needs of curriculum reform [11]. Secondly, to build a diversified faculty structure, introduce music practitioners and industry experts with rich practical experience to participate in teaching, and provide students with practical experience and skill training at the forefront of the industry. At the same time, strengthen the communication and collaboration among teachers to form a teaching team to jointly research and promote curriculum reform and teaching practice. In addition, a sound teacher incentive mechanism is established to encourage teachers to play an active role in curriculum reform and teaching practice. Through the establishment of teaching achievement awards, teaching quality evaluation and other means, teachers' enthusiasm and creativity in teaching are stimulated and teaching quality is improved.

5.3. Integration of Teaching Resources

Integration of teaching resources is an important part of curriculum reform and teaching practice in musicology. The integration of teaching resources includes both the integration of on-campus resources and the integration of off-campus resources. The integration of on-campus resources mainly refers to the integration of resources such as teacher strength, teaching facilities and teaching materials. The integration of teachers' power can be realized through exchanges, seminars and cooperation among teachers. The integration of teaching facilities can realize the sharing of teaching places such as classrooms, laboratories and concert halls. The integration of teaching materials can realize the sharing of teaching resources such as teaching materials, courseware and lesson plans. The integration of resources outside the school mainly refers to the cooperation and exchange with the music, education and cultural sectors. The sharing of curriculum resources can be realized through school-enterprise cooperation, school-local cooperation and inter-school cooperation to provide students with more practice opportunities and platforms [12].

The integration of teaching resources can improve the efficiency of teaching, enhance the quality of teaching, enrich the teaching content, and improve students' learning interest and learning effect. Through the integration of high-quality teaching resources, it can enable students to obtain more comprehensive and in-depth knowledge and skills in the professional course of study of musicology. At the same time, the integration of teaching resources is also conducive to the cultivation of students' innovative and practical abilities and

the enhancement of their comprehensive quality.

5.4. Student Participation and Feedback

In the implementation path of curriculum reform and teaching practice in musicology, student participation and feedback are an indispensable and important link. First of all, students' active participation is the key to the success of curriculum reform and teaching practice. Teachers should fully mobilize students' enthusiasm and guide them to participate in the process of curriculum reform and teaching practice, so that students become the main body of curriculum reform.

In order to realize this goal, teachers can take the following measures: first, to stimulate students' interest in learning and enthusiasm for participation through classroom discussions, group cooperation, practical performances, etc.; second, to encourage students to put forward their opinions and suggestions, and to fully respect students' opinions, so as to make the curriculum reform more in line with the needs of students; third, to create a relaxed learning atmosphere, so that students can dare to express their own ideas in the classroom, and to cultivate their innovative spirit and critical thinking. Secondly, students' feedback is an important means to test the effectiveness of curriculum reform and teaching practice. Teachers should collect students' feedback in time to adjust and improve teaching methods and contents in order to improve teaching quality. At the same time, teachers should also pay attention to students' learning outcomes, and conduct comprehensive evaluation of students through examinations, performances, and display of works to ensure that the curriculum reform and teaching practice achieve practical results. When collecting students' feedback information, teachers can take the following ways: first, through questionnaires, interviews and other forms, to understand students' views and suggestions on curriculum reform and teaching practice; second, to convene regular student forums, face-to-face exchanges with students, and listen to their voices; third, to analyze the learning situation of students by combining the students' classroom performances and completion of homework for the next step of the teaching to provide references. In addition, teachers should also pay attention to students' individual needs and provide targeted teaching support for different students' characteristics. For example, for students with a weak foundation in music theory, teachers can strengthen theoretical teaching to help them improve their music literacy; for students with strong practical ability, teachers can provide more practical opportunities to cultivate their practical ability.

6. Conclusion

In the study of curriculum reform and teaching practice strategies for musicology majors, we have deeply analyzed the current situation of curriculum reform for musicology majors, clarified the core content of curriculum reform, and explored the effective teaching practice strategies as well as the specific implementation paths of curriculum reform and teaching practice for musicology majors, as well as the importance of policy support, faculty construction, and integration of teaching resources.

The curriculum reform of musicology should aim at cultivating talents with innovative spirit and practical ability, optimizing the curriculum structure, updating the curriculum content and improving the curriculum evaluation system. In teaching practice, teachers should adopt innovative teaching

methods, strengthen practical teaching, expand extracurricular activities, and build a diversified evaluation mechanism in order to stimulate students' learning interest and potential. At the same time, we should also pay attention to the implementation path of curriculum reform and teaching practice in musicology, including policy support and guarantee, teacher team building, and integration of teaching resources. The government and the society should give more attention and support to music education and provide a good environment for the curriculum reform and teaching practice of musicology majors.

In conclusion, curriculum reform and teaching practice of musicology major is a systematic project, which requires the joint efforts of the government, schools, teachers, students and other parties. By deepening the reform and innovative practice, China's musicology professional education will be better able to cultivate talents with high quality, innovative spirit and practical ability for the society.

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