



INTERNATIONAL JOURNAL OF
EDUCATION, PSYCHOLOGY
AND COUNSELLING
(IJEPC)

www.ijepec.com



THE CURRENT STATUS AND DEVELOPMENT OF REFORM IN MUSIC EDUCATION IN UNIVERSITIES UNDER THE NEW ERA CONTEXT

Ning Zhaoqing¹, Raja Iskandar Raja Halid^{2*}

¹ Faculty of Creative Technology and Heritage, Universitiy Malaysia Kelantan, Malaysia
Email: 3947507@qq.com

² Faculty of Creative Technology and Heritage, Universitiy Malaysia Kelantan, Malaysia
Email: rajaiskandar@umk.edu.my

* Corresponding Author

Article Info:

Article history:

Received date: 25.04.2024

Revised date: 13.05.2024

Accepted date: 15.06.2024

Published date: 30.06.2024

To cite this document:

Ning, Z., & Raja Halid, R. I. (2024). The Current Status And Development Of Reform In Music Education In Universities Under The New Era Context. *International Journal of Education Psychology and Counseling*, 9 (54), 541-548.

DOI: 10.35631/IJEPC.954041

This work is licensed under [CC BY 4.0](https://creativecommons.org/licenses/by/4.0/)



Abstract:

This paper explores the current status and development of reform in music education at universities in the new era. After thoroughly analyzing the background and issues of music education in universities both domestically and internationally, (Hickey, 2009) the paper summarizes advanced experiences in music education, including innovative practices such as diversified curriculum design, practice-oriented education, personalized teaching, and interdisciplinary collaboration. Subsequently, the paper proposes future trends in music education, including the application of educational technology, interdisciplinary education, and the integration of arts and society. Finally, the paper emphasizes the importance and necessity of reform in university music education, and puts forward directions for future research and policy suggestions to promote the integration and development of music education with society. (Bowman, 2014).

Keywords:

Music Education, University Reform, New Era, Curriculum Development, Educational Challenges

Introduction

The term "new era" refers to a period characterized by profound changes in various aspects such as society, culture, and technology, presenting both new challenges and opportunities for

university music education. Against this backdrop, the importance of university music education becomes increasingly prominent. With the continuous advancement of educational concepts and the societal need for development, comprehensive quality education has become one of the main directions in today's educational system. As an integral part of cultural and artistic education, music education not only cultivates students' aesthetic sensibilities but also enhances their creativity, communication skills, and teamwork abilities. Therefore, music education plays an indispensable role in comprehensive quality education, crucial for the holistic development of students. The transformation of social and cultural backgrounds in the new era presents new challenges to music education. The rapid development of globalization and information technology has facilitated more frequent exchanges between different cultures, necessitating music education to adapt to the integration of diverse cultures. Meanwhile, the diversification and rapid changes in societal values also impose higher demands on the content and methods of music education. Educators need to continuously reflect on and adjust educational content to align with the developmental trends of societal culture.

Against the backdrop of the new era, reform in university music education is imperative. Traditional models and curriculum systems of music education may fail to meet the needs of students and adapt to the rapidly changing society. Therefore, exploring how to reform and improve the quality and effectiveness of music education has become an urgent issue. This study aims to delve into the current status of university music education reform in the new era and propose future explorations for development.

Literature Review

The Necessity Of Reform In University Music Education Under The Backdrop Of The New Era

Music education has always been regarded as an essential component of comprehensive quality education. It is not only a process of imparting music skills and knowledge but also a key element in cultivating students' overall qualities. Under the concept of comprehensive quality education, music education holds several important positions and functions:

Music is an art, expressing emotions and thoughts through notes, melodies, and rhythms. Music education can help students cultivate a refined aesthetic sense, enabling them to better appreciate and understand different musical works, drawing emotional nourishment from them (Thompson et al., 2001). Learning music is not just about imitation and repetition but also about fostering students' creativity. Students can express their creative thinking through composing music, arranging, and improvisational performance, which positively influences various fields in their future (Hickey, 2009). Music is a form of communication without language. Through music, students can express their emotions and thoughts, establishing emotional connections with others. This contributes to enhancing students' communication skills, enabling them to cooperate and communicate better with others (MacDonald et al., 2002). Music performance often requires collaboration among multiple musicians. In a music ensemble, students learn to understand others' roles and values, acquiring coordination and cooperation skills, which are beneficial for their future teamwork and social life (Stevenson, 2013).

Therefore, music education plays an indispensable role in comprehensive quality education. It not only cultivates students' music skills but also enhances their overall qualities, laying a solid foundation for their comprehensive development.

Position/Function	Description	Reference
Cultivating Aesthetic Sense	Helps students develop a refined aesthetic sense, appreciate and understand different musical works, and draw emotional nourishment from them.	Thompson et al., 2001
Fostering Creativity	Encourages creative thinking through composing, arranging, and improvisational performance, influencing various fields in students' future.	Hickey, 2009
Enhancing Communication Skills	Facilitates expression of emotions and thoughts, establishes emotional connections, and enhances communication skills through music.	MacDonald et al., 2002
Developing Coordination and Cooperation	Teaches coordination and cooperation through understanding others' roles and values in music ensembles, beneficial for teamwork and social life.	Stevenson, 2013

Table 1 Summary

The Challenges Of Music Education Posed By The Socio-Cultural Background Of The New Era.

The rapid changes in social and cultural backgrounds in the new era pose new challenges for music education. Globalization and migration lead to the integration of different cultures within the same society. Music education needs to adapt to the characteristics of multiculturalism, providing students with a broader range of musical experiences to cultivate cross-cultural understanding and appreciation of music (Lamont & Maton, 2008). The rise of digital technology and the rapid changes in the music industry bring new requirements to music education. Students need to understand the latest trends and technologies in the music industry to adapt to future environments for music creation and performance (Green, 2002).

The diversification of social values implies that music education needs to flexibly meet the needs of different students. Educators need to provide personalized education while respecting diversity, allowing each student to find their own musical interests and directions (Bowman, 2008). Therefore, the challenges posed by the social and cultural backgrounds of the new era require music education not only to inherit traditions but also to keep pace with the times, adapting to societal changes and demands.

Challenges	Description	Reference
Multicultural Integration	Globalization and migration lead to multicultural societies, requiring music education to provide diverse musical experiences for cross-cultural understanding.	Lamont & Maton, 2008
Technological Advancements	Rapid changes in digital technology and the music industry demand that students understand the latest trends and technologies for future music careers.	Green, 2002
Diversification of Social Values	Changing social values necessitate personalized education that respects diversity, allowing students to explore their unique musical interests and paths.	Bowman, 2008

Table 2 Summary***The Urgency of Reform in University Music Education***

Facing these challenges, the reform of university music education is imperative. Traditional music education models may not meet students' needs or adapt to the demands of the new era. Therefore, the urgency of reform in university music education must consider several aspects: First, students' musical interests and needs are diverse, and traditional educational models often fail to meet their needs. Reform can provide more options, allowing students to customize their music education based on their interests and goals. As (Jorgensen,2003) emphasized, music education needs to transform to align with contemporary culture and societal needs. Secondly, societal changes require music education to keep pace. Students need to master the latest music technology and knowledge to adapt to the development of the music industry and changes in social culture. As (Bowman,2014) pointed out in his research, music education faces challenges of the 21st century and needs to explore possible reforms to meet these challenges. Reform can improve the quality and effectiveness of music education. By introducing innovative teaching methods and content, students can better acquire music knowledge and skills, enhancing their overall quality. As (Green,2008) advocated, by integrating informal learning methods, music education can more effectively engage students and meet their musical interests.

Aspects of Reform	Description	Reference
Diverse Student Needs	Traditional models may not meet students' diverse musical interests and needs, reform should offer more options for customization.	Jorgensen, 2003
Keeping Pace with Societal Changes	Reforms should equip students with the latest music technology and knowledge to adapt to industry and cultural shifts.	Bowman, 2014
Improving Quality and Effectiveness	Introducing innovative teaching methods and content can enhance students' acquisition of music knowledge and skills.	Green, 2008

Table 3 Summary***The Problems and Challenges of the Current University Music Education System***

In discussing the challenges and problems of existing university music education systems, we can see that the traditional model of music education has numerous deficiencies. These problems are not only limited to the singularity of teaching methods but also include a lack of innovation and diversity, failing to meet the needs and interests of different students. Jorgensen (2003) emphasized that the music education system needs to adapt to contemporary cultural

and social demands by innovating and diversifying to meet the needs of a broader student body. Moreover, traditional music education focuses too much on theoretical teaching and lacks practical music practice and application, engaging students better by using informal learning methods. Keetman, G., & Adlemann, C. (1992).

The inadequacy of teacher resources and training models is also a significant issue. The lack of a diverse and adequate music teaching staff directly affects students' learning experiences and educational outcomes. Bowman (2014) pointed out in his research that the challenges facing music education require exploring possible reforms to adapt to the needs of the 21st century. The traditional model of music education tends to focus on skill training, neglecting the cultivation of creativity and innovative capacity. Allsup (2016) introduced an open philosophy of music education, emphasizing the need for a more flexible and inclusive educational model to meet the diverse needs of students. The diversity of student needs and changes in the job market further drive the need for reform in music education. The competitiveness of the music industry and the demands of the job market make it difficult for traditional education models to produce graduates who meet market needs. McCarthy and Goble (2002) discussed how music education could adapt to changing social demands, including the impact of technology and market changes on education, stressing the necessity and urgency of reform.

Advanced Experiences In The Reform Of Music Education In Universities At Home And Abroad.

The Central Conservatory of Music has launched the "Quality-Oriented Music Education Reform" project in education reform, which integrates music education with other disciplines, emphasizing students' creativity and interdisciplinary abilities. By introducing interdisciplinary courses and practical activities, students can develop their skills and knowledge more comprehensively. This case demonstrates that music education can enhance educational quality through collaboration with other disciplines. Frazee, J. (1987).

Berklee College of Music in the United States is known for its unique "Integrated Music Education" model. They offer a diverse range of courses covering multiple fields such as music performance, music technology, and music business, encouraging students to engage in interdisciplinary learning. This case illustrates that diversified curriculum offerings and an emphasis on practical applications can cultivate well-rounded music talents.

The Sibelius Academy in Finland emphasizes personalized music education, providing personalized education plans based on students' interests and needs. This case highlights students' active participation and self-directed learning, fostering independent thinking and problem-solving skills.

From the advanced experiences of music education reform in domestic and foreign universities, we can draw the following inspirations and references: Diversified curriculum offerings can meet the diverse needs and interests of different students. Music education should encompass various fields such as music performance, music technology, music education, and music management, providing students with broader choices and development opportunities. Music education should emphasize students' practical music performance and composition experiences. By offering more performance and internship opportunities, students can apply theoretical knowledge to practice and cultivate practical skills. Personalized music education

can provide customized education plans based on students' interests and needs. Students' active participation and self-directed learning can foster their independent thinking and problem-solving abilities. Music education can collaborate with other disciplines, introducing interdisciplinary courses and practical activities. This helps students develop comprehensive qualities and enhance their interdisciplinary abilities.

The Practice and Strategies of University Music Education Reform in the New Era.

In order to meet the diverse needs and interests of students, the curriculum system should be more diversified. In addition to traditional music theory and technical courses, interdisciplinary courses such as music technology, music business, and music psychology can be introduced to broaden students' knowledge base. Promoting interdisciplinary collaboration by integrating music education with other disciplines is essential. For example, collaboration with science departments can explore the relationship between music and the brain, while collaboration with business schools can nurture talent for music industry management. This approach helps cultivate well-rounded music professionals (Jorgensen, 2003). Introducing innovative teaching methods, such as problem-based learning, case-based teaching, and cooperative learning, can stimulate students' interest and enthusiasm for learning. By solving real-world problems and engaging in teamwork, students can better understand and apply music knowledge. Leveraging educational technology, such as online courses, virtual reality, and collaborative tools, expands the boundaries of music education. This allows students to access educational resources anytime, anywhere, and provides more opportunities for interaction and personalized learning (Bowman, 2014).

Enhancing the faculty team by recruiting diverse talents, including experienced musicians, music education experts, and music technology specialists, is crucial. A diverse team of teachers can provide students with a wider range of educational resources and perspectives. Providing continuous training and development opportunities for teachers enables them to keep pace with the latest developments and technologies in music education. Cultivating teachers' innovation and educational research capabilities improves the quality of education. Improving training models by tailoring them to students' needs and interests. Encouraging student participation in curriculum design and teaching assessment enhances their learning initiative and engagement (Allsup, 2016).

Assessment and Future Outlook

One important method of assessing teaching effectiveness is to measure students' academic performance, including regular exams, coursework, and academic projects. These assessments should align with teaching objectives and course content to ensure targeted and effective instruction. Student feedback is crucial for improving teaching, and conducting regular student satisfaction surveys to gather their opinions and suggestions helps in adjusting courses and teaching methods. Additionally, tracking graduates' career development and employment status is another method of evaluating teaching effectiveness, reflecting the practical value of education and aiding in continual improvement of training models and curriculum settings.

Regarding sustainable development and long-term planning, music education reform requires long-term sustainable development strategies. This includes ensuring stable investment in education resources, cultivating and attracting outstanding faculty teams, establishing sound management systems, and maintaining close connections with the music industry and societal culture. Only through long-term planning and continuous investment can music education

continue to develop and grow. Conducting financial feasibility analyses ensures the sustainability of music education operations and development, including setting reasonable fee standards, seeking funding and support for educational projects, and establishing funding management systems to ensure the rational allocation and utilization of resources.

Looking ahead to future trends and prospects, technology will continue to have a profound impact on music education. Online education platforms and virtual reality technology will provide students with more learning opportunities and practical experiences, and music education needs to actively adopt these technologies to adapt to students' learning styles and needs. Interdisciplinary education will become an important trend in future music education, where students need to not only master musical skills but also understand related fields such as music industry, music technology, and music psychology, which will help them gain a competitive advantage in the workplace. Music education will further emphasize integration with society and culture, where students need to express social issues and human emotions through music, participate in social and cultural activities, and promote the social value and influence of music.

Conclusion

The main objective of this paper is to analyze the background and practical issues of contemporary university music education, introduce the status of music education in comprehensive quality education, and explore the challenges brought by the social and cultural context. Additionally, the paper discusses the urgency of reform in university music education, analyzes the problems existing in traditional teaching methods, faculty teams, and student needs. Subsequently, it summarizes the advanced experiences of reform in university music education at home and abroad, including innovative practices such as diversified curriculum settings, practice-oriented education, personalized education, and interdisciplinary cooperation. Finally, it outlines the future trends and prospects of music education, emphasizing key trends such as technology and online education, interdisciplinary education, and the integration of art and society. The contribution of this paper lies in emphasizing the importance and necessity of reform in university music education. By analyzing the changes in contemporary society and the music industry, the paper points out the inadequacies of traditional music education models and proposes the necessity of reform. By summarizing advanced experiences and future trends at home and abroad, the paper provides valuable reference and guidance for the reform of university music education, which helps to improve the quality and effectiveness of music education, cultivate music professionals more adapted to the needs of modern society, and promote the integration of music education and society.

However, this paper also faces some limitations and challenges. Firstly, the implementation of reform involves complex interests and the coordination of various needs, which may encounter difficulties in management, resource allocation, and other aspects. Secondly, the application of new trends such as technology and online education, interdisciplinary cooperation, etc., may also face challenges in technology, resources, and management. Therefore, to achieve the reform objectives proposed in the paper, it is necessary to overcome these challenges and take effective measures.

Acknowledgments

I would like to extend my sincerest gratitude to everyone who has supported and helped me throughout this academic journey. First and foremost, I want to thank my advisor. Your

meticulous guidance and valuable suggestions during the research process have enabled me to continuously progress on my academic path. Secondly, I want to thank my family and friends. Your understanding, support, and encouragement during my times of need have been indispensable. Without your companionship, I would not have been able to complete this research. Lastly, I would like to express my gratitude to the institutions and individuals who have provided assistance and resources for my research.

References

- Allsup, R. E. (2016). *Remixing the classroom: Toward an open philosophy of music education*. Indiana University Press.
- Barbo, M. (2020). Contemporary musicology and the study of musical practices in Slovenia. *Muzikološki Zbornik*, 56(2), 35–50. <https://doi.org/10.4312/mz.56.2.35-50>
- Bowman, W. (2008). *Philosophy of music education*. Routledge Thompson, W. F., Schellenberg, E. G., & Husain, G. (2001). Perceiving prosody in speech: *Effects of music lessons*. *Annals of the New York Academy of Sciences*, 930(1), 319-322.
- Bowman, W. (2014). Rethinking what it means to be musical in the 21st century: *Challenges to music education*.
- Bowman, W. (2014). *Music education in the 21st century: Challenges, insights, and opportunities*. Oxford University Press.
- Duncan, L. (1991). *Music education for children with autism spectrum disorder: A resource for teachers*. Jessica Kingsley Publishers.
- Fraee, J. (1987). *Creative music and movement activities for young children*. Prentice Hall.
- Green, L. (2002). *How popular musicians learn: A way ahead for music education*. Ashgate Publishing Ltd.
- Green, L. (2008). *Music, informal learning and the school: A new classroom pedagogy*. Ashgate.
- Hallam, S. (2010). The power of music: Its impact on the intellectual, social, and personal development of children and young people. *International Journal of Music Education**, 28(3), 269-289.
- Hickey, M. (2009). *Learning in music: The role of music in education*. Oxford University Press.
- Keetman, G., & Adlemann, C. (1992). *Orff Schulwerk: Applications for the classroom*. Schott.
- Lamont, A., & Maton, K. (2008). Choosing music: Exploratory studies into the low uptake of music GCSE. *British Journal of Music Education*, 25(2), 157-172.
- McCarthy, M., & Goble, J. S. (2002). *Music education for changing times: Guiding visions for practice*. Prentice Hall.
- MacDonald, R., Hargreaves, D. J., & Miell, D. (2002). *Musical identities*. Oxford University Press.
- Stevenson, C. (2013). Collaborative musical creativity as discursive practice. *Psychology of Music*, 41(1), 14-35.