



A Study of the Undergraduate Voice Curriculum for Voice Program of Popular Songs in Selected  
Normal Universities in China

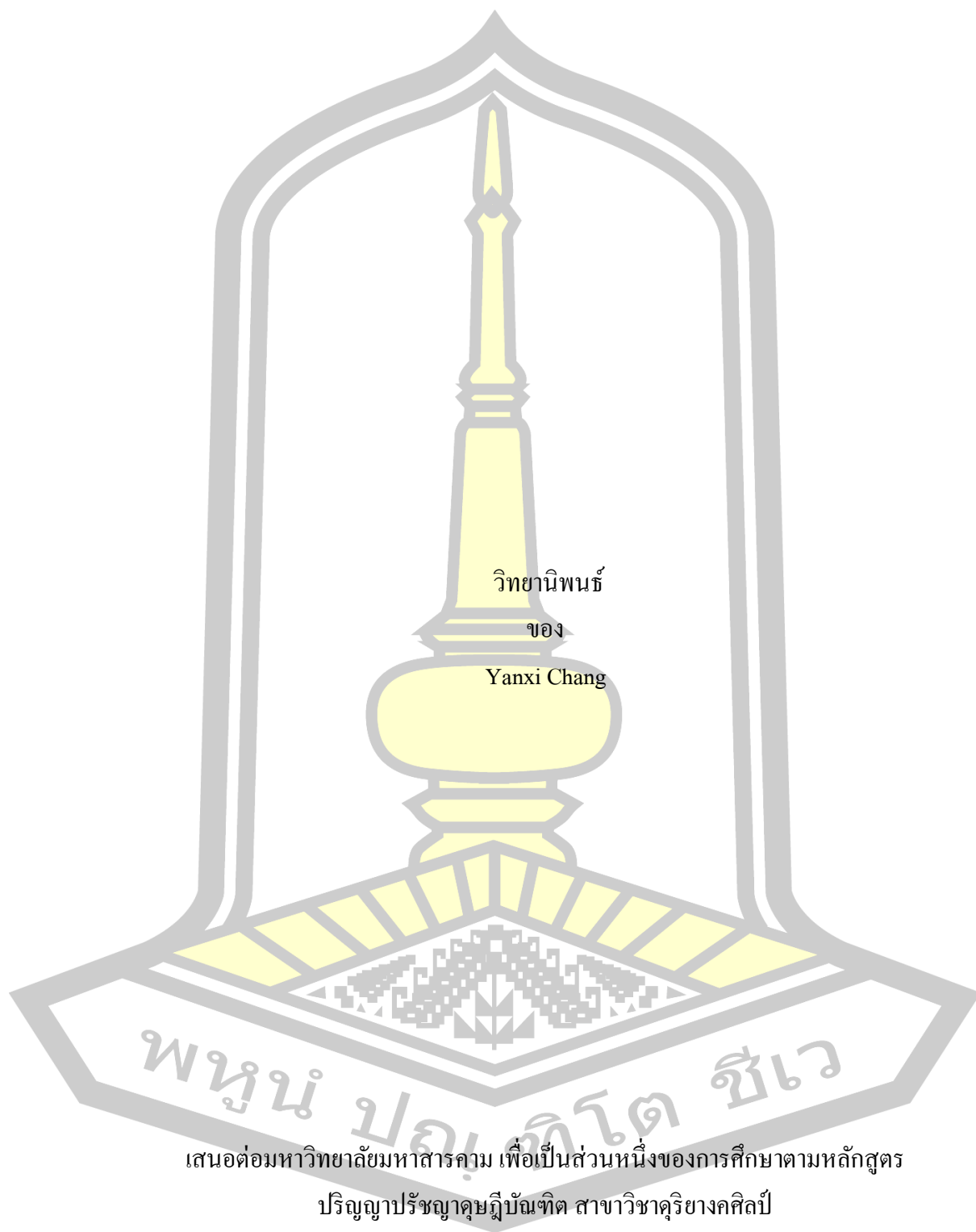
Yanxi Chang

A Thesis Submitted in Partial Fulfillment of Requirements for  
degree of Doctor of Philosophy in Doctor of Philosophy Program in Music

October 2019

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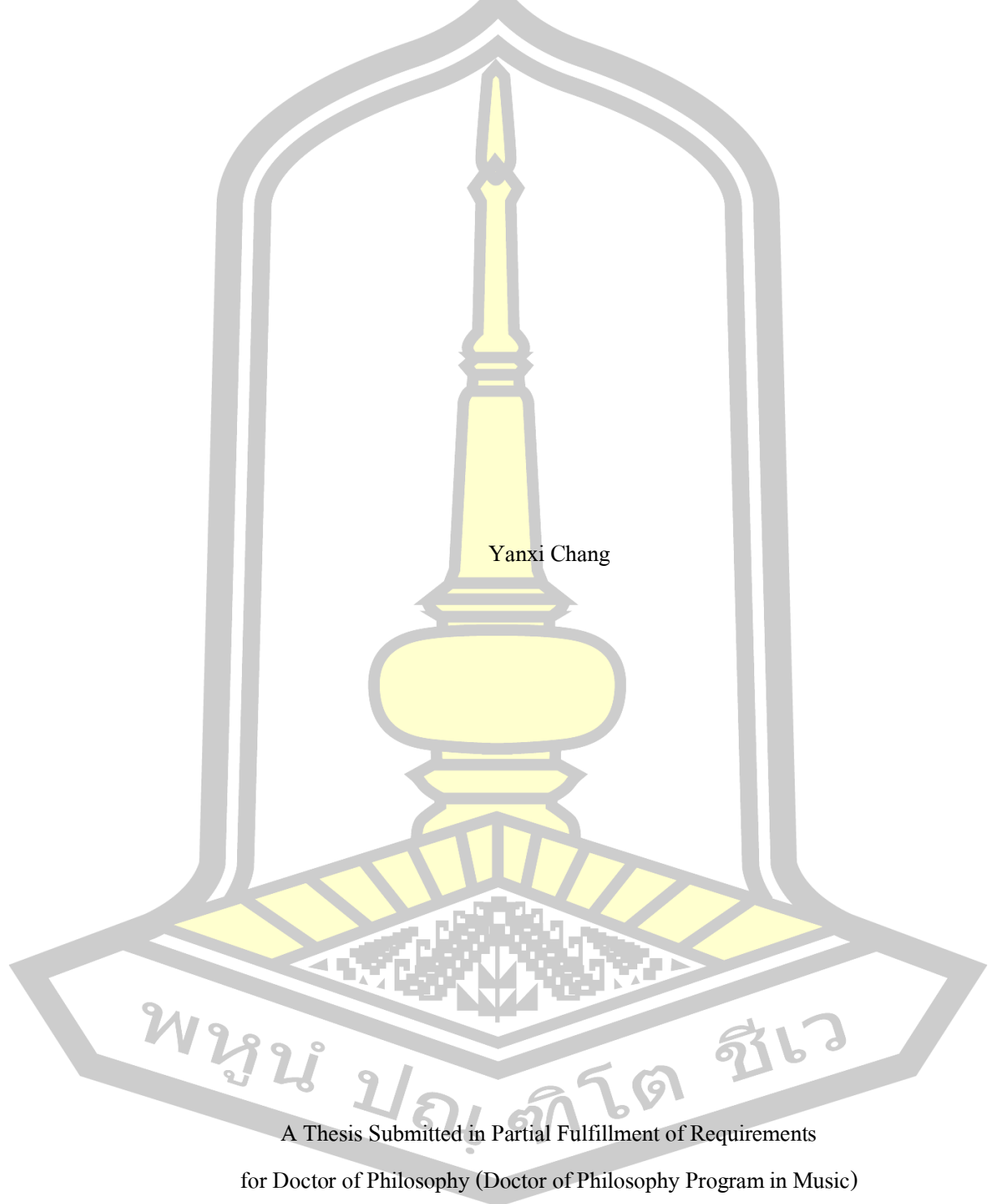


เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร  
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สงวนลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

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Normal Universities in China



Yanxi Chang

A Thesis Submitted in Partial Fulfillment of Requirements  
for Doctor of Philosophy (Doctor of Philosophy Program in Music)

October 2019

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The examining committee has unanimously approved this Thesis, submitted by Mr. Yanxi Chang , as a partial fulfillment of the requirements for the Doctor of Philosophy Doctor of Philosophy Program in Music at Mahasarakham University

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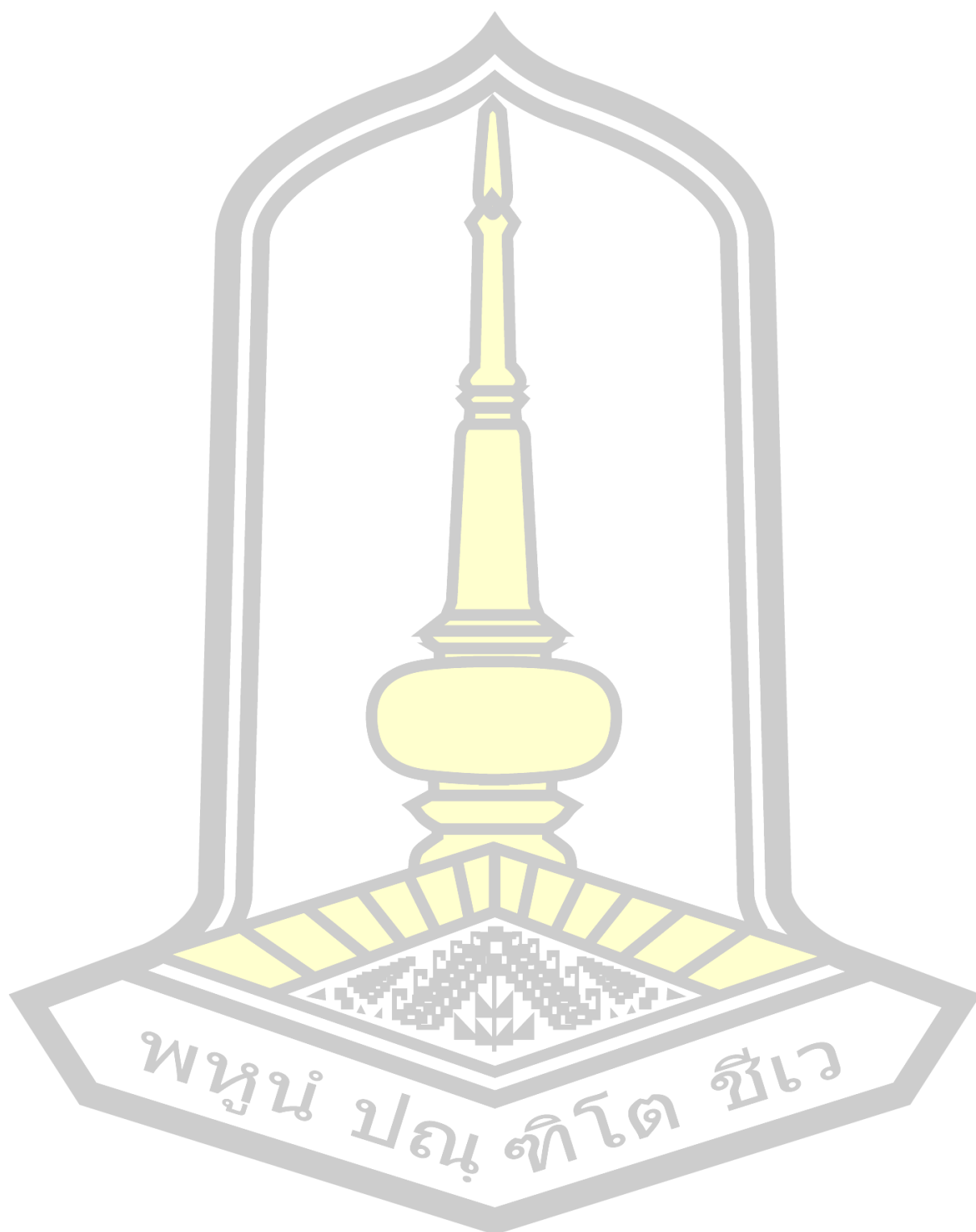
### ABSTRACT

This research was done with qualitative studies and music education theory. And it adopted the combining of discussion and fieldwork investigation to systematically sort out the pop music singing curriculum in the undergraduate stage in selected normal universities. The objectives were: 1) Survey of popular music in America. 2) Survey of popular music in Britain. 3) Popular singing curriculum in selected normal universities in China.

The study employed the qualitative research methods and data from the fieldwork. Although the cultivation of pop singing talents in normal universities in China is developing rapidly, many problems have emerged. There are 143 normal universities. The populations are 6 normal universities in 211 project universities under the ministry of education in China, and the samples are 2 universities only chosen from 6 universities.

The results of this research are as follows. 1) The development of the popular music in America. 2) The development of popular music in America. 3) Problems and reasons of the curriculum in the program in selected normal university, proposition for the curriculum content and curriculum implementation in normal university, guarantee for the curriculum implementation. Through this kind of rational and objective analysis of curriculum about voice program in popular songs, the author hopes to promote the better development of the program in normal university.

Keyword : undergraduate curriculum, voice program of popular songs, normal university, China



## ACKNOWLEDGEMENTS

The dissertation would not have been accomplished if without the help from several people.

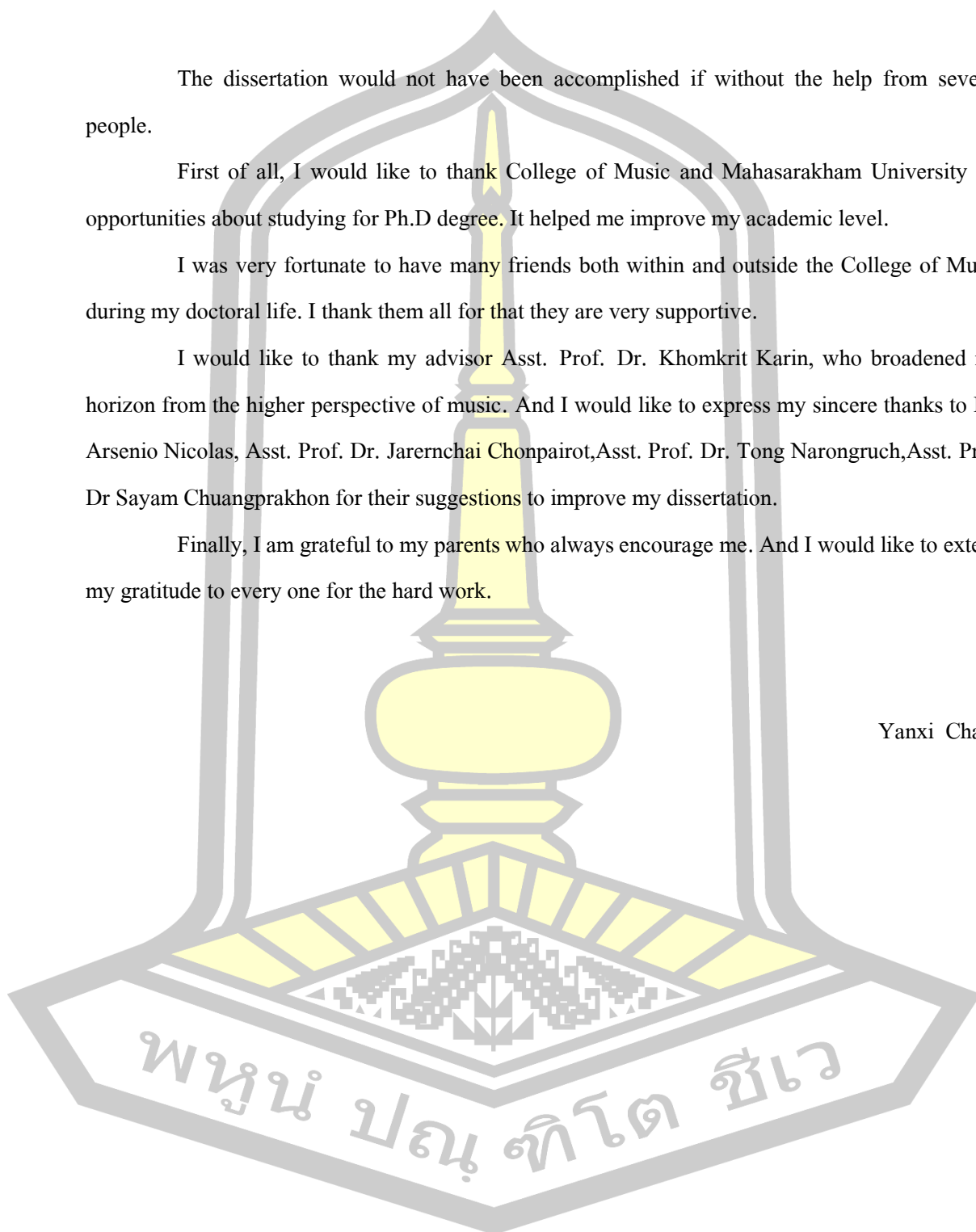
First of all, I would like to thank College of Music and Mahasarakham University for opportunities about studying for Ph.D degree. It helped me improve my academic level.

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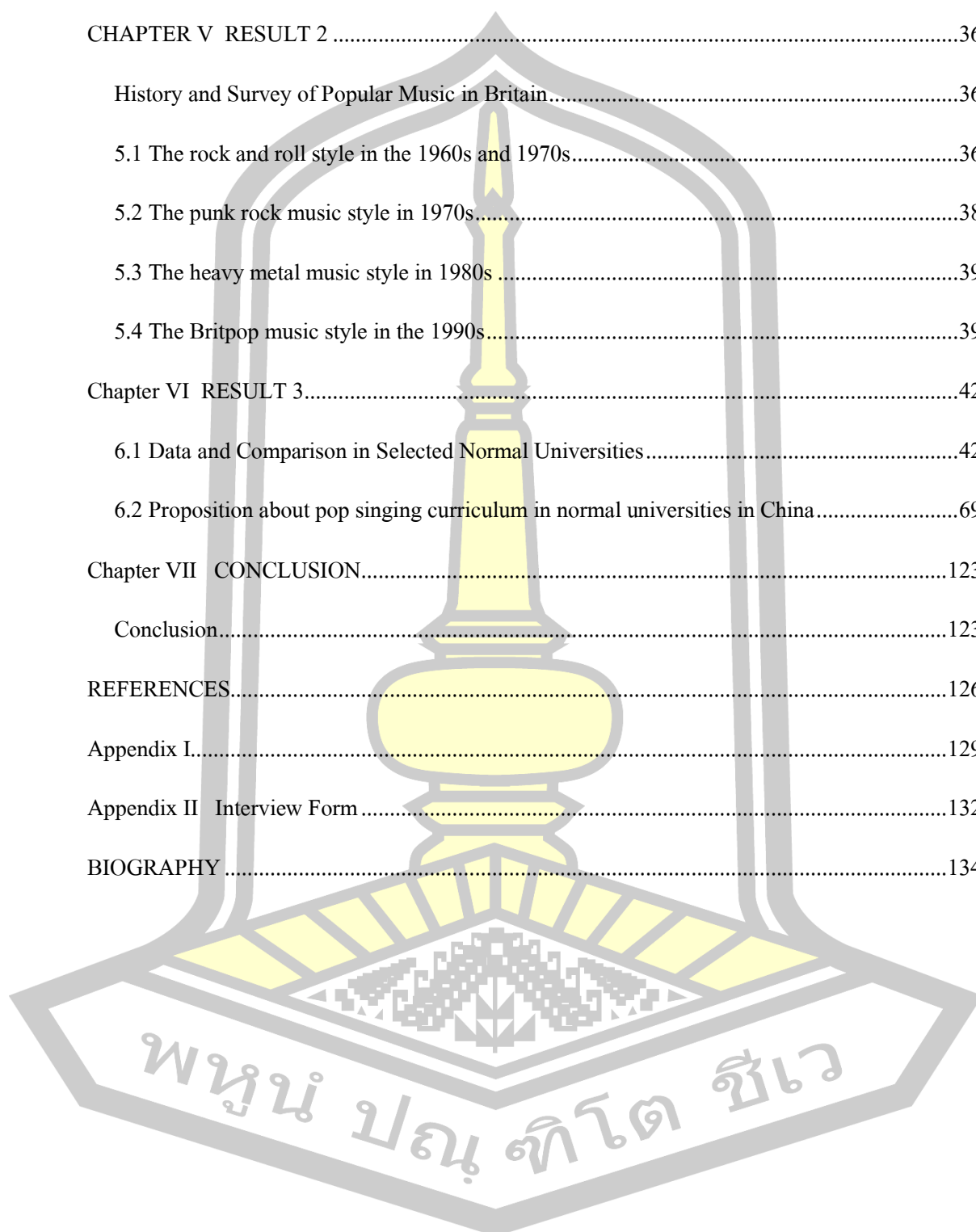


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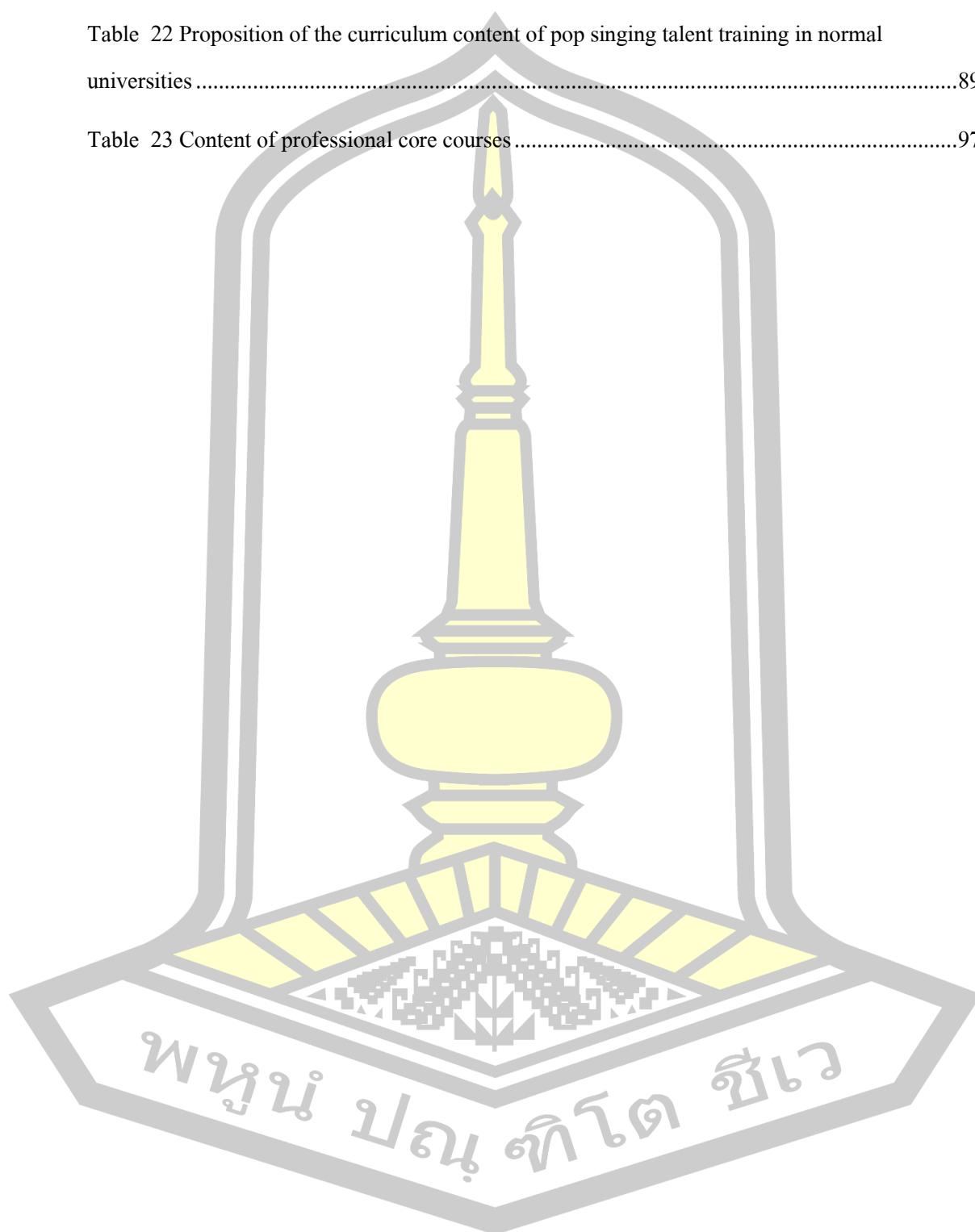
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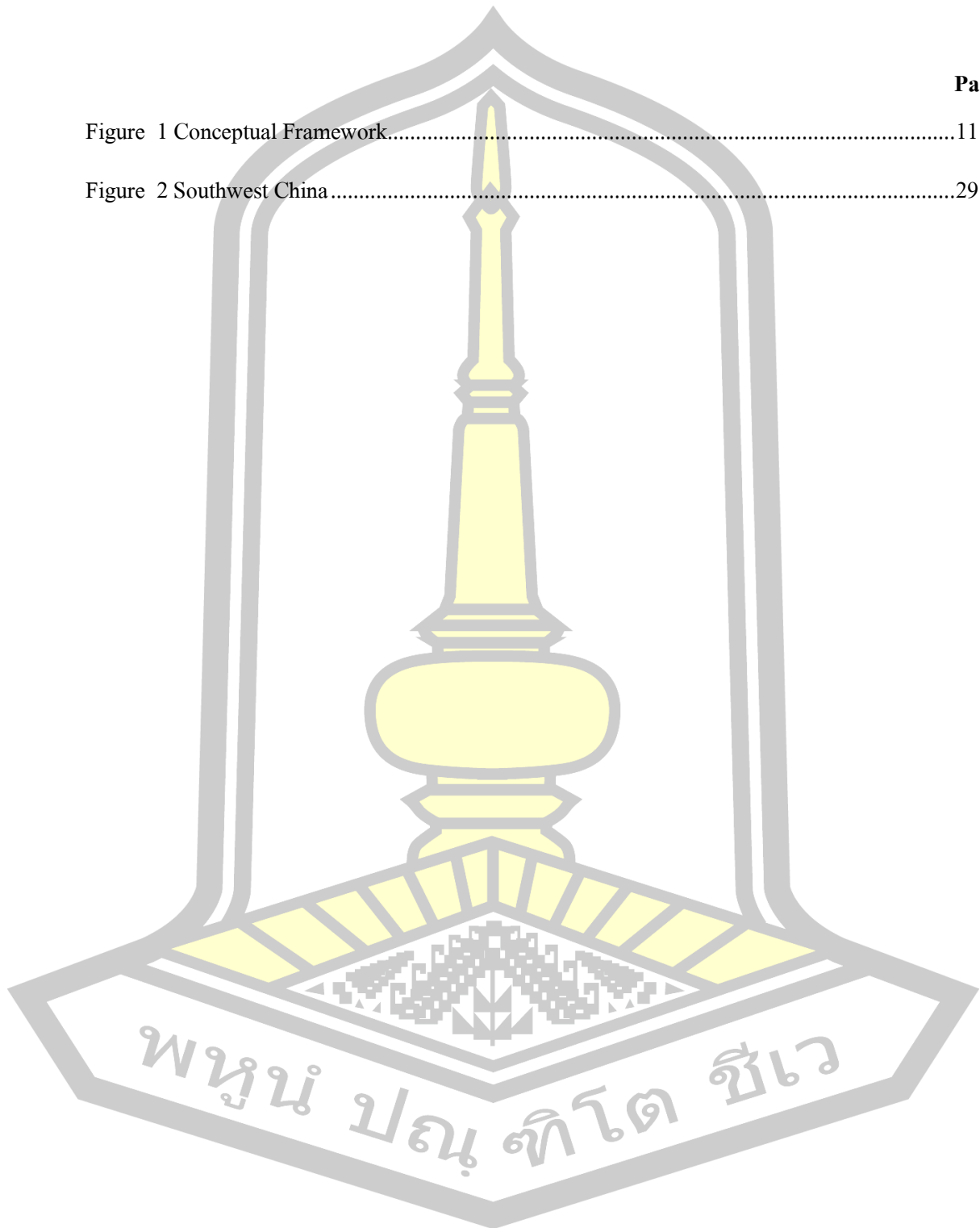
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## CHAPTER I

### INTRODUCTION

#### 1.1 Statement of the Problem

In the long-term teaching and research of pop singing performance program, and long-term study of singing performance in the normal universities, the author always pays attention to the curriculum of pop singing performance program. In reality, the lack of theoretical research on undergraduate curriculum of pop singing performance in the normal universities makes the author deeply to feel the importance and urgency of undergraduate curriculum study on pop singing program.

##### 1) Popular music curriculum history in normal universities

At the beginning of the 21 century in China, curriculum study has become an important part of teaching reform. In this basic education curriculum reform, new curriculum evaluation concepts are constantly being infiltrated into university classrooms. More and more attention has been paid to the diversity of curriculum, examination and evaluation.

The history of popular music in China is short. Since the 1980s, when popular music was really accepted by the public in China, it has been developing rapidly, with diversified music style, comprehensible content, rich presentation in form and sincere expression of emotion. Coupled with the market operation and the auxiliary communication of modern science and technology, it has become an important part of all-round development of music culture in China (Tao Xin 1998)

The popular music singing education is a new study in China. In the past 20 years, the popular music indeed complies with the historical popularization and development trend of popular music subject education abroad. It is also the positive response of art education in the universities to the life development of current society music. The popular music has gradually entered the education field of some comprehensive university and conservatory in China.

However, the popular music education is in the initial stage of learning from each other and making progress. It's still a topic worthy of discussion and freshness in music education, and

its form and value are changing all the time. Since popular music performance subjects include popular music singing majors and pop music playing majors, this paper focuses on the study of popular music singing. Bachelor education in normal university is the main research position of pop vocal program.

Normal University has the long history in China, and it mainly refers to comprehensive universities that cultivate various kinds of teachers. It means that normal university not only undertakes the mission of cultivating high-level teachers, but also endowed with a new meaning of the logo of comprehensive talent training base with the development of society in the modern sense. Normal university is expanding to a more comprehensive university from the former single cultivation of talents in literature, science, engineering and education. But normal university is the closest to the essence of education (Jiang Junhui 2011)

It is indispensable to do the research about curriculum study for pop music singing in normal universities in China. Although popular music style is changing, but the scientific vocal skills cannot be changed in many years, for example, solo singing, band singing, combination of singing and dancing, singing while performing, as well as a variety of range of pop singing skills based on scientific vocal skills. Therefore, we do the research about pop singing program suitable to all kinds of possible style in the normal universities, which must be based on scientific vocal music.

The curriculum for pop music singing should be suitable to the students who want to become pop music singers and popular music singing teachers. Curriculum directly affects the formation of students' knowledge structure and skill level. It is the key to achieve the expected objectives and guarantee the quality of professional training. Therefore, this study aims to rearrange and review existing pop singing curriculum at the undergraduate stage in normal universities in China.

Through the perspective of its professional development background and history, the value orientation of program training objectives, the selection of knowledge content, the structure of curriculum, the concrete implementation and guarantee strategies, we explore the current situation of pop singing curriculum in undergraduate stage, and seek the curriculum development direction in normal universities, to provide the curriculum proposition of pop singing program

with a theoretical basis in China, and the feasible strategy with practical effect in line with the development of Chinese culture and art.

The researcher would review history and survey of popular music studies in American and Britain, investigate the pop singing program about undergraduate curriculum in selected normal universities in China, including 6 top rated normal universities under ministry in 211 university program and detailed study of pop singing curriculum in 2 normal universities

The researcher would design the questionnaire by himself and send it to the advisor, revise it following the advisor' comments, invite 3 experts of scholar to check it again, revise it according to the scholar' comments, send the questionnaire to them again, and use it when they approve it, and interview professors in 2 selected normal universities. And then, the researcher would analyze the positive aspects and the problems, and get the proposed innovation and changes in the pop singing music curriculum. Pop singing music is closely related to modern social life, but incomparable with the education system at present. The research and discussion on pop singing music education in normal universities is very necessary.

## 2) The survey of 2 top rated normal universities with pop singing program

The two top rated normal universities are in 211 project universities program under ministry of education, ranking before 50 in China with long history. And there are about 2879 universities in China. Among them, there are 143 normal colleges and universities in China, and only 6 normal universities are in 211 project universities program, and under ministry of education by 2014, including Beijing Normal University, East China Normal University, Northeast Normal University, Central China Normal university, Southwest Normal University, Shanxi Normal University directly under the ministry of education. And other normal universities rank low in China and in the world. Of the six top rated normal universities, only Northeast Normal University and Southwest Normal University offer pop singing program.

Table 1 Popular singing survey in six normal universities

<b>Famous normal university</b>	<b>college of music</b>	<b>department of music</b>	<b>popular singing major</b>
Beijing Normal University	college of media and arts	department of music (1920)	

Table 1 (Continued)

<b>Famous normal university</b>	<b>college of music</b>	<b>department of music</b>	<b>popular singing major</b>
East China Normal University	college of music (2018)	department of music (1946)	
Northeast Normal University	college of music (2002)	department of music (1946)	popular singing major (2007)
Central China Normal university	college of music (2004)	department of music (1952)	
Southwest Normal University	college of music (1996)	department of music (1940)	popular singing direction (2012)
Shanxi Normal University	college of music (2005)	faculty of music (1987)	
Northeast Normal University	college of music (2002)	department of music (1946)	popular singing major (2007)

Only Central Conservatory of Music and 6 normal universities are all in 211 universities program and under ministry of education, with long history of music faculty at the same time. The 6 normal universities rank before about 50 in China, and rank before about 1000 in the world. In China, if the university ranks after 150, it is not a top rated university. Popular music program is in 6 independent conservatory, 6 universities of the arts, and 2 normal universities in 211 universities program under ministry of education. Popular music is also in numerous normal universities and comprehensive universities, but these universities rank low, not top rated universities. The author would select Northeast Normal University with pop music singing major and Southwest Normal University with pop music singing direction. The popular singing curriculum development of the two different normal universities is uneven.

## 1.2 Research Objectives

The problem of academic curriculum of popular singing program in normal universities arises from the fact that the author is a teacher who has been engaged in the research and teaching



of popular singing performance in the universities, and ever studied in the famous normal universities for 6 years. For this reason, I have a profound feeling about the drawbacks of popular singing performance program in curriculum, evaluation and so on.

Therefore, my objective of the study is about three points:

- 1) Survey of popular music in American.
- 2) Survey of popular music in Britain.
- 3) Proposition about popular singing curriculum in selected normal universities in China.

### **1.3 Research Questions**

1) Pop music in the United States, as an important participant of music in the world, has become an important research objective of music in the world about its beginning and early development. This paper attempts to comb the origin and characteristics of popular music in the United States.

2) Popular music is an important embodiment of British culture, which is also important research objective in the world. This paper tries to find out the origin and development of music in Britain.

3) Because the training time of pop singers in normal university is short, the foundation is weak. and other reasons, the curriculum of pop songs in normal university does not meet the needs of the society to some extent, the curriculum structure is unbalanced, the lack of organic integration, the course content is limited, and it is difficult to guarantee the benign development of talents.

### **1.4 Importance of Research**

In the 1990s, Chinese institutions of higher learning began to offer various related courses for the cultivation of undergraduate talents in pop singing, among which the main courses are independent art colleges nationwide, some normal universities and music colleges of comprehensive universities. Although the cultivation of pop singing talents in China's normal universities is developing rapidly, many problems have emerged. This is mainly reflected in the following aspects: the lack of basic theoretical research on pop singing education; the lack of

comprehensive understanding of the development status and practical needs of pop singing in China; The original undergraduate art education model does not match the actual development needs of pop singing education; Due to the lack of the basic theory of pop singing education support and guidance, leading to the quality of pop singing talent training decline; In the undergraduate stage of pop singing in normal university, the construction of talents such as comprehensive stage performance ability, market operation and development of pop singing industry chain and so on was neglected, so that the market demand and talent training were gradually separated. However, if we want to improve the quality of pop singing talent training in the undergraduate stage of normal university and develop the curriculum system suitable for the development of pop singing in China, the research of pop singing talent training course is urgent (Zhou Sumei 2011)

### **1.5 Definitions of Terms**

#### 1) Popular music

A term used widely in everyday discourse, generally to refer to types of music that are considered to be of lower value and complexity than art music, and to be readily accessible to large numbers of musically uneducated listeners rather than an elite (Stanley Sadie 2001)

#### 2) 211 project

211 project universities program, namely the construction facing the 21st century, about 100 colleges and universities and a number of key disciplines

#### 3) Alumni association university rankings in China

Alumni Association University Rankings in China examines and considers Chinese universities from the perspectives of international influence, national development and social contribution, based on their three functions of talent cultivation, scientific research and social service, focus on the prioritization of Chinese universities from the perspective of alumni achievements and academic achievements. It reflects the contribution and influence of Chinese universities to world civilization, national prosperity and social progress. And it is one of the few authoritative and objective ranking organizations in China. It can be seen in Table2 and Table3.

Table 2 Alumni association university rankings in China in 2019 (Number 1- Number 60)

Ranking	University Name	Ranking	University Name
1	Peking University	31	Dalian University of Technology
2	Tsinghua university	32	Hunan University
3	University of Chinese Academy of Sciences	33	Chongqing University
4	Fudan University	34	China Agricultural University
5	Renmin University of China	35	Lanzhou University
6	Zhejiang University	36	Central China Normal University
7	Shanghai Jiao Tong University	37	University of Electronic Science and Technology of China)
8	Nanjing University	38	Southwest University
9	Wuhan University	39	Hohai University
10	Sun Yat-sen University	40	Wuhan University of Technology
11	Jilin University	41	Southwest Jiaotong University
12	Huazhong University of Science and Technology	42	University Of Science & Technology Beijing
13	Tianjin University	43	Huazhong Agricultural University
14	Sichuan University	44	<b>Beijing Jiaotong University</b>
15	University of Science and Technology of China	45	Northwest University
16	Nankai University	46	Zhengzhou University
17	Beijing Normal University	47	Nanjing Agricultural University
18	Xi'an Jiaotong University	48	East China University of Science and Technology
19	Harbin Institute of Technology	49	Suzhou University
20	Shandong University	50	Nanjing University of Science and Technology
21	Central South University	51	Xidian University

Table 2 : Continued

Ranking	University Name	Ranking	University Name
22	Xiamen University	52	Northeast Normal University
23	Tongji University	53	Nanjing Normal University
24	Southeast University	54	Ocean University of China
25	Beihang University	55	China University of Geosciences
26	Northeast University	56	Northwest A&F University
27	Northwestern Polytechnical University	57	Nanjing University of Aeronautics and Astronautics
28	East China Normal University	58	Beijing University of Posts and Telecommunications
29	Beijing Institute of Technology	59	Hunan Normal University
30	South China University of Technology	60	Jinan University

Table 3 Normal university ranking (NUR) in China in 2019AAUR (Number 1-Number 15)

NUR	University Name	2019AAUR	NUR	University Name	2019AAUR
1	Beijing Normal University	19	16	Northwest Normal University	129
2	East China Normal University	28	17	Guangxi Normal University	132

Table 3 : Continued

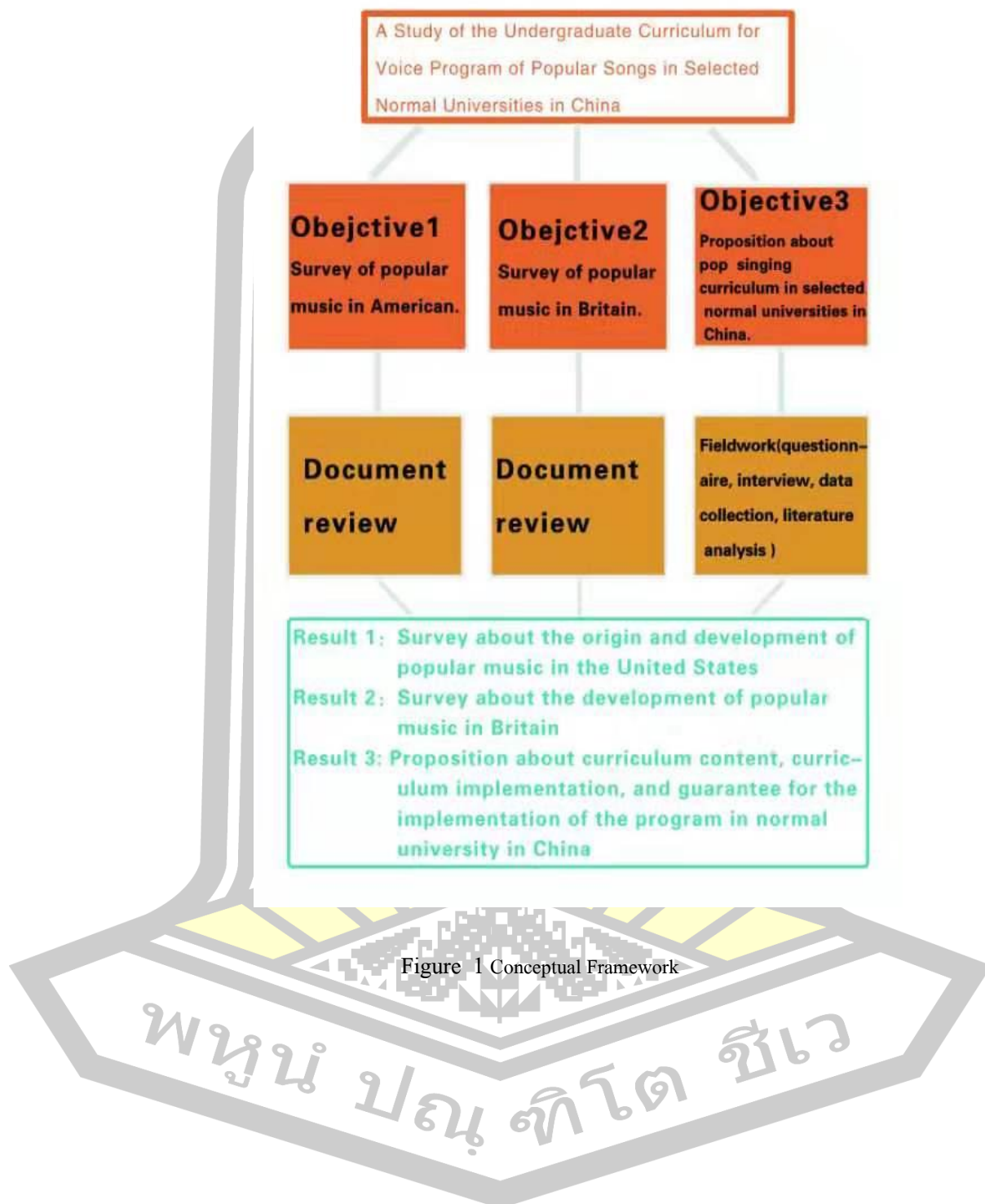
NUR	University Name	2019AAUR	NUR	University Name	2019A A U R
3	Center China Normal University	36	18	Jiangxi Normal University	135
4	Southwest Normal University	38	19	Anhui Normal University	137
5	Northeast Normal University	52	20	Yunnan Normal University	138
6	Nanjing Normal University	53	21	Hebei Normal University	141
7	Hunan Normal University	59	22	Henan Normal University	155
8	Shanxi Normal University	61	23	Hangzhou Normal University	172
9	South China Normal University	66	24	Jiangsu Normal University	177
10	Capital Normal University	83	25	Sichuan Normal University	187

Table 3 : Continued

<b>NUR</b>	<b>University Name</b>	<b>2019A A U R</b>	<b>NUR</b>	<b>University Name</b>	<b>2019A A U R</b>
11	Fujian Normal University	83	26	Harbin Normal University	193
12	Zhejiang Normal University	89	27	Liaoning Normal University	199
13	Tianjin Normal University	98	28	Chongqing Normal University	240
14	Shanghai Normal University	111	29	Shanxi Normal University	256
15	Shandong Normal University	126	30	Guizhou Normal University	269



### 1.6 Conceptual Framework



## CHAPTER II

### LITERATURE REVIEWS

#### 2.1 Topic Review

By the end of 1990s, people's attitude towards popular music changed, with the process of reform and opening up in China, the increase of cultural exchanges, the development of social politics, economy and culture. Foreign popular music culture in this period has been quite developed, whether it is rhythm and blues jazz rock or rap. Popular music tends to be diversified and thoughtful. Therefore, many scholars began to study the connection between popular music and music education through academic theories, and achieved quite fruitful results. By sorting out relevant literature, different scholars interpret it from different perspectives.

About Chinese sources, in the thesis *Postmodern Turn of German Music Pedagogy*, Guan Jianhua made a profound discussion on the postmodern phenomenon in the three aspects of music education, popular music, cultural industry and multicultural music education ( Guan Jianhua, 2005). In the thesis *The Diversification and Integration of American Popular Music*, the author introduces the development of American popular music and its global spread, as well as the characteristics of global integration.(Zhou Ruijie 2009)

In the thesis *The Collision and Communication between Popular Music and High School Music Teaching*, Zhao Shaoying explores the relationship between teenagers and popular music, popular music education teaching, and put forward their own suggestions about the popular music into the advantages and disadvantages of high school music classroom.(Zhao Shaoying 2006)

In the thesis *Theoretical and Practical Research on Popular Music Entering Music Classroom in Middle School*, Zhang Xuefang shows that the event of popular music entering middle school music class cannot be discriminated. It is necessary to deeply understand, master and find out the existing problems in the popular music classroom teaching activities on the basis of the former. (Zhang Xuefang 2009)

In the thesis *The Double Influence of Popular Music in Middle School Classroom*, on the basis of sorting out the existing research results and combining with the teaching experience,



Shuai Meng analyzes and explores the double influence of the popular music class in middle school, and provides the theoretical basis of practice.(Shuai Meng 2012)

I studied a lot of documents in Chinese, and research on university popular singing curriculum in the normal universities is relatively sparse in Chinese source.

About English sources, in the thesis *The Importance of Music to Adolescents*, Adrian C. North explores 5 results: 1) Over 50% of respondents either played an instrument currently or had played regularly before giving up, and the sample listened to music for an average of 2.45 hours per day. 2) Listening to music was preferred to other indoor activities but not to outdoor activities. 3) Listening to/ playing pop music has different perceived benefits to listening to or playing classical music. 4) Responses to suggested reasons for listening to music could be grouped into three factors. 5) responses to suggested reasons for playing music could be grouped into four factors. (Adrian C. North 2000)

In the thesis *Theory, Technology and the Music Curriculum*, Tim Cain presents a case for developing a new theory of music education, arguing that advances in music technology have undermined some of the most basic conceptual frameworks we currently possess. And he describes some problems that might make the development of a new theory difficult and suggest some ways in which they might be overcome. His hope is that this paper will inspire people to consider the development of such a theory .

In the thesis *Multicultural and Popular Music Content in an American Music Teacher Education Program*, the discussion centers on solutions sometimes proffered for musically unbalanced music teacher education programs, implications relative to accreditation and national music standards in the USA, and changes implemented by the institution under study

In the thesis *Popular Music in the University Music Department*, the author wants to present an outline of the educational models used at the Aalborg music department, paying special respect to the treatment of popular music, and to discuss some advantageous and problematic aspects of these models

I also studied a lot of documents in English, and research on university popular singing curriculum in the normal universities is relatively sparse in English source.

## 2.2 Objective 1 Review

In the article *Producing Pop: Culture and Conflict in the Popular Music Industry*, Keith Negus adopted the idea because it allowed him to move away from a model of music industry personnel as gatekeepers and gave him a route into debates about the cultural economy of production. But it meant that he downplayed and devoted less attention to how the workers he discussed in this book are contributing to the commodification of musicians and their music. Despite these reservations about the theoretical framing of the book, he believes that the details are historically valuable and practices still relevant to the way the industry operates. He knows that the book continues to be used in teaching and research

In the article *Popular Music in a Transnational World: the Construction of Local Identities in Singapore*, the author discusses about popular music. As an area of geographical inquiry, popular music has not been explored to any large extent. Where writings exist, they have been somewhat divorced from recent theoretical and methodological questions that have rejuvenated social and cultural geography. In this paper, the author focuses on one arena which geographers can develop in their analysis of popular music, namely, the exploration of local influences and global forces in the production of music. In doing so, the author wishes to explore how local resources intersect with global ones in a process of transculturation

In the article *Manchester 'Rave On: placing the fragments of popular music*, the author discusses about fragments of popular music. Geographers have neglected popular music, in spite of its key role in cultural identity. Using the example of Manchester, the author outlines geography's role to forge the distinctiveness for the city's independent music. It is suggested that such music fragments, which complement and contrast with the global aspirations of mainstream popular music, feed into the formation of postmodern 'neo-tribes

In the article *Emotional Cues in American Popular Music: Five Decades of the Top 40*, the author discusses about emotional cues of popular music. Some musical characteristics are cues to happiness (fast tempo, major mode); others are cues to sadness (slow tempo, minor mode). Listening to music with inconsistent emotional cues leads to mixed feelings and perceptions, or simultaneous happy and sad responding. The author examined whether emotional cues in American popular music have changed over time, predicting that music has become progressively more sad-sounding and emotionally ambiguous. The sample comprised over 1,000 Top 40

recordings from 25 years spanning five decades. Over the years, popular recordings became longer in duration and the proportion of female artists increased. In line with our principal hypotheses, there was also an increase in the use of minor mode and a decrease in average tempo, confirming that popular music became more sad-sounding over time. Decreases in tempo were also more pronounced for songs in major than in minor mode, highlighting a progressive increase of mixed emotional cues in popular music

### 2.3 Objective 2 Review

In the article *Demons, Devils and Witches: The Occult in Heavy Metal Music*, the author discusses about heavy metal music. The lineage of heavy metal can be readily traced back to the early heavy metal bands of the industrial Midlands of England in the late 1960s, further back to the blues rock of the British Blues Boom, and ultimately to the pre-and post-war blues of the southern United States. Not only did blues lend its musical and lyrical vocabulary to heavy metal music, but also its supernatural and diabolical themes and associations. Just as blues provided a disempowered and disenfranchised people with a voice of rebellion and protest against the status quo, so does heavy metal music

In the article *You Say You Want a Revolution? Popular Music and Revolt in France, the United States, and Britain during the Late 1960s*, the author discusses about popular music and revolt. This paper seeks to suggest that the 1960s' youth-based movements for social change were frequently responding to local or parochial problems in their protests. 1968 is taken as the main focus here, partly because it permits an examination of the intense Parisian revolt that broke out in that year, but also because it is frequently conceptualized as the decade's hinge. 1968 is the year when the optimistic mind-set of the preceding five or so years started to give way to frustration and disillusionment.

In the article *The British Dance Music Industry: a Case Study of Independent Cultural Production*, the author discusses about British dance music industry. This article analyses the British dance music industry and assesses claims that it offers a powerful alternative to the mainstream music business. Two unusual features of the sector are identified. Whereas the recording industry as a whole is marked by concentration and centralization, the UK dance music industry is relatively decentralized and is made up of large numbers of independent companies.

The cultural industries sector employed 4.5% of all employees in Britain in 1991: equal in size to the construction industry, or to the combined employment in the Agricultural, and the Extractive Industries. However, this sector has remained relatively under analyzed in both the geographical and planning literature.

In the article *Updating cultural capital theory: A discussion based on studies in Denmark and in Britain*, the author discusses about cultural theory. This paper considers how the analysis of cultural engagement can be elaborated through a reworking of the concept of cultural capital, as originally derived from Bourdieu's (1984) *Distinction*. Drawing on detailed studies of the UK and Aalborg, Denmark, we show that despite the weakening of highbrow culture, cultural oppositions can nonetheless readily be detected. The author points to nine oppositions, mostly shared between the nations. Three tensions between (a) participation and non-participation in cultural activities; (b) knowledge and ignorance in cultural issues (such as for music, literature, and art); and (c) an international and a local or national orientation stand out as the most important.

In the article *World Music: Deterritorializing Place and Identity*, the author discuss that music has been neglected in geography, yet the rise of world music exemplifies the multiple ways in which places are constructed, commodified and contested. Music from distant and exotic places has long entered the western canon, yet the pace of diffusion to the west accelerated with the rise of reggae and the marketing of Paul Simon's *Graceland* (1986), which pointed to the modification and transformation of distant, other music for western tastes and markets. Fusion and hybridity in musical styles emphasized both the impossibility of tracing authenticity in musical styles and the simultaneous exoticism and accessibility of distant music

#### **2.4 Objective 3 Review**

In the article *Thoughts and Strategies of Talent Training Mode of Music Education Major in Chinese Normal Universities: A Case Study of Art College of Henan University*, the author discusses about music education major. With an example of music education major in Art College of Henan University, this paper looks into talent training mode of music education in Chinese normal universities, tries to seek contradictions between actual talent demand for realistic

society and traditional talent training mode, and explores a talent training mode that meets basic requirements of music education in Chinese normal universities through thoughts and practice

In the article *The Research on Piano Teaching in Universities Based on Curriculum Reform*, the author discusses about curriculum reform of piano teaching. The new century, China ushered the largest and the most difficult music curriculum reform of basic education in the history. In this paper, under the background of basic education music curriculum reform, we study the piano teaching situation in Normal University and propose that we should implement music curriculum reform in Normal University as soon as possible to further advance Piano Teaching comprehensive, in-depth reform and to promote the further development of piano pedagogy

In the article *Popular Music Education in and for Itself, and for 'Other' Music: Current Research in the Classroom*, the author discusses about music education. This article considers some ways in which the school classroom enters into, changes and complicates musical meanings, focusing particularly on the role of popular music and how it relates to classical music. The author suggests that in bringing popular music into the curriculum, educators have largely ignored the informal learning practices of popular musicians. Popular music has therefore been present as curriculum content, but its presence has only recently begun to affect our teaching strategies. The author examine how the adaptation of some informal popular music learning practices for classroom use can positively affect pupils' musical meanings and experiences. This applies not only to the sphere of popular music, but also to classical music and, by implication, other music as well. Finally, the notions of musical autonomy, personal autonomy and musical authenticity in relation to musical meaning and informal learning practices within the classroom are discussed (Guan Jianhua 2005)

In the article *Presented in Partial Fulfillment of the Requirements for the Degree Doctor of Musical Arts in the Graduate School of The Ohio State University*, the author discusses about musical arts education. This paper describes the development of a new music industry program whose purpose is meant to meet the needs of the following three demands: 1) Sectors of the music industry are nearing extinction and need new and well-prepared leaders to create innovative means of revitalizing business; 2) Traditional schools of music need new program designs to stimulate their declining enrollments; 3) Students need well-designed curriculums that adequately

prepare them for careers in today's music industry. A strategically designed program is the key to answering all three of these ever-present demands.

## **2.5 Theoretical Review**

### **History and Survey of Traditional Music Academic Disciplines**

Conservatory comes from the Latin *Conservare*. It means custody and protection. The reason for this name, on the one hand, the Italians, under the influence of the Renaissance, wanted to preserve music as a subject that any learned man should know; on the other hand, the purification function of music has long been recognized by the ancient Greeks. Pythagoras, Plato and Aristotle all elaborated on the relationship between music and human nature. Music education can make people produce a kind of inner happiness, and contribute to the harmony of the mind. As early as the end of The Middle Ages, music was included in the norms of liberal arts, including four arts and three subjects. Four arts refer to geography, astronomy, mathematics and music. And three subjects refer to grammar, rhetoric and logic (Schmidt 1989)

1) The origin and initial development of professional music teaching institutions in Italy. The music educational institution was founded in the late 16th and early 17th centuries in the cities of Naples and Venice. The reason is that Italy is the birthplace of *Bel canto*, and music schools all taught singing skills in the early Renaissance. At that time, music schools were basically orphanages and nursery halls for poor children, as well as funeral services and charity for the poor. In addition, music is the main activity of these institution (Wollenzien 1999)

Before the 16th century, these institutions existed. But at that time, these institutions did not play an educational role, but simply took music as a social activity. It wasn't until about 1600 that the music school in Naples discovered that music was a profitable social activity, which can increase the income by performing at weddings, or performing on the street. With the activities transition from unofficial to official, schools gradually begin to implement such music activities. As the economy improved, institutions in Naples and Venice began hiring professional music teachers, and the establishment of music academy in Venice is one example. At this time, the teaching behaviors and functions in these institutions were gradually established. The school



hired a long-term music teacher, who mainly taught singing, and then gradually had teachers of string and brass music. But music teachers were not the best musician (Schmidt 1989)

By 1680, this kind of music activity was at its peak, and the hundreds of performances each year have greatly improved the charity's economy and other aspects. So music schools in Naples and Venice have hired music teachers of various majors, not only string teachers and brass teachers, but also the famous conductor of sacred music. It also hired the eunuch song to teach the tradition of eunuch music. And it was around 1704 that Vivaldi was hired by the music academy in Venice to become the first famous violin teacher. At this time music schools can improve the economic situation through some music activities. Because there are orphanages and hospitals to take responsibility for them, it cannot still make ends meet. So these charities have had to go against their original intention to be free to the students and start recruiting fee-paying students. With the popularity of music schools in Italy gradually expanding, foreign noble children also came to study. At this time, music school students formed two classes: the children of aristocrats, orphans and the children of poor families. This situation was particularly prominent in the 18th century. By the end of the 18th century, music school was in decline due to the lack of royal support, the poor management of many music schools, the increasingly prominent price and the conflicts of the two class students. In 1796, Napoleon invaded Italy, and all music schools were forced to close. At this time, music schools moved to France from Italy (Wollenzien 1999)

## 2) The development of professional music teaching institutions in France.

If Italy is the primary development stage of music schools, and then France can be said to be the place where music schools are finally perfected. Although Napoleon invaded Italy and led to the downfall of music school in Italy, Italy's music education thought was followed by Britain, Germany, France and other countries. And because of Napoleon, France was the most prominent of these imitators. Before the social upheavals of the French revolution, the institution with the function of music education in France was the Roman Catholic Church. At this time, there were numerous singing classes and choir schools for children. But there are too many flaws, such as the fact that they only accept male students and that the content and quality of instruction vary widely. The emphasis of these schools at the time was on unaccompanied chords, and there are sometimes multi-voice instruction and instrumental instruction, such as double hedge pipe,

bassoon, cello and other instruments. However, music education does not have the concept of systematic construction at this time (Walker L. B& Young 2003)

In 1755, a French horn player named Rodolphe proposed to build a French music school in the Italian model, but it was not taken seriously at that time. In 1784, a plan to establish music school was finally put into practice at the suggestion of Gossec, who is a composer. The school was named Ecole Royle DE Chant, and its teaching content mainly included vocal music, solfeggio, recitation, grammar, dance, harpsichord immolation. At that time, due to lack of experience and expenditure control, the school's operation was not satisfactory. From 1784 to June, the school added drama recitation class, which was renamed Ecole Royle DE Chant et DE Declamation Lyrique. In 1792, the city of Paris established another music school, Ecole pour la Musique DE la Garde Nationale. It was founded for the purpose of cultivating music performing talents for the revolutionary movement. In 1795, the royal singing recitation school was merged with the National music school, called the Conservatoire National DE Musique et DE Declamation. This school was the predecessor of the Paris National Conservatory of Music. At this time, France's first conservatory of music with modern characteristics happened to appear, but also the world's first conservatory with modern characteristics. The organization and management of the conservatory of music are not related to religious charities, which makes it secular. In the reform of the school, the following functions were established. Firstly, music service was provided for public celebration, which made the emphasis of teaching shift from vocal music teaching to instrumental music teaching. Secondly, majors were set up including vocal music, poetry recitation, keyboard instruments, string music, wind music, percussion music, etc. Major in conservatory of music is so complete for the first time (Rogers 1990)

Its modern characteristics are as follows:

The major set up by the government is open to candidates aged between 8 and 17, but no class is limited. Candidates need to pass strict examinations to be admitted ;

The majors are sound, a series of majors have been set up including vocal music, string music, wind music and percussion music, as well as music theory, composition, music history and other related courses ;

It has a large scale. By 1796, there are as many as 600 students and 115 teachers, including a large number of famous teachers ;



Complete hardware facilities. The school has its own concert hall and library. A large number of French music materials, and also provides printing for notations and music books (Palmer 1994).

However, it is flawed with some deficiencies at this time, such as uneven differentiation of subjects, excessive emphasis on instrumental music, neglect of vocal music, and neglect of the importance of music basic courses. Following the Bourbon restoration, the school was closed and reopened in 1816, with Karroubini as president in 1822. To make up for the school's earlier deficiencies, Karroubini developed a series of teaching systems, from polyphony, harmony to a rigorous system of composition. The school was in its heyday at that time, and its influence continued through the 19th century and into the 20th century (Orman 2002)

### 3) The development of professional music teaching institutions in Germany.

In Germany, in 1843, Mendelssohn was funded by the government to establish Leipzig Conservatory of Music. The main objective of the university is to provide higher music education in theory and practice in all branches of music. Compared with the previous music institute, Leipzig Conservatory of Music is more perfect and systematic. When Mendelssohn was President of Leipzig Conservatory of Music, he first divided the teaching into departments, who set up ensemble courses and practice sessions at night concerts, formulated the examination system, and established the more perfect syllabus, so that students can enjoy a more systematic music education. According to Mendelssohn's regulations, students are required to learn digital bass, keyboard instruments and vocal music. At the same time, music theory course is set up, which includes composition theory, music history, aesthetics, and so on. And it is similar to the professional public course we are talking about today. However, the reason why Leipzig Conservatory of Music was the first conservatory of music in the world at that time, is that Mendelsohn employs quite a number of famous teachers in music in addition to the systematic teaching. Composer Schumann, for example, teaches piano course, composition course and score course at Leipzig Conservatory of Music (Rogers 1990)

The scale in Leipzig Conservatory of Music is also quite large. In the 19th century the number of students at the college was about 6,000, which includes 3,300 native German students, 1,800 foreign students from other European countries and 1,000 foreign students from other parts of the world. And outstanding graduates are spread all over the world. The system in Leipzig

Conservatory of Music played an important role in music institute in Britain and Russia. For example, St. Petersburg Conservatory of Music in the Soviet era was influenced by Leipzig Conservatory of Music (Palmer 1994)

4) The development of professional music teaching institutions in America.

Although conservatory of music in the United States started relatively late, its development speed is very fast. Professional music in the United States was initially produced in the form of religious music, influenced by the culture brought by European immigrants. People, who had been treated unfairly in Europe at that time, immigrated to the North American continent from Europe in search of political and economic relief and religious freedom. These initial immigrants came from different countries and race, brought different cultures and customs into the United States, including the religion music of different denominations. Religion music had a profound impact on the development of professional music in the United States (Okun 1998)

However, the poor working people of Europe failed to bring the professional music education developed in Europe to the United States. Until the second half of the 18th century, there were some musicians among the settlers in Europe. Although their expertise in the music field in Europe may not be necessarily high, a chance to exert their power is given in the United States because of music wilderness. Under the influence of these musicians, native musicians were first produced in the United States

There are two types of musicians. Some are William Billings, Supply Belcher, Daniel Read, etc. What these musicians have in common is that they come from a normal working class, and they know what people want, who turn their music and the American people against British colonial rule and edit a collection of various praise poems, incorporating an earthy, folk-like music melody. The others are Andrew Law, Oliver Holden and Uri K. Hill, etc. They are music lovers with more cultural education and musicianship, who have made great contributions to music education in the United States. For example, Andrew Law tried to introduce a graphical musical notation in order to promote the popularization of music and improve people's ability to appreciate music. Oliver Holden focused on editing and publishing religion music. These people, known as the first English school, had common characteristics. They happen to have different careers unrelated to music and spend their spare time on music activities, who built on the tradition of hymns, continued to edit and collect religious hymns, wrote a few hymns and other

songs. At this time, European music is at the intersection of the Baroque and the early classical periods. And the music view of Europe also affected the American people (Legette 2003)

In the first half of the 19th century, the concept of music education in primary and middle schools to promote music literacy of the citizens was proposed and implemented in the United States. Lowell Mason and a group of Boston musicians founded the Boston Academy of Music in 1833, specializing in the teaching of children's Music and conducting relative teaching experiments. By the second half of the 19th century, after the civil war, the American economy had enjoyed rapid development. At this time, music has entered a new period. Conservatories of music, professional troupe and professional theatres have been established in various places. At this time, conservatories of music established here include Oberlin Conservatory of Music, New England Conservatory of Music, Cincinnati Conservatory of Music ( now incorporated into Cincinnati University) , and so on. There are also comprehensive universities with music departments, such as Harvard University and Yale University.

In addition to the establishment of conservatories of music, college of music and music department, large-scale concert halls and opera theatres have been completed successively, such as Philadelphia Concert Hall (1857), New York Metropolitan Opera Theatre (1883), New York Carnegie Hall (1891), Boston Symphony Hall (1900) and so on (Klocko 1989)

School-running mode in conservatory of music in Europe has an enlightening effect on conservatory of music in China. Since conservatory of music was introduced into China in the early 20th century, it has quickly developed into a main art training form and educational institution in the society. In the early professional music education in China, the division of departments, the design of majors and the selection of textbooks were obviously influenced by Germany, Austria, France and other countries. Some music teachers in various institutions also have overseas study experience in Europe, America and even Japan. A large number of people who have studied abroad and returned home not only have professional music quality, but also introduce foreign educational concepts to China. For example, Xiao Youmei went to Leipzig Conservatory of Music in Germany, obtained his PhD degree and returned to China to establish Shanghai National Conservatory of Music, which is now Shanghai Conservatory of Music, together with Cai Yuanpei and others. After the founding of the People's Republic of China, nine conservatory of music were established in succession, to meet the social demand for music

professionals, which all open composition major, singing major, Chinese musical instrument performance major, orchestral instrument performance major, keyboard performance major, music theory major, etc. At that time, the school learning model of the Soviet Union has been borrowed to some extent. From the development of professional music educational institutions, in the early stage, conservatory of music basically set up two subjects: performance (instrumental music, vocal music) and composition technology, and then added the part of musicology. Compared with the subject of conservatory of music today, the early subject of conservatory of music is simple and generalized. The professional basic courses are not as comprehensive as current conservatories of music. And it is even less like the present elective courses system (Finney J 2000)

#### History and Survey of Contemporary Music Academic Disciplines

Today, disciplines in conservatories of music have been very different, and the scope and vision of music education are constantly expanding. With the emergence of the concept of interdisciplinary subjects, modern management and education began to enter conservatories of music. With the development of science and technology, the means to express music and spread music have developed rapidly, and the diversity of popular music is gradually reflected. Some musicians started using technology to perform music, such as the use of various electro-acoustic instruments, the diversity of effectors, the reform of recording technology, etc. All of them promote the innovation in conservatory of music in running universities, and gradually add majors related to social needs. Along with the pace of progress, popular music major came into being.

The author takes Berklee College of Music in the United States as an example of Music education, which in the United States has made remarkable achievements in popular music education worldwide. A large number of active musicians about popular music were cultivated in the college. And Subject characteristics of popular music education are often used as a model for research

Berklee College of Music offers 12 majors in the undergraduate stage, respectively as follows: music composition major, contemporary music writing and production major electronic music production and design major film scoring major jazz composition major music business

and management major music education major music production and engineering major music therapy major music performance major professional musician major song writing major

In the undergraduate program at Berkeley College of Music, students of any major will study cultural courses. It provides a broad humanistic environment for students to study in music and pursue music goals. The school also offers dual majors, and students can combine some courses of 2 majors according to the nature of the course. Double majors take the students five years to graduate

1) In the social development, the major design in college of music has undergone a series of changes.

We can see that contemporary music writing and production major, electronic music production and design major, film scoring major, jazz composition major, music business and music management major, music education major, music production and music project major, music therapy major, song writing major in Berkeley College of Music, which are emerging music majors generated by the social needs of music

Although similar to traditional music composition in nature, contemporary music writing and production major, electronic music production and design major, music production and music project major, and film scoring major are produced with the development of audio technology. It can be seen that the professional development in college of music is related to the development of science and technology. In addition to being influenced by the development of sound technology, film scoring major is also a major developed in the context of the development of film industry

Jazz composition major has been less influenced by the development of science and technology. However, with the development of time, the music style was constantly expanding, and jazz gradually developed into a genre with its own theoretical system. As can be seen in colleges of music in the United States, the opening of the major of jazz composition is almost all over colleges of music in the country. Today song writing major is opened for popular song writing, with strong professional directivity in the development of popular music

Music business and music management major is an inevitable result of the demand for talents in various links of the industrial chain such as performance venues, performance troupes and record companies. And music education major and music therapy major are the extension of the functional application of music

The difference between these majors and those in college of music in the past is the more detailed division of functions. For example, majors about music composition are six majors: composition major, contemporary music writing and production major, electronic music production and design major, film scoring major, jazz composition major and song writing major, in Berklee College of Music, according to the current market demand. All majors can accurately point to all parts of music life in the society. In addition to music composition, some majors require students to learn the hardware and software required by the major

### 2) Development in performance major in Berklee College of Music.

With the development of society, the training goal of each major in college of music is not only to train composers, performers, singers and so on. Today college of music needs to cultivate comprehensive talents, and the requirements for students are not limited to music itself

Students in Berklee College of Music can also take professional courses in other program in addition to their main instrument, including the following categories: bass, brass, ensemble, guitar, percussion, piano, string, vocal, and woodwind. The courses in performance major will teach students the skills, concepts, and methods, which is necessary to enable them to skillfully display the characteristics of instruments in professional performances. These skills need to be developed through professional courses that include a final exam, an instrument course or vocal courses, and performance course. To demonstrate the essence of these skills, students complete a portfolio of performances, including a graduation concert that represents the student's level of professional performance. Students will also attend solo course, professional solfeggio and ear training course, harmony course to develop improvisation skills, with more opportunities to participate in the visiting master class. Students also need to develop their aesthetic and judging abilities for high quality performances

There are other requirements for students in performance major, and we won't go through the examples here. After completing the professional courses, students have been effectively trained in the theory, concept and philosophy background of music performance field, which enables students to quickly adapt to the changes in the professional music environment

### 3) Elective courses, professional basic courses and general cultural courses in Berklee College of Music.



With the development of music industry, the comprehensive quality requirements for musicians are getting higher and higher. There is a huge elective course system in its curriculum system, which has to be the characteristics of Berkeley College of Music. In addition to main courses, Berkeley College of Music also offers many elective courses, core music courses (also known as basic professional courses in China) and cultural courses. Elective courses consist of 10-12 credits

Berklee College of Music offers a huge number of elective courses, including acoustic and electroacoustic courses, American original music, music design of video games, commercial record production, command, drama, college English, history, instrument maintenance, Mediterranean music, music and society, music technology, musical writing, characteristics of Latin music, philosophy, psychology, recording and production for musicians, theory of jazz and popular music, electronic game scoring, research on visual culture and new media, music writing for television and new media

In addition to the 21 elective courses, Berkeley College of Music offers seven public basic courses: arranging, conducting, ear training, harmony, music technology, tonal harmony and counterpoint, glossary of terms. Moreover, the recommended reading list and proficiency assessment and exams are also offered

In addition, Berkeley has abundant general cultural courses. The college offers the following three categories of courses (Table 4):

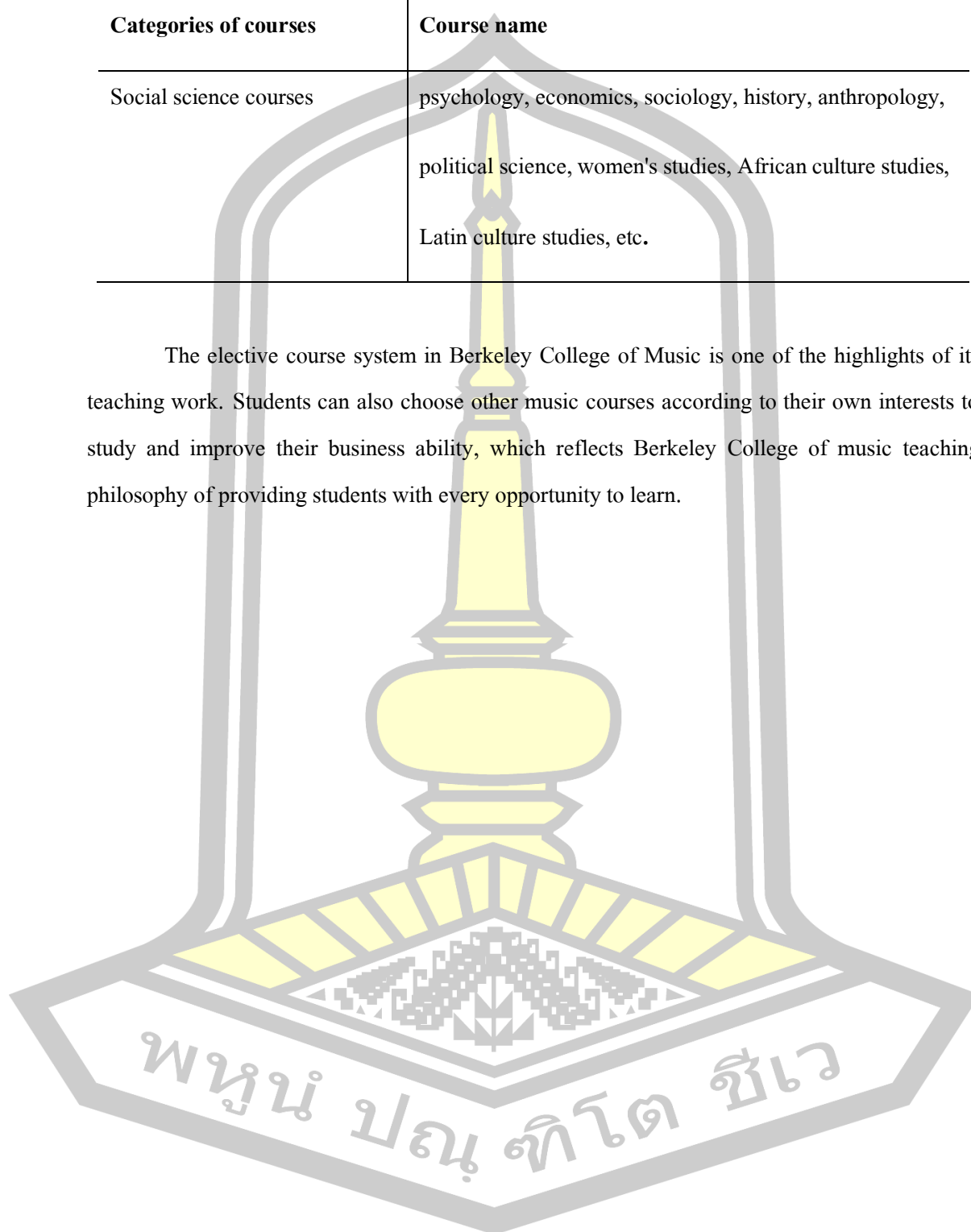
Table 4 General cultural courses in Berklee College of Music

Categories of courses	Course name
Humanities courses	literature, creative writing, poetry, philosophy, language, communication, art history, history, music history, visual arts, drama, etc.
Natural sciences	biology, chemistry, physics, environmental sciences, acoustics, mathematics, etc.

Table 4 : Continued

Categories of courses	Course name
Social science courses	psychology, economics, sociology, history, anthropology, political science, women's studies, African culture studies, Latin culture studies, etc.

The elective course system in Berkeley College of Music is one of the highlights of its teaching work. Students can also choose other music courses according to their own interests to study and improve their business ability, which reflects Berkeley College of music teaching philosophy of providing students with every opportunity to learn.





## CHAPTER III

### RESEARCH METHEDODOLOGY

#### 3.1 Research scope

##### Research Site

1) Northeast Normal University lies in Changchun city, Jilin province, which is in Northeast China. Red point on the map

2) Southwest Normal University lies in Chongqing city, which is in Southwest China. Green point on the map



Figure 2 Southwest China

##### Content

1) About survey of popular music in America, the author will comb the origin and development of popular music in the United States.

2) About survey of popular music in Britain, the author will find out the development of popular music in Britain.

3) About the proposition of popular singing curriculum in selected normal universities in China, the author will put forward the suggestion content and guarantee suggestion about the curriculum of voice program in popular songs.

#### Method

I plan to do qualitative research in my dissertation. Qualitative research is one of the important research directions of music education research in China. I plan do the 6 steps about this kind of research: 1) Introduction and problem presentation. 2) Establish the thesis. 3) Field research (questionnaire, interview, data collection, literature analysis). 4) There are mainly two ways to choose. One is to classify and summarize. The other one is comparison and analysis. I choose comparison and analysis. 5) Present my ideas. 6) Conclusions and recommendations.

This research is qualitative study about the comprehensive analysis of the popular music singing professional status in normal universities, and investigates two representative curriculum of popular singing music in normal universities in China.

About the criteria to choosing Area, my Populations are 143 normal universities in China, and my Sample is 2 universities only chosen from 143 normal universities, which should be in 211 project universities under the ministry of education in China. There are about 2879 universities in China. Therefore, we can do the research only in top-rated universities.

#### Time

1) In August 2018, I collected documents on the internet and in the library for 3 months, analyze the documents about introduction and problem presentation, and establish the thesis.

2) From October 2018 to May 2019, I go to Northeast Normal University and Southwest Normal University for many times to do the fieldwork, analyze the documents, and compare 2 universities.

3) From February 2019 to August 2019, I do research about the comparison and analysis, and present my ideas about conclusion, discussion and suggestion.

#### Informants

Xu Dungan is interviewed in March, 2019

Xu Dungan: A professor and doctoral adviser in College of Music in Northeast Normal University. The photo is in appendix I.

Liu Jiayi is interviewed in May, 2019

Liu Jiayi: A sophomore about voice program of pop songs in College of Music in Northeast Normal University. The photo is in appendix I.

Yang Yuwen is interviewed in April, 2019

Yang Yuwen: A pop singing lecturer in College of Music in Southwest Normal University. **The photo is in appendix I.**

Fan Can is interviewed in May, 2019

Fan Can: A master student about voice program in College of Music in Southwest Normal University. The photo is in appendix I.

Luo Chunjing is interviewed in May, 2019

Luo Chunjing: A junior student about voice program of pop songs in College of Music in Southwest Normal University. The photo is in appendix I.

### 3.2 Research Process

#### Research Tools

Questionnaire form. (It can be seen in appendix II.)

Interview form.(It can be seen in appendix II.)

#### Data Collecting

- 1) I collected data from the internet and Library.
- 2) I collected data from the fieldwork, which including questionnaire, interview, paper data collection and literature analysis.

#### Data Management

- 1) I classify the data from the internet, library and fieldwork.
- 2) I check the internet documents and library documents from the official internet.
- 3) I check the fieldwork documents from the official internet and documents from the university.

#### Data Analysis

- 1) I analyze the documents from the internet and library to survey popular music in America.

2) I analyze the documents from the internet and library to survey popular music in Britain.

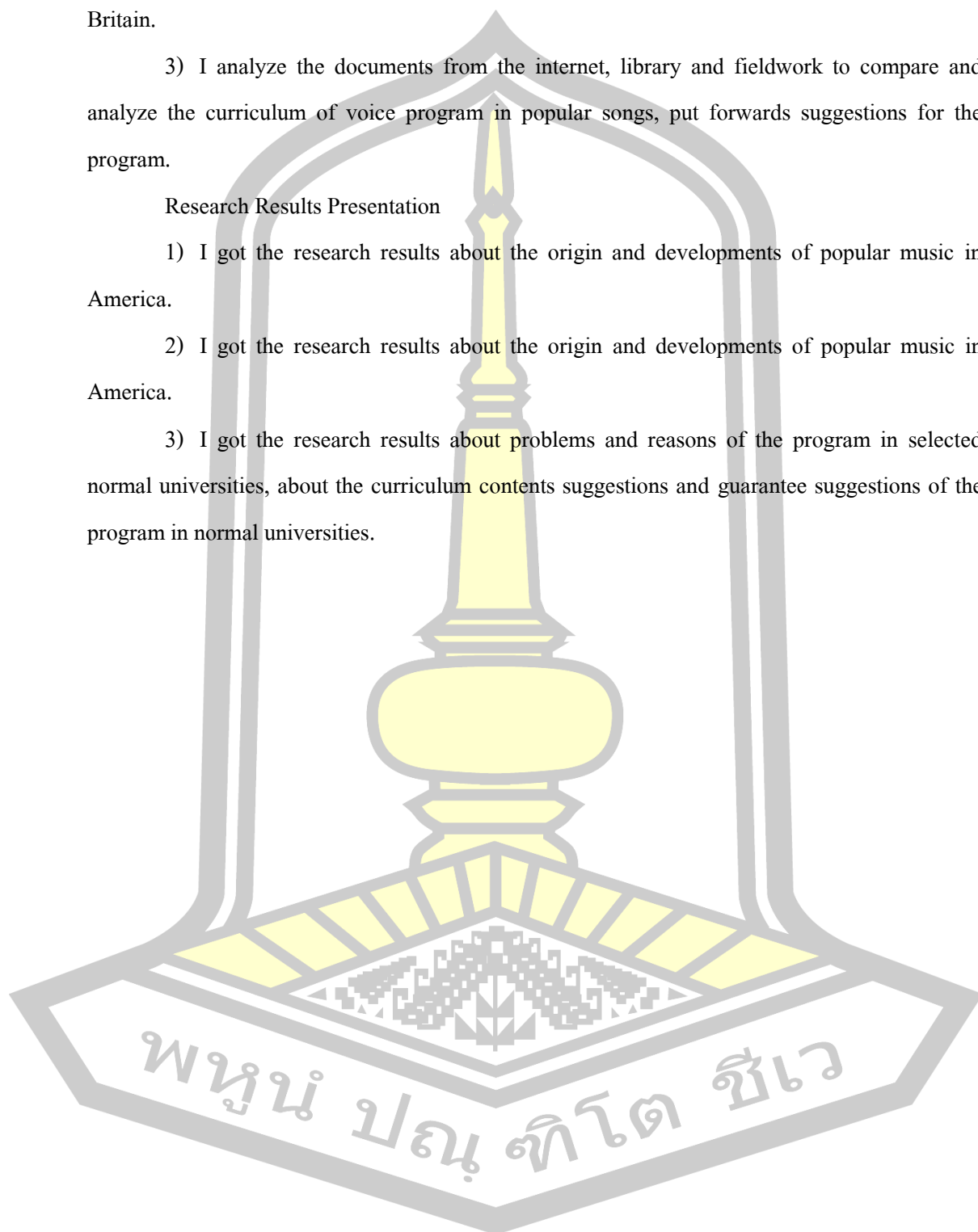
3) I analyze the documents from the internet, library and fieldwork to compare and analyze the curriculum of voice program in popular songs, put forwards suggestions for the program.

#### Research Results Presentation

1) I got the research results about the origin and developments of popular music in America.

2) I got the research results about the origin and developments of popular music in America.

3) I got the research results about problems and reasons of the program in selected normal universities, about the curriculum contents suggestions and guarantee suggestions of the program in normal universities.



## Chapter IV

### RESULT 1

#### **History and Survey of Popular Music in America**

Popular music originated in the United States at the end of the 19th century and the beginning of the 20th century. From the perspective of music system, popular music was developed on the basis of music architecture of popular music in America, such as Tin Pan Alley songs, blues, jazz music, rock and roll, and soul music. It has various styles and rich forms, which can be generally referred to as urban mass music, born after the 20th century, such as jazz, rock and roll, soul, blues, reggae, rap, hip-hop, disco, new Age, and so on (Stanley Sadie 2001)

With the rise of industrial civilization in the United States in the 19th century, a large number of agricultural populations entered the city, forming an early industrial team, and the structure of urban citizens changed. The representative of the new culture from the citizen class is the early popular music. At that time, popular music works reflecting the nostalgia for the native land, the life in the hometown just expressed the psychological state and simple thoughts and feelings of people who lived far away from home. At the end of the 19th century and the beginning of the 20th century, the United States experienced the civil war and the second industrial revolution. The development of economy not only brought people a rich life, but also promoted the considerable development of music (Tao Xin 1998)

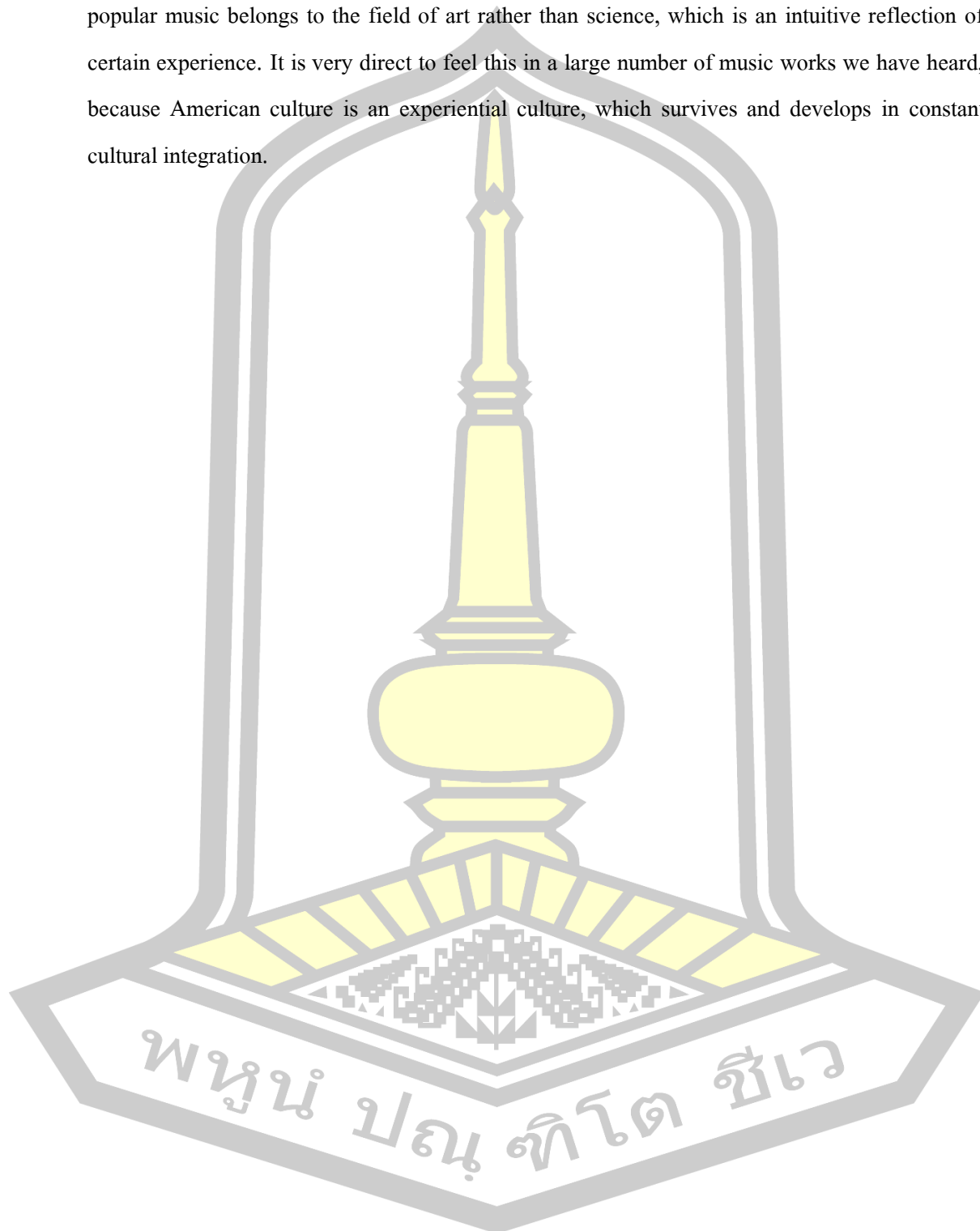
At that time, the popular music in America was mostly from black people. In the 1970s, Michael Jackson led the development of music and MTV, which gradually formed a unique music form through oral communication and personal contact with other people. The roots of soul, R&B, rock and roll, and even jazz can be traced back to black people from Africa. In particular, jazz music, has refreshed the audience's eyes and ears with its unique way of playing and singing, which is a collection of multi-ethnic cultures. It has become a sensation in the United States and quickly spread all over the world. Jazz has a variety of styles and strong rhythm, which not only influenced other popular music forms, but also influenced the creation of classical music (Stanley Sadie 2001)

After Second World War, rock and roll, blues music and country music came. Rock and roll became the mainstream. Rock and roll also originated in America. And it is the organic combination of black music rhythm, blues music, white people country music and western music. The strong rhythm of rock and roll, the simple and straightforward lyrics with the theme of resistance, the diverse forms of performance as well as the maverick dressing up strongly attracted the new generation of postwar youth. Many American bands have had a huge influence on rock and roll culture in the future. After the 1970s, the style of music became more diversified, advanced and extreme, which was manifested in the increasingly obvious tendency of improvisation. And the manipulation technology emphasized the application of electronic means, instruments and their effects, commercialization. The development of popular music moves toward prosperity increasingly

From the perspective of American popular culture, it is not difficult to find that contemporary popular music is a very complex concept, which represents many schools with different positions and views. Some schools of thought are ephemeral, while others are radically different from their original ideas. And some schools of thought do not always conform to their own practice. However, it is filled with confusion, anxiety and uneasiness about capitalism, followed by respect and doubt about traditional music value. Some people take a decidedly negative attitude, just looking for another way. Therefore, this kind of cultural phenomenon cannot be simply positive and negative, to be very specific analysis and research. Especially for the United States, a country with a short history but rich content, it needs to face the popular music culture with a tolerant attitude.

Popular music is also a kind of mass media, and the difference between American popular music and other mass media mainly lies in three aspects: Firstly, it is repetitive. The connotation of American popular music is constantly repeated. In many contemporary works, we also strongly feel that its description of some social phenomena has the ability to penetrate the audience's consciousness. The way and state of expression are quite different, and the audience has a psychological state of natural acceptance for some contents. Secondly, it is non-narrative. Popular music in America emphasizes the physical, physiological and sensory stimulation of the recipient. In the United States, a large number of concerts achieve the sublimation of music with sensory stimulation. The use of stage, lighting, and dance forms a series of non-narrative routines

in the United States, and it is given many different colors. Thirdly, it is experiential. American popular music belongs to the field of art rather than science, which is an intuitive reflection of certain experience. It is very direct to feel this in a large number of music works we have heard, because American culture is an experiential culture, which survives and develops in constant cultural integration.





## CHAPTER V

### RESULT 2

#### **History and Survey of Popular Music in Britain**

For British people, the popular music is an important embodiment of British culture. The British are most proud of their popular band music, which has been at the forefront of the music trend. British popular music is not only impressive, but has become an important manufacturing sector in the UK. Britain and some North American countries have certain cultural commonalities, so for some English-speaking countries, the popular music in Britain is also part of their culture. Since the 1960s, the rock and roll culture in Britain has been increasingly deepened. A group of talented singers and bands began to emerge in Britain. They gradually got rid of imitation and made new breakthroughs and development, making rock and roll become with British characteristics. The Beatles, a famous British rock and roll band, had dominated the charts with the most number one songs (Stanley Sadie 2001)

#### **5.1 The rock and roll style in the 1960s and 1970s**

In the 1960s and 1970s, British mainstream rock and roll music became popular with the British invasion style. This rock and roll music type inherited the style of American rock and roll, blues music. And it was a music form mainly played by guitar. This period of British rock music in the world had a great impact, and it advocates equality and the yearning for freedom deeply rooted in the hearts of the people. In the 1960s, British rock and roll initially formed the framework of music. Although after decades of changes, the basic concept of British rock and roll has not been abandoned. By the middle of the 1960s, the rock and roll styles had evolved to psychedelic rock. Its representative bands are the Beatles and the Rolling Stones (Legette 2003)

##### 1) The Beatles Band

If Elvis Presley outshined others in the early development of rock and roll, the Beatles band, in the 1960s, began the first great revolution in the history of rock and roll, across the globe. They absorbed the fruits of numerous rock predecessors set up in 1950s, so rock and roll can be converted to a younger, more popular, full of youth culture. Represented by the Beatles, the



British rock and roll band emerged in the form of choral group, and People called it the Beatle era. At first, they were influenced by American rock and roll, R&B. Later, their songs became more and more explorative, and the lyrics were very imaginative and the attractive melodies were unforgettable. Their songs have a distinctive theme and a wide range of topics, with the most incisive interpretation of rock and roll music. In the 1960s, the British youth were in a period of confusion and hesitation, and their traditional ideas were forced to change. The songs of the Beatles brought more hope to the British youth who were in confusion and pain (Stanley Sadie 2001)

The rise of the Beatles shook not only the dominance of American popular songs in Britain, but also in America, the home of rock and roll. In February, 1964, their album, I want to hold your hands, became a best seller in the United States, shortly after the release of the album. The Beatles caused such a strong response in the United States that they conquered audiences in the United States and even around the world (Millis J. & Murray A 2000)

## 2) The Rolling Stones Band.

The Rolling Stones Band was the equivalent of the Beatles Band in the popular music field in the 1960s. If the Beatles were known as the good boys, the Rolling Stones were known as the bad boys. In 1962, the Rolling Stones Band was formed in London. In English, the word rolling stone also means to be free and unrestrained, which also reflects one of the most fashionable life idea of British youth at that time. Their style of music has a rock and roll style, as well as blues style (Stanley Sadie 2001)

By the end of the 1960s, the Rolling Stones Band had become an internationally famous rock and roll band, second only to the Beatles Band. Some people call them Second Beatles Band, but there's a big difference in music style actually. The Beatles mainly accepted the influence of soft soul music and formed the characteristics of softness, lightness and gentleness. The music of the Rolling Stones was based on the traditional rhythm and blues music in the 1940s, with a strong, aggressive, cynical and unrestrained style. In the 1960s and in the 1970s, with the exception of the Beatles Band and the Rolling Stones Band, Who Band and Police Band achieved international success in Britain (Carr W & Kemmis S 1986)

## 5.2 The punk rock music style in 1970s

The British economic declined in the 1970s. In the mid to late 1970s, a large number of punk rock representatives emerged in Britain, such as Elgar and Pink Floyd. These punk rock bands were more radical, rebellious, and brutish than previous rock bands. They used music to show the enthusiasm for life and vent dissatisfaction with the society at that time. When punk rock music first appeared in Britain, it was considered unreasonable by the traditional thought, but today's British society has regarded punk rock music as the representative music. Punk rock music has the effect of raising people's mood and comforting people, when people are in a low mood. With the plain lyrics and atonal melody, punk rock music attempts to restore the original essence of rock music (Stanley Sadie 2001)

### 1) The Sex Pistols Band

The Sex Pistols are the representative of punk rock music. In the 1970s, the British middle class was very depressed, so the Sex Pistols Band appeared, with the main music idea attacking the social system. The band sang in the club, and then got the attention from the music fans, and then their name became famous in popular music field. Their lyrics were sharp with punk rock spirit, which attacked the social system at that time and fully displayed their unique spirit of breaking with the world. The single of the band God Saved the Queen sold more than 100,000 copies and won the runner-up in the leaderboard. This song is a true portrayal of British society at that time, deeply imprinted on the mood of British people in historical situations (Klocko 1989)

### 2) The Collision Band

The Collision Band is another representative punk rock band. It was the most characteristic band in the early days of punk rock music and one of the most famous bands at that time. The early style of the band was mainly political criticism, while the later style gradually changed to absorb popular elements and focus on commercial operation. Although they gradually deviated from the path of punk rock music, their early music was regarded as the representative of punk rock music. Their music was rated by many rock fans as the best rock music in Britain. In addition to punk rock, the music style of the band also includes reggae style, ska style, dub style, funk style, rap style, mountain rock style, as well as other styles (Marsh 1999)

### 5.3 The heavy metal music style in 1980s

In the 1980s, the popular music in Britain gave people a positive feeling, and its lyrics and melodies showed an optimistic and inspiring spirit. The new wave of heavy metal music in Britain is the representative of the popular music in Britain, with vitality and optimism. The new wave of the heavy metal music style has removed the traditional blues music style and displayed in the form of music with fast rhythm and strong sound effect, highlighting the violence and rapidity of the music. With a strong temperament, the heavy metal music style without a soft rhythm cannot win the favor of most fans. But for the heavy metal lovers, the new wave of the heavy metal music style is just what they need. Admittedly, the new wave of heavy metal music has become the foundation of modern metal music style. (Stanley Sadie 2001)

#### 1) The Iron Maiden Band

The Iron Maiden Band is one of the representative bands with heavy metal music style in Britain. The singing style of the band is changeable, with the very strong rhythm and shrill guitar voice. Their music style continues some forms of the Deep Purple Band, the Black Sabbath Band and punk rock music. The classic song of the band Run to the Hills won numerous honors and fans. Their heavy metal music style has gained great popularity not only in the UK, but also in Europe and America. (Nakazawa 1988)

#### 2) The Metallica Band

The Metallica Band is in the heyday of the heavy metal music style. Their heavy metal music is popular in music scene in Britain. The formation of the Metallica Band certainly breathed new life into British popular music in the 1980s. For the heavy metal bands, the Metallica Band is the most influential, and the music of the band is still popular in Britain today. The heavy metal band inherited the traditional heavy metal music and extended it. And the band played the different heavy metal music style with a lot of gorgeous music of guitars. This style combined with the powerful singing from the leader singer James Hetfield, has long kept the Metallica Band in the grip of the heavy metal music style bands. (Navarro 1989)

### 5.4 The Britpop music style in the 1990s

The bands with Britpop music style usually consists of guitars, basses, and drums. In the 1990s, the labor party in Britain returned to power, the mass culture in Britain development again.

Britpop pays a lot of attention to guitar performance throughout music. Compared with the manic timbre of guitar pursued in rock and roll music style in America, the playing of the guitar in Britpop music style pays more attention to the harmony of melody. In addition, the lyrics of Britpop music style are also full of British humor and exaggeration. The songs with Britpop music style mainly depict the bleak life of British youth at that time, and mostly express their emotions and decadence with a sense of obstinacy. (Orman 2002)

1) The Suede band

The Suede band is the representative of Britpop music style and has made great contributions to the development of Britpop music style. When they came on the music scene, they were called the best new group in Britain. Their music appealed sexy and yet mystery, enthusiastic and yet arrogant, bold and yet exquisite. They were a worthy example of the Britpop music style revival at the time. The singing of the band can be described as sickly coquettish and the poignant beauty of arrogance. (Norman K 1999)

2) The Oasis band

Oasis is another representative band of Britpop music style. Their rough images, with their distinctly British characteristics, express their emotion with British style. They inherited the music theme with British style from their predecessors, and put it all together with the roar of guitar, showing the unique characteristics of the Britpop music style. Their defiant jeers are comparable to the rebellion of the Sex Pistols Band and the arrogance of the Stone Roses Band . (Moore 2002)

From the above, Band culture is the theme of British music, which not only represents British music, but also represents British culture. A group of people with common belief as well as hobby of music get together to make music of self, release themselves to the greatest extent. All these musicians are the essence of British music.

They use the obvious British way of thinking to create a unique British style.

It's those rockers who keep British popular music alive. In the 21st century, the popular music has not only become an important part of British cultural life, but also played an unexpected role. At present, the British government is actively pursuing Rock and Roll Diplomacy.

That is to say, it regularly sends famous rock and roll bands to visit foreign countries to perform. With the help of the popularity of these rock bands, it takes the opportunity to promote British foreign policy and make more people understand British culture. If you talk about western culture in China, American culture is undoubtedly the most important. But there are also many young Chinese who know about British rock and roll bands, so the British diplomatic approach is definitely the most popular. It is safe to say that music in the UK has been, is and will continue to be the most popular in the minds of young people in China and around the world (Tao Xin 1998)



## Chapter VI

### RESULT 3

#### 6.1 Data and Comparison in Selected Normal Universities

Data and Analysis of the Curriculum in Voice Program of Popular Songs in Northeast Normal University

The undergraduate curriculum schedule of college of music in Northeast Normal University is divided into two categories, one is the normal curriculum schedule of musicology major, and the other is the general curriculum schedule of musicology major. Popular singing program in popular music department is a direction of popular music performance major, and its curriculum schedule belongs to the general curriculum schedule of musicology major

##### **Curriculum objectives and curriculum requirements**

Curriculum objectives: Cultivate the students and make them to adapt to the needs of social development, about moral, intellectual, physical and aesthetic development. With solid music theoretical knowledge, high music performance ability and strong comprehensive practical skills, the students can reach the standard of music performance, music creation, music research, music cultural communication

Curriculum requirements: With a firm political direction, a correct moral quality, a high sense of responsibility, the students love the motherland, love their work, and observe discipline and law; The students should receive systematic scientific music performance, music creation and other professional skills training, to be proficient in the basic rules and skills of music performance and creation, with rich stage practice experience music performance, creation and management ability, with broad artistic vision, high artistic accomplishment and strong comprehensive quality; The students have good professional self-improvement ability, research ability, information technology application ability and the ability to effectively communicate ideas in a foreign language, and can skillfully use a variety of methods to obtain, interpret, evaluate, manage and use information; The students should have strong sense of teamwork, cooperation, language skills, organization and coordination skills and communication skills; The students should have good humanistic quality, scientific quality, aesthetic quality, as well as

health awareness. And the students also should master the means and methods to improve physical and mental health, as well as a healthy body and good psychological quality.

The standard length of schooling is 4 years, and the length of schooling is 3-5 years. Students of this major should have a minimum of 140 credits during their study. Among them, the minimum credits of general education courses are 44; the minimum 80 credits in professional education courses; the minimum 16 credits in development direction courses. Those who meet the requirements for graduation will be granted the diploma of musicology. In accordance with the regulations of the People's Republic of China on conferment of academic degrees and the regulations in Northeast Normal University on conferment of bachelor's degrees for undergraduate students, a bachelor's degree in art will be conferred.

#### **Curriculum schedule and credits allocation**

This curriculum schedule is mainly composed of general education course, professional education course and development direction course.

#### **General education courses**

There are minimum 44 credits for general education courses, including 34 credits for general education compulsory courses, 10 credits for general education elective courses (Table2).

Table 5 General education courses in Northeast Normal University

Course category		Course name	Credits	Semester	Total
General education compulsory courses	Ideological and political education	Basic principles of Marxism	3	3	34 credits
		An introduction to MAO Zedong thought and the theoretical system of socialism with Chinese characteristics	4	4	
		Outline of modern and contemporary Chinese history	2	2	
		Ideological and moral cultivation and legal basis	3	1	
		Situation and policy I. II	2	1-8	
	Physical education and national defense education	Sports	4	1-4	
		The national defense education	2	1-2	



Table5 : Continued

Course category		Course name	Credits	Semester	Total
Communication and information literacy		College foreign language	10	1-4	34 credits
		Information technology	4	1-2	
General education elective courses	Humanities and arts, social and behavioral sciences, natural sciences	Refer to the catalogue of elective courses of general education. At least 2 credits for each class, including 4 credits for natural science	10	1-8	10 credits

## 2) Professional education courses

Professional education courses consist of professional basic courses, professional skill courses, professional practice and graduation thesis, professional elective courses. The first three types of courses are compulsory course and the professional series are elective course. The minimum credits for professional education courses are 80, including 23 credits for basic courses, 22 credits for major courses, 6 credits for professional internships, 4 credits for graduation thesis, and 25 credits for professional elective courses (Table6 and Table3).





Table 6 Professional education courses professional basic courses

Course category	Course name	Credits	Total periods	Practice periods	Semester	Total
basic courses	Basic music theory	1	36		1	23
	Solfeggio and ear training 1	1	36		1	
	Solfeggio and ear training 2	1	36		2	
	Solfeggio and ear training 3	1	36		3	
	Solfeggio and ear training 4	1	36		4	
	Harmony 1	2	36		2	
	Harmony 2	2	36		3	
	Reset music basics	2	36		4	
	Form and composition analysis 1	2	36		5	
	Form and composition analysis 2	2	36		6	
	Appreciation of Chinese music history and masterpieces1	2	36		1	
	Appreciation of Chinese music history and masterpieces2	2	36		2	
	Appreciation of foreign music history and masterpieces1	2	36		2	
	Appreciation of foreign music history and masterpieces2	2	36		3	



Table 7 Professional education courses professional skill courses

Course category	Course name	Credits	Total periods	Practice periods	Semester	Total
professional skill courses	vocal music of popular songs 1	2	36	16	1	22
	vocal music of popular songs 2	2	36	16	2	
	vocal music of popular songs 3	2	36	16	3	
	vocal music of popular songs 4	2	36	16	4	
	vocal music of popular songs 5	2	36	16	5	
	vocal music of popular songs 6	2	36	16	6	
	vocal music of popular songs 7	2	36	16	7	
	Rehearsal1	1	36	16	1	
	Rehearsal2	1	36	16	2	
	Rehearsal3	1	36	16	3	
	Rehearsal4	1	36	16	4	
	Rehearsal5	1	36	16	5	
	Rehearsal6	1	36	16	6	
	Rehearsal7	1	36	16	7	
	Rehearsal8	1	36	16	8	

### 3) Professional elective course

The professional elective courses consist of theory and methods elective courses and professional skills elective courses. The minimum credits are 25, including 10 credits for theory and methods elective courses and 15 credits for professional skills elective courses

Theory and methods elective courses: an introduction to the art, an introduction to Chinese nationality music, an introduction to foreign nationalities music, singing and appreciation of Chinese folk songs, theoretical basis of singing, local operas in northeast China, vocal pedagogy, piano teaching method, solfeggio and ear training pedagogy, the teaching of orchestral music, orchestration, song writing, the lyrics writing, music acoustics, history of piano art and appreciation of works, the score law, popular music development brief history, popular band orchestration technique, German language phonetics, French phonetics, music software applications, and piano tuning and maintenance

Professional skills elective courses: vocal music (minor), piano (minor), popular singing (minor), impromptu piano accompaniment, chamber orchestra, popular piano performance, guitar playing and singing, harmony training, popular musical instruments, recording practice, chorus and conductor, professional skill practice teaching, dance combination training, appreciation of drama performances and works, popular dance, chorus rehearsal (<http://www.dili360.com/>).

#### 4) Development direction courses

In principle, students can choose from all courses offered by the university. It is suggested that students of normal (non-normal) major of musicology should choose the courses related to this discipline from the following reference curriculum as the development direction according to the knowledge system of this discipline and the requirements of training objectives, combined with their own actual situation (Table8).

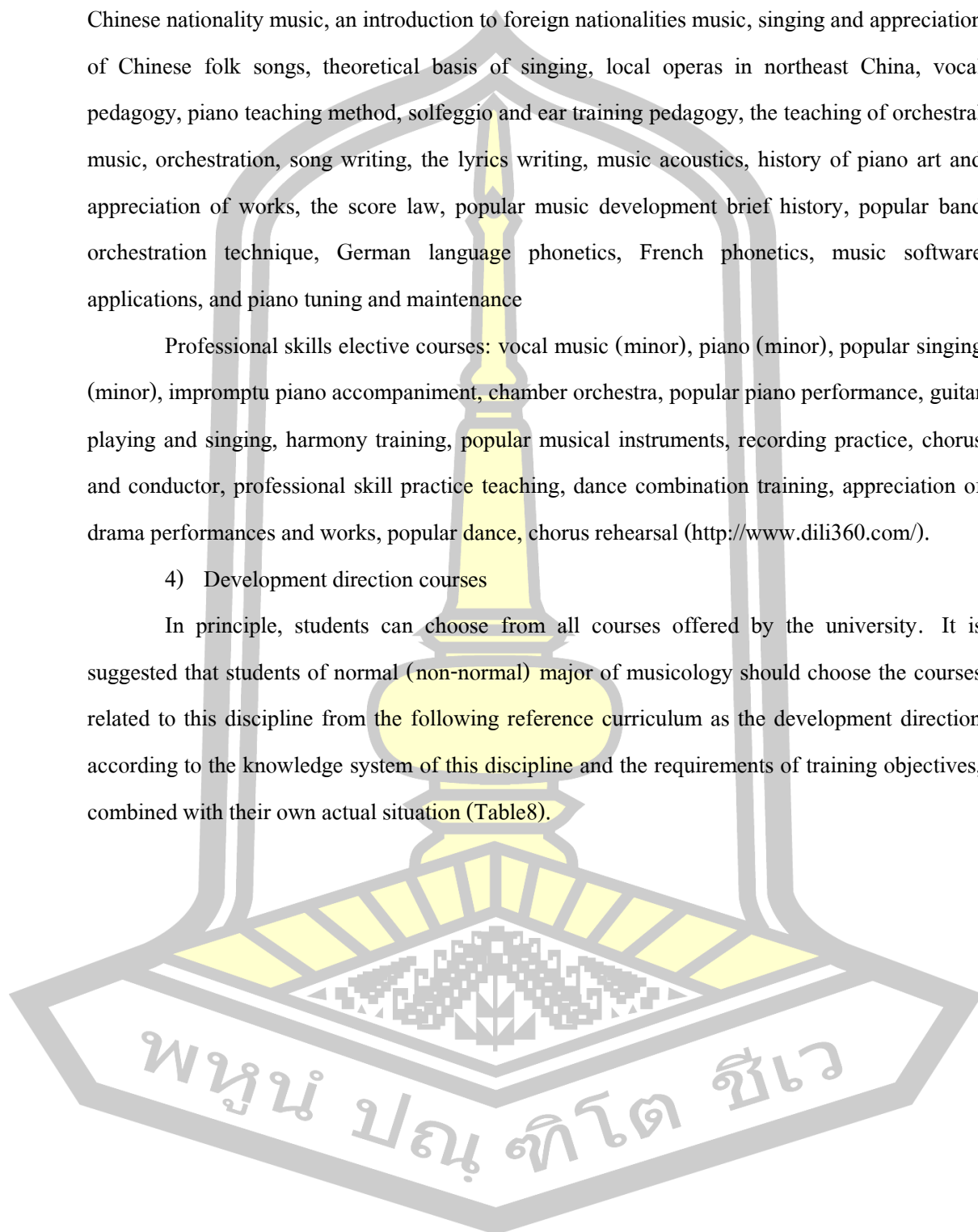


Table 8 Development direction courses in Northeast Normal University

Course category	Course name	Credits	Total periods	Practice periods	Semester	Total credits
Common education course (compulsory course)	Basic school education	2	36	8	5	16
	Teacher professional development	2	36	8	7	
	Youth learning and development	3	54		4	
	Modern educational technology	1	18		4	
Common education course (elective course)	Educational research methods	1	18		4	
	Educational policies and regulations	1	18		4	
	Class management	1	18		4	
	History of Chinese and foreign educational thoughts	2	36		4	
Discipline education course (compulsory course)	Music curriculum and pedagogy	2	36	16	4	
	Music curriculum standard and textbook research	1	36		5	
	Music instructional design	1	36		5	
	Micro teaching	1	18	10	6	
Discipline education course (elective course)	Music education comparison between China and foreign countries	2	36		5	
	Educational research methodology of music	2	36		6	
	Music teaching psychology	2	36		6	
education practice (compulsory course)	Basic practice 1	1	18		2	
	Basic practice 2	1	18		5	

### **Analysis of the curriculum in voice program of popular songs in Northeast Normal University**

From the perspective of curriculum structure, it mainly consists of several modules, such as general education courses, professional basic courses, professional skill course, professional elective course, development direction courses. The total amount of courses is 140 credits in total, among which 9 courses are general education courses about compulsory course, 10 credits are general education courses about elective courses, accounting for 44 credits, accounting for 31.4% of the total credit hours. In terms of professional basic courses, 7 courses are offered, totaling 504 periods, and 23 credits need to be completed, accounting for 16.4% of the total credits. For the professional skill courses, there are 2 courses, with a total of 540 periods, and 22 credits, accounting for 15.7% of the total credits. For professional elective courses, the minimum credits are 25, accounting for 17.8% of the total credits, including 10 credits for theory elective courses and 15 credits for skill elective courses. For development direction courses, there are 16 credits, accounting for 10.7% of the total credits.

In general, the curriculum structure is basically reasonable, but the whole curriculum structure is not flexible enough, which ignores the cultivation of students' independent learning ability, comprehensive stage performance ability, creative ability of popular songs, and management ability of relevant industrial chain. From the perspective of course content, the arrangement of course content pays more attention to the integration and application of students' singing and music comprehensive ability. Therefore, the vocal courses are mainly composed of vocal music in popular songs, rehearsal courses. The vocal music training courses are completed by the vocal music teacher alone; rehearsal courses are jointly completed by the band instructors. Moreover, the proportion of political courses, English courses and physical education courses in the part of public basic courses is too high. In particular, the political courses include many kinds of courses, with a total of 16 credits. The total number of English courses is 16 credits. And the sports courses are total of 8 credits. However, general education courses about compulsory courses related to art are not offered.

### **Curriculum implementation**

#### 1) Construction of teaching staff

Currently, the department of popular music in Northeast Normal University has 4 teachers, and the remaining teachers are external teachers. Among the existing full-time teachers in the department, there are 3 associate professors and 1 lecturer

#### 2) Enrollment in vocal program of popular songs

The annual enrollment about musicology (normal) in vocal music program in Northeast Normal University is about 30, and the annual enrollment about musicology (non-normal) in vocal music program is 5, which includes the students in Bel canto program, folk song program, popular singing program. But there are only 5 students in popular singing program in 2019, including 3 senior students and 2 sophomores

#### 3) Course evaluation

The main evaluation method of the popular singing program is to obtain the final score by adding the results of the three parts in proportion: the usual score (30%), the final score (70%). Judging from the percentage of the three parts, the curriculum evaluation of the department pays more attention to the learning process of students

### **Data and Analysis of the Curriculum in Voice Program of Popular Songs in Southwest Normal University**

Voice program of popular songs is in music performance department. In 2005, music performance major was opened. The basic supporting disciplines of music performance major are musicology, music education, music psychology, music aesthetics, etc. With the improvement of people's cultural and living standards and their desire for traditional culture, people's demand for music works and performing talents, is growing day by day. Especially for primary and middle school teachers, vocal music ability, piano ability, instrumental music ability and the ability to organize a band have almost become one of the necessary conditions for music teachers. After graduation, students of this major can enter art troupes, colleges and universities, primary and middle schools and other relevant institutions and schools, with good employment prospects

In 2012, voice program of popular songs is opened in music performance major. There is no separate course training plan for the voice program of popular songs in Southwest Normal

University, so it is included in the music course training plan for the voice performance program in Southwest Normal University. Therefore, I summarized the curriculum training plan for the voice program of popular songs according to the training plan for the performance major, the class schedule, interviews and questionnaires of teachers and students. It should be able to more comprehensive reflection of the status of voice program of popular songs in Southwest Normal University

### **Curriculum objectives and curriculum requirements**

**Curriculum objectives:** The vocal program of popular songs aims to cultivate professional talents with basic theories and skills of playing and singing, as well as strong artistic practice ability and innovation ability. The students mainly studied the basic theory and basic knowledge related to music performance, received the basic training of music performance direction, mastered the basic ability of music performance stipulated by popular singing direction, and formed a comprehensive music quality

**Curriculum requirements:** To Master the basic theory and knowledge of music performance discipline and related musicology and composition technology; To Master necessary performance skills related to popular singing direction; To Have strong music expression ability and understanding ability of music works, able to study and analyze music works independently, and have the basic ability of re-creation in performance; To be Familiar with guidelines, policies and laws of government in the field of literature and art; To understand cutting-edge theories, discipline trends and industry demands of music performance related disciplines; To have good professional quality and ability, master certain scientific research ability and practical working ability, and be basically competent for the rehearsal, conducting and related organization and management of chorus or band

Each academic year is divided into three semesters: autumn semester, spring semester and summer semester. The standard length of schooling is 4 years and the learning period is 3-6 years. The minimum of graduation credits is 152 credits, and the degree conferred: Bachelor of Arts. Core courses are as follows: music skills, basic music theory, solfeggio and ear training, harmonics, arts and humanities, a brief history of Chinese music, a brief history of western music. Main practices are as follows: vocal music of popular songs; social practice; art practice; professional practice; graduation concert



Practical teaching requirements are as follows: To Acquire necessary voice performance ability of popular songs through music skill practice. Students shall regularly participate in rehearsals and performances of symphony orchestra, chorus and electro-acoustic band, and participate in activities of art guidance group, art creation center, art research center and art management center to improve their practical ability; Students are required to hold a graduation concert upon graduation.

### Curriculum schedule and credits allocation

The popular singing curriculum structure and credits distribution is concluded in Table 9.

Table 9 Curriculum structure and credit distribution

Course category		Credits	Proportion	notes
General education courses	Compulsory course	40	25.8	
	Elective course	6	3.87	2 courses of cultural quality and 2 courses of aesthetic education are required. About degree in humanities and social sciences, at least 2 credits in natural sciences
Professional basic course	Compulsory course	14	9.03	
Professional development courses	Compulsory course	24	40.5	
	Elective course	39		
Comprehensive practice course	Professional practice	8		
	Art practice	16		
	Graduation concert	4		

Table 9 : Continued

Course category		Credits	Proportion	notes
	Social practice	1		
Personalized elective courses				Cross major elective courses, as a general education elective or professional development elective credit.

The proportion of elective courses in total credits is 30%, and the proportion of practical teaching credits in the total credits is 20%. Research credits can replace professional development electives. Skills credits and practice credits can replace elective courses in general education. And starting up business credits can replace credits of compulsory professional development courses and elective professional development courses

1) General education course

General education courses include compulsory course and elective course. The compulsory course is in Table10, and Elective courses are offered in schools, and students can choose according to their own requirements. 2 courses of cultural quality and 2 courses of aesthetic education are required. At least 2 credits in general science courses are required.



Table 10 General education course

Course category	Course name	Credits	Period				Semester
			Total	Theory course	Labs course	Practice course	
General education course (Compulsory course)	Ideological and moral cultivation and legal basis	3	54				2nd
	Outline of modern and contemporary Chinese history	2	36				1st
	An introduction to the basic principles of Marxism	3	54				2nd
	Introduction to MAO Zedong thought and the theoretical system of socialism with Chinese characteristics	6	108				3rd,4th
	Situation and policy	2	36				5th/6th
	Military training and military theory	2	36				1st
	Sports	4(0.5/1)	180				1st-6th
	College foreign language	12	216				1st-4th
Computer basis	3	63	36	27		2nd/3rd	
Career development and employment guidance for students	1					2nd, 5th/6th	
Entrepreneurship foundation of students	2					2nd/3th	
	Total	40					

## 2) Professional basic course

Professional basic courses include basic music theory, harmonics, solfeggio and ear training, arts and humanities (Table 11)

Table 11 Professional basic course

Category course	Course name	Credits	Period				Notes
			Total	Theory course	Labs course	Practice Course	
Professional basic course	basic music theory	4	72	72			2 semester
	harmonics	4	72	72			2 semester
	solfeggio and ear training	4	72	72			2 semester
	arts and humanities	2	36	36			1 semester
	Total	14	252	252			

## 3) Compulsory course for professional development

The compulsory courses of the voice program of popular songs in Southwest Normal University mainly include voice skills of popular songs and stage performance of popular songs, which are offered for 7 semesters. Moreover, Chamber music appreciation and music education are opened in the last semester (Table 12).

Table 12 Compulsory course for professional development

Category course	Course name	Credits	Period				Semester
			Total	Theory course	Labs course	Practice course	
Compulsory course for professional development	Voice skills of popular songs	14	18	18			1st-7th

Table 12 : Continued

Category course	Course name	Credits	Period				Semester
			Total	Theory course	Labs course	Practice course	
	Stage performanc e of popular songs	7	18	18			1st-7th
	Chamber music appreciation	2	2	2			8th
	Music education	2	2	2			8th
	Total	25	40	40			

#### 4) Elective course for professional development

Elective courses for professional development include solfeggio and ear training music appreciation traditional Chinese music foreign nationalities music fundamentals of music form analysis polyphony music foundation college Chinese music performance aesthetics music performance psychology dance course college English opera history and literature a brief history of the development of vocal music German pronunciation and singing French pronunciation and singing Russian pronunciation and singing vocal teaching method singing ensemble course opera performance piano fundamental general knowledge of conductor general knowledge of musical instrument symphonic music literature instrumental teaching method playing ensemble course a brief history of piano art development piano teaching method twin piano piano ensemble piano accompaniment and so on

The different students will select different electives courses of professional development. The author interviewed a student, who selected courses including Chinese music history College Chinese Chinese phonetics solfeggio and ear training foreign music history fundamentals of music form analysis music appreciation Chinese traditional music general knowledge of

instrument music of world nationalities small band rehearsal dance course. The credits are 36, which the students got in the elective course of professional development

#### 5) Comprehensive practice course

The comprehensive practice course of popular music program in Southwest Normal University includes social practice course, professional practice, graduation concert and art practice course (Table 13). The credits are 29.

Table 13 Comprehensive practice course

Course category	Course name	Credits	Period				Notes
			Total	Theory course	Labs course	Practice course	
Comprehensive practice course	Social practice course	1	27			27	vocation
	Professional practice	8					
	Graduation design	4					
	Art practice course	16	432				1st-8th Semester
	Total	29					

### Analysis of the curriculum in voice program of popular songs in Southwest Normal University

#### 1) Curriculum structure

The voice talent training course of popular songs in Southwest Normal University mainly consists of five parts: general education courses, professional basic courses, professional development courses, comprehensive practice course, and personalized elective courses. Among them, general education courses and professional development courses include compulsory and elective courses.

From the table, it can be clearly seen that the total credits of the training courses of popular songs are 152, among which, general education courses with 46 credits, accounting for 30.2% of the total credits. Among them, the total credits of compulsory courses are 40, accounting for 26.3% ; the total credits of elective courses are 6 credits, accounting for 0.04% . The total credits of professional basic courses are 14, accounting for 0.09% of the total. Professional development courses with 63 credits, account for 41.4% of the total credits, among which, the credits of compulsory courses are 24, accounting for 15.8% ; the credits of elective courses are 39, accounting for 25.6% of the total credits. Comprehensive practice courses with 29 credits, account for 19% of the total credits, among which, professional practice with 8 credits, accounts for 0.05% ; art practice with 16 credits, accounts for 10.5% ; graduation concert with 4 credits, accounts for 0.02% ; social practice with 1 credit, account for 0.006%.

From the superficial situation, this curriculum is relatively comprehensive, which pays attention to the establishment of compulsory courses and elective courses in the component parts, as well as the setting of practical teaching links and the granting of corresponding credits. However, some hidden deficiencies can be found in the curriculum.

First of all, the gap between the credits of compulsory courses and elective courses is still large. Compulsory courses account for 70.4% of the total credits, while elective courses only account for 29.6% of the total credits. The proportion of compulsory courses in credits is overwhelming. Although on the surface of the organizational curriculum, it pays more attention to the establishment of elective courses, but in fact it still emphasizes the teaching of compulsory courses. Secondly, the arrangement of general education courses in the curriculum is not reasonable. In the proportion of total credits, the proportion of credits is as high as 30.2%. Among the general education courses, politics, sports and English courses account for 28 credits, 80% of the total credits of general education courses. Third, there are too few subjects in the curriculum of the fourth academic year, and the form is too simple, which is not conducive to maintaining students' continuous learning enthusiasm, and easy to lead to the disorder and loose teaching. According to the author's observation in the curriculum table, except that voice skills of popular songs and stage performance of popular songs are in the seventh semester, chamber music appreciation and music education are in the eighth semester, no other courses were arranged except art practice course and graduation concert.



## 2) Curriculum content

From the curriculum table, you can see that general education courses includes not only politics courses, English courses, sports courses, but also military training and military theory, computer basis, career development and employment guidance for students, entrepreneurship foundation of students. Such course content selection is not conducive to the improvement of students' comprehensive cultural accomplishment. As a result, the adjustment of general education courses is limited. In addition, there is a lack of art related course content in general education courses, which makes this part of course content be loosely related to voice talent training objectives of popular songs and lack of organic integration.

The professional basic courses are mainly composed of compulsory courses such as basic music theory, harmonics, solfeggio and ear training, arts and humanities. The professional development courses are mainly composed of compulsory courses such as music skills of popular songs, stage performance of popular songs, chamber music appreciation, music education, and elective courses such as Chinese music history, College Chinese, Chinese phonetics, solfeggio and ear training, foreign music history, fundamental of music form analysis, music appreciation, Chinese traditional music, general knowledge of instrument, music of world nationalities, small band rehearsal, dance course.

After a careful review, there are also some problems. For example, the fundamental of music form analysis is more suitable to be set as a compulsory course for professional development. At the same time, the author thinks that arts and humanities is a general art course that should be understood and mastered by singers of popular songs in the undergraduate stage, which is more suitable for general education courses. And chamber music appreciation is suitable for elective course.

The comprehensive practice course of popular music program in Southwest Normal University includes social practice course, professional practice, graduation concert and art practice course. The content of this part is rich, diverse and flexible.

## Curriculum implementation

There are 28 students in popular singing program in 2019, including 5 freshmen, 8 sophomore, 11 junior students and 9 senior students, following 1 fulltime popular singing teacher and 2 part-time popular singing teachers, and the teaching period of professional skills training

courses for popular singing program is low. Moreover, most of the theory course and basic knowledge course is about classical music. Moreover, popular vocal skills course only have mid-term exam and final exam. And about the other theory course evaluation, the performance in class is 20% score, the ordinary grade is 20% score and the final examination is 60% score. Therefore, the preset teaching effect cannot be reached fully (<http://www.swu.edu.cn/>).

Comparison of the curriculum in voice program of popular songs between Northeast Normal University and Southwest Normal University

Northeast normal university and southwest normal university are representatives of normal universities about voice program of popular songs. There are certain universality and regularity in the overall dynamic development in normal universities about the program. By comparing the vocal program of popular songs in the two normal universities, we can explore the discipline development rules of the program in depth.

#### 1) Comparison of curriculum objectives

Table 14 Comparison of curriculum objectives

University Name	Curriculum objectives
Northeast Normal University	Cultivate the students and make them to adapt to the needs of social development, about moral, intellectual, physical and aesthetic development. With solid music theoretical knowledge, high music performance ability and strong comprehensive practical skills, the students can reach the standard of music performance, music creation, music research, music cultural communication.
Southwest Normal University	The vocal program of popular songs aims to cultivate professional talents with basic theories and skills of playing and singing, as well as strong artistic practice ability and innovation ability. The students mainly studied the basic theory and basic knowledge related to music performance, received the basic training of music performance direction, mastered the basic ability of music performance stipulated by popular singing direction, and formed a comprehensive music quality.

From the comparison in the above table, it can be clearly seen that the two normal universities have different objectives in terms of running talent cultivation. Department of popular music is established in College of music in Northeast Normal University, so the goal is to cultivate popular music singers with comprehensive cultural and artistic literacy. However, College of Music in Southwest Normal University only have voice program of popular songs in the department of music performance to cultivate senior professional talents who are inclined to engage in voice performance of popular songs. It can be clearly reflected that the goal of the voice program of popular songs in Northeast Normal University is to cultivate multi-functional professional talents (Shuai Meng 2012)

Colleges and universities in China have a clear orientation on the level of course objectives for the cultivation of popular singers according to the university direction, teaching conditions. However, the development of course objectives should also follow the needs of the society and the growth of disciplines. From the current social demand, career of popular songs education in China is now in a period of gradual rise.

With the coming of the era with national strength in China, the spiritual civilization of the people is increasingly in demand, and the cultural and artistic undertakings have been rapidly prosperous. Voice performance of popular songs, as a new type of art with highly integrated functions, brings strong audio-visual enjoyment and sensory experience to the audience, which is easily accepted by the majority of the audience and quickly promoted. When the singing art of popular songs is booming, the establishment and maturity of the industry chain of popular songs has become the primary needs in the market. Therefore, the positioning of curriculum objects in Northeast Normal University is more suitable to the market needs, but the curriculum implementation cannot reach the curriculum objects, which will be analyzed below

2) Comparison about the ratio of compulsory courses and ratio of elective courses

Table 15 Ratio of compulsory courses and elective courses

University name	Credits proportion of compulsory course	Credits proportion of elective course
Northeast Normal University	67.1%	32.9%
Southwest Normal University	70.3%	29.7%

Whether it is Northeast Normal University or Southwest Normal University, the proportion of compulsory courses and elective courses for the program is balanced. On the whole, the curriculum structure is not difficult to meet students' interest in independent learning and individual learning needs, and students' right to choose courses independently is not difficult to be guaranteed and satisfied. Otherwise the curriculum content cannot reach the objectives of compulsory courses and elective courses, which will be analyzed below.

### 3) Comparison about ratio of general education courses and ratio of professional courses

Table 16 Comparison about ratio of general education courses and professional courses

University name	Credits proportion of general education courses	Credits proportion of professional courses
Northeast Normal University	31.4%	68.6%
Southwest Normal University	30.3%	69.7%

Northeast normal university and Southwest Normal University have a high proportion of credits in general education courses, accounting for about 31.4% and 30.3% of the total. Among them, politics courses, English courses and sports courses divide up a large number of credits.

## 4) Comparison of practice teaching scale

Table 17 Comparison about practice teaching scale

University name	Practice teaching		
	Number of course	Credits	Credits proportion
Northeast Normal University	4	12	8.6%
Southwest Normal University	4	29	19.1%

Compared with the voice program of popular songs in Northeast Normal University, the practice teaching of pop singing courses in Southwest Normal University takes up a large proportion, accounting for 19.1% of the total credits. The practice teaching of the program in Southwest Normal University is mainly composed of professional practice, art practice, graduation design, and social practice. Otherwise, the practice teaching of the program in Northeast Normal University is composed of professional practice, graduation thesis, basic practice 1 and basic practice 2. The practical teaching of the program in Southwest Normal University is relatively detailed and reasonable, which is practice experience of learning practice study practice.(Guan Jianhua 2005)

## 5) Comparison about ratio of professional basic courses and ratio of professional skill courses

Table 18 Comparison about ratio of professional basic courses and ratio of professional skill courses

University name		Northeast Normal University	Southwest Normal University
Professional basic courses	Credits	23	14
	Credits proportion	16.4%	9.2%
Professional skill courses	Credits	22	24
	Credits proportion	15.7%	15.8%

In the voice program of popular songs in Northeast Normal University, professional basic courses include basic music theory, solfeggio and ear training, harmony, polyphony music basics, form and composition analysis, appreciation of Chinese music theory and masterpieces, appreciation of western music theory and masterpieces, accounting for 16.4% of the total credits. And professional skill courses are vocal music of popular songs and rehearsal, accounting for 15.7% of the total credits.

The professional basic courses in voice program of popular songs in Southwest Normal University offers 4 courses: basic music theory, harmonies, solfeggio and ear training, arts and humanities, accounting for 9.2% of the total credits. The proportion of the professional basic courses is low. And the compulsory courses in professional development course are professional courses, which are vocal skills of popular songs, stage vocal performance of popular songs, chamber music appreciation and music education, accounting for 15.8% of the total credits.

#### 6) Comparison of curriculum content

Table 19 Comparison of general education courses

<b>Course Category</b>	<b>Northeast Normal University</b>	<b>Southwest Normal University</b>
General education course	Basic principles of Marxism, An introduction to MAO Zedong thought and the theoretical system of socialism with Chinese characteristics, Outline of modern and contemporary Chinese history, Ideological and moral cultivation and legal basis, Situation and policy I,II, Sports, National defense education, College foreign language, Information technology, and General education elective courses.	Ideological and moral cultivation and legal basis, Outline of modern and contemporary Chinese history, An introduction to the basic principles of Marxism, Introduction to MAO Zedong thought and the theoretical system of socialism with Chinese characteristics, Situation and policy, Military training and military theory, Sports, College foreign language, Computer basis,

Table 19 : Continued

Course Category	Northeast Normal University	Southwest Normal University
		Career development and employment guidance for students, Entrepreneurship foundation of students
Professional Course (Compulsory course)	Basic music theory, Solfeggio and ear training, Harmony, Polyphony music basics, Form and composition analysis, Appreciation of Chinese music theory and masterpieces, Appreciation of western music theory and masterpieces, Vocal music of popular songs and rehearsal, Basic school education, Teacher professional development, Youth learning and development, Modern educational technology, Music curriculum and pedagogy, Music instructional design, Micro teaching.	Basic music theory, Harmonies, Solfeggio and ear training, Arts and humanities, Vocal skills of popular songs, Stage vocal performance of popular songs, Chamber music appreciation, Music education
Professional Course (Elective course)	music, An introduction to foreign nationalities music, Singing and appreciation of Chinese folk songs, Theoretical basis of singing, Local operas in northeast China, Vocal pedagogy, Piano teaching method, Solfeggio and ear training pedagogy, Teaching of orchestral music, Orchestration, Song writing,	Solfeggio and ear training Music appreciation Traditional Chinese music Foreign nationalities music Fundamentals of music form analysis, Polyphony music foundation College Chinese Music performance aesthetics Music performance psychology Dance



Table 19 : Continued

<b>Course Category</b>	<b>Northeast Normal University</b>	<b>Southwest Normal University</b>
	Lyrics writing, Music acoustics, History of piano art and appreciation of works,	course College English Opera history and literature A brief history
Professional Course (Compulsory course)	Basic music theory, Solfeggio and ear training, Harmony, Polyphony music basics, Form and composition analysis, Appreciation of Chinese music theory and masterpieces, Appreciation of western music theory and masterpieces, Vocal music of popular songs and rehearsal, Basic school education, Teacher professional development, Youth learning and development, Modern educational technology, Music curriculum and pedagogy, Music instructional design, Micro teaching. Score law, Popular music development brief history, Popular band orchestration technique, German language phonetics, French phonetics, Music software applications, and Piano tuning and maintenance. Vocal music (minor), Piano (minor), Popular singing (minor), Impromptu piano accompaniment, chamber	of the development of vocal music German pronunciation and singing French pronunciation and singing Russian pronunciation and singing Vocal teaching method Singing ensemble course Opera performance piano fundamental General knowledge of conductor General knowledge of musical instrument Symphonic music literature Instrumental teaching method Playing ensemble course A brief history of piano art development Piano teaching method Twin piano Piano ensemble Piano accompaniment , Chinese music history, College Chinese, Chinese phonetics, Foreign music history, Fundamentals of music form analysis, Music appreciation, Chinese traditional music, General

Table 19 : Continued

<b>Course Category</b>	<b>Northeast Normal University</b>	<b>Southwest Normal University</b>
	orchestra, Popular piano performance, Guitar playing and singing, Harmony	knowledge of instrument, Music of world nationalities Small band rehearsal Dance course.
Professional Course (Compulsory course)	training, Popular musical instruments, Recording practice, Chorus and conductor, Professional skill practice teaching, Dance combination training, Appreciation of drama performances and works, Popular dance, Chorus rehearsal, Educational research methods, Educational policies and regulations, Class management, History of Chinese and foreign educational thoughts, Music education comparison between China and foreign countries, Educational research methodology of music.	
Practical courses	Professional practice, Graduation thesis, Basic practice 1, Basic practice 2	Professional practice, Art practice, Graduation design, Social practice

From the above table, it can be clearly seen that the voice program of popular songs in the two normal universities are composed of three parts: general education courses, professional courses and practical courses. The content of general education courses is composed of public compulsory courses stipulated by the government and various knowledge courses composed of social science and humanities courses. Professional courses are mainly composed of vocal music, relevant music accomplishment, relevant music skills and relevant theoretical courses. Practical courses are mainly composed of practical teaching courses and graduation related parts. The lack

of the comprehensive stage performance course of popular songs, song writing course of popular songs, popular music industry management is in Southwest Normal University (Gao Ya 2002)

7) Comparison about teacher-student ratio

Table 20 Comparison about teacher-student ratio

University name	Number of teachers in voice skill course	Number of students in college	Proportion
Northeast Normal University	1	5	1:5
Southwest Normal University	3	33	1:11

The abundance of teacher resources plays an important role in curriculum implementation and it is an important guarantee for the quality of curriculum implementation. It can be clearly seen from the above table that there is a very large gap between the teacher-student ratios of voice course of popular songs in the two normal universities. The smaller the teacher-student ratio is, the more attention and guidance students can receive from teachers during the course implementation. The larger the teacher-student ratio is, the less attention students can receive from teachers, and even the shorter the class hours. About three teachers of voice course of popular songs in Southwest Normal University, one is full-time teacher and two are part-time teacher.

8) The comparison about periods in voice courses of popular songs in two normal universities

Table 21 Comparison about periods in voice courses of popular songs

University name	Vocal music course of popular songs	
	Periods	Credits
Northeast Normal University	252	14
Southwest Normal University	126	14

Voice course of popular songs is the core course of vocal music talent training of popular songs, and it is the most important index whether talents training can reach the preset training target. There is a considerable gap in the academic hours of professional skills courses between the two normal universities.

The author believes that the training courses for pop singing talents in normal universities should mainly focus on the cultivation of compound talents with one specialty and multiple abilities, but only simply set the main teaching periods in the vocal music training courses. Relative comprehensive stage performance course period are few. Therefore, it is impossible to cultivate comprehensive professional quality of compound talents, and may even lead to the increase of teaching difficulties and students learning quality decline, resulting in poor teaching effect, curriculum objectives appear deviation. (Jiang Junhui 2011)

## **6.2 Proposition about pop singing curriculum in normal universities in China**

### **The Problems of Voice Curriculum of Popular Songs in Normal Universities**

Through a comprehensive observation of the curriculum in voice program of popular songs in Northeast Normal University and Southwest Normal University, the author has formed a relatively systematic understanding of the current situation in voice program of popular songs in the undergraduate stage of China's normal university. And through the analysis and exploration based on the current situation, the author realized that the normal university in China has made many explorations, attempts and reforms on the curriculum. Therefore, voice program of popular songs in normal universities, especially the training of senior performing talents, has made great progress and achieved remarkable results, but there are still some deficiencies and deficiencies. This chapter will be based on the specific investigation and analysis report in the previous chapter to analyze and sum up the main problems existing in the curriculum.

#### 1) The curriculum is out of line with social needs

Nowadays, it is generally believed that the establishment of curriculum objectives should be based on social needs, student qualification and subject characteristics. The staff of different program should consider and formulate what kind of talents should be cultivated, what skills should be possessed, and what kind of work can be done according to the development trend of disciplines, the social needs of talents and the direction of university. The author compares the

curriculum objectives of the popular singing undergraduate courses in Northeast Normal University and Southwest Normal University, and the students should reach the standard of comprehensive music performance, music creation, music research, music cultural communication, music teaching, according to the social needs.(Lu Lu 2010)

2) Imbalanced curriculum structure and lack of organic integration

The proportion of various courses is directly related to the talent training specifications and curriculum objective, and the connection and cooperation among courses and the ordering of course contents are related to the appearance of the optimal teaching effect. The author analyzes and compares the curriculum structure of voice talent training of popular songs in Northeast Normal University and Southwest Normal University. The possible main structure problems in normal universities are as follows: excessive proportion of General courses; the proportion of practical teaching is too low; the proportion of professional skill courses is too low.

3) The limited course content makes it difficult to sustain the benign development of talents.

Generally, the course content should be guided by curriculum objective, and selected and formulated with the reference of students' own quality, social needs and the development trend of the discipline, so as to reach the preset talent training specifications through periodic systematic teaching activities. Scientific and reasonable selection and formulation of course content are the most essential parts of curriculum. The limited course content in some normal university makes it difficult to sustain the benign development of talents

4) There is a big gap between curriculum implementation and preset teaching effect.

Course implementation is the process of putting the curriculum plan into practice and continuously debugging in the course of practice to achieve the expected curriculum objectives. This process is essentially the process of the interaction of various factors in curriculum. In the general implementation process, the main influencing factors include: the characteristics of the curriculum plan itself ; exchange and cooperation on the curriculum plan; the organization and leadership of curriculum implementation. The author sums up the characteristics of the implementation of the popular singing course in Northeast Normal University and Southwest Normal University, and finds that there is a big gap between the curriculum implementation of the popular songs in the two normal universities, by comparing the teacher-student ratio, periods of

professional skills courses and teaching methods of the two normal universities (Yang Jinjun, 1980).

The reasonableness of curriculum implementation directly affects the participation of curriculum implementation subjects. The higher the participation of the course is, the smoother the course implementation process will be, and the easier it is to achieve the preset teaching effect. Therefore, the research on the subject participation of curriculum implementation is conducive to the observation and understanding of real feedback from teachers and students on the curriculum implementation from the perspective of actions and thoughts. In the investigation and interview of the teachers and students in the voice program of popular songs in two normal universities, the author found that there was a certain gap in the participation of courses.

Teachers and students generally present that the participation of general education course is the lowest, and most of the students think the courses are too boring. And teachers and students were most involved in professional skills courses, in which teachers are the most active in teaching and students are the most earnest in learning, and the communication between teachers and students is the closest. Relatively speaking, teachers and students also have a high degree of participation in professional skills courses, but the repeated compression of courses has greatly suppressed the participation of the teachers, while students generally reflect that the learning time of professional skills courses is not long enough to ensure the acquisition of professional knowledge and skills (Zhang Xuefang 2009)

5) The curriculum evaluation method is single and lacks of multiple evaluation mechanism

The functions of curriculum evaluation are diverse, such as curriculum revision, curriculum comparison and selection, understanding of the degree of goal achievement, judgment of effectiveness and so on. Therefore, curriculum evaluation is not only the feedback from learning situation of students, but also the evaluation from teaching quality of teachers. How to evaluate the knowledge and skills of the students, their overall cultural and professional qualities, and their learning attitudes and emotions, will have a direct impact on the formation of the knowledge of learners. At the same time, the reasonable curriculum evaluation also directly urges the curriculum implementation and indirectly promotes the curriculum system.



Through a series of interviews and investigations, the author found that the evaluation methods of the training courses of popular songs in the two normal universities are both composed of two parts, namely, the usual score and the final exam score. The evaluation of the usual grades is mainly composed of the class attendance rate, the basic performance in class, the completion of homework, etc. While the final exam results are written tests or stage reports at the end of each semester according to the teaching requirements and teaching progress.

Behind these seemingly reasonable course evaluations, there are still many practical problems: First, the evaluation subject is single. Curriculum evaluation is almost all evaluated by the teachers, and students are difficult to participate in the evaluation. Second, the evaluation method is single. There is basically only one evaluation mode for the talent training courses of popular songs in the two normal universities: *the usual score \* percentage + the final exam score \* percentage = the final score*. Third, the evaluation content is single. Usually, the usual score records their class attendance and homework completion, while the final exams focus on their mastery of knowledge and professional skills. However, it is difficult to give relatively objective feedback on learning interest, attitude and emotional understanding of the students in the learning process. Fourth, the evaluation feedback is difficult to be used in the re-guidance of students. At present, the evaluation of talent training courses of popular songs in these two normal universities is mostly a terminal evaluation of learning results. Teachers and students seldom summarize and think from the evaluation, and it is more difficult to find more effective learning methods through summarizing and thinking.(Yang Jinjun 1980)

### **The Crux Reasons of Voice Curriculum of Popular Songs in Normal Universities**

In response to the problem above, the author analyzes the reasons as follows:

#### 1) Short time and weak foundation for training singers of popular songs in universities

With the growth of voice talent training of popular songs in about more than 20 years of time, the first way to develop voice talent training of popular songs is to transfer the model of running program from developed countries such as Japan, Europe and America. However, as a comprehensive manifestation of art forms, voice program of popular songs not only breaks the barriers between disciplines and between majors, but also pays more attention to the integration of multiple disciplines.



For example, the talents of popular songs must have the basic theories and skills of singing, playing, dancing, literature and other disciplines.

In the early stage of running the program, there is no person specialized in popular songs performance teaching in China, and they transferred from the traditional art. The teachers who teach popular songs performance are mostly professional teachers who teach folk songs or Bel canto. The running time is short and the running foundation is weak, which makes the talent training foundation of popular songs performance obviously insufficient in China.

Moreover, the complexity and comprehensiveness of popular songs itself further increase the difficulty of training such talents in China. Due to the deficiency in the talents cultivation of popular songs in China, more trial, exploration and experiment is in the teaching process of popular songs performance. The conservatory and universities have made great efforts to improve the teaching conditions of popular songs performance. In terms of teaching concept, teaching content and teaching methods of popular songs performance, we actively learn from the western talent cultivation system and make some adjustments and changes according to the current national conditions. However, limited by its original educational pattern and teaching concept, its growth process is full of repeated twists. (Zhou Sumei 2011)

2) The backward cultivation idea cannot keep up with the growing demand of the market needs.

In view of the development of market needs at that time, the cultivation of singer became an important step to promote the development of popular music in China. Chinese colleges and universities have been trying to establish a suitable training curriculum system for the development of popular music for more than 20 years.

With the acceleration of the global integration process, the living standard of Chinese people has been rapidly improved. Popular music has achieved unprecedented development in China, and has gradually developed into an industrial chain of popular songs with complete links of creation, publicity, management, and derivative product. The rapid development of society has put forward more requirements for the cultivation of singers in colleges and universities. In the face of the market needs, it seems difficult to keep up with the pace of the current situation of popular songs performance in normal universities. From the perspective of talent training orientation, all kinds of colleges and universities now only emphasize the cultivation of solo

singer. However, the cultivation of comprehensive stage performance ability, song writing ability, management ability, is lacking. The result is that the cultivation in voice program of popular songs is single and one-sided. During the author's interviews, many teachers also mentioned that the program should cultivate some talents with multiple abilities.

3) The traditional education model is difficult to be innovated with too much inertia.

Curriculum mode of voice talent about popular songs in normal universities mainly follows the traditional structure, with the influence of inherent art education thought and curriculum mode. It is difficult to broaden the pattern and vision of the curriculum for the talents, to create a talent training curriculum framework that can adapt to the growth of voice program about popular songs art in China.(Gao Ya 2002)

The curriculum structure is conservative :

Firstly, about general education course, the general education course mainly includes the course contents related to human development and social needs, which is in the fields of natural, social and human sciences, mainly to help students to establish their own values, life attitude, comprehensive knowledge and skills. This kind of course has an important influence on the formation of comprehensive knowledge and the improvement of overall quality. In the curriculum of popular songs performance in normal universities, it is common to see a large number of pure political courses in the general education curriculum, which is monotonous and tedious. As a result, social or humanities courses related to art cannot be entered. However, it is difficult for students to be enthusiastic about learning, to achieve the expected teaching effect. And the learning effect is not ideal ;

Secondly, elective courses are mainly designed to meet and develop personalized needs of the students in the learning process, to help students broaden their knowledge and improve their knowledge structure, to strengthen the student's innovative spirit and the knowledge application ability. In the training course of voice talents of popular songs in normal universities, there are more knowledge and skills to be mastered than other art majors. Not only must the students master the singing, playing and other artistic skills, but also must master certain pedagogy related knowledge, even to grasp the popular music industrial chain management knowledge. In this case, the status of elective courses is slight, but it is difficult to meet the high requirements of training objectives and master the rigid demand for multiple courses ;

Thirdly, in the voice program of popular songs in normal universities, the practice teaching links are mainly composed of graduation concert, graduation thesis and graduation practice. However, in the actual investigation, the author found that in the four years of teaching, various forms of performance tasks are often carried out or completed. Practice teaching has been carried out unconsciously, which makes it difficult for teachers to pay enough attention to the setting of this link. There is no standardized form of practical teaching, so students' practical activities cannot be guaranteed and restricted. Such practical activities are also difficult to ensure that all students can get relatively balanced opportunities, easy to suppress most students' enthusiasm and interest in learning. Moreover, a lot of practical courses concentrate in the third and fourth academic years. This may be mainly due to two factors: on the one hand, it is conducive to the unified management of students; on the other hand, it is easier for students to enter practical courses with relatively solid professional skills. But too centralized practical teaching arrangement may reduce the combination process of the practice and re-learning opportunities for students. It is not conducive to improving students' practical ability, comprehensive analysis ability and problem solving ability (Jiang Junhui 2011)

Fourthly, in the interview and investigation, the author found that the number of professional theory courses offered in normal university is small and basically non-selective. The factors that lead to the situation of this course are mainly from two aspects: On the one hand, the voice program of popular songs in normal universities emphasizes the systematic learning and training of a large number of corresponding skills courses, and the proportion of professional theory courses has to be compressed as much as possible. On the other hand, since China's higher education of pop singing first started in independent conservatories of music and art universities. These colleges are influenced by the view of subject education, which emphasizes to acquire knowledge, professional skills and knowledge by choosing the most direct and effective way, so that students can be quickly transformed into professional talents. Under such a training concept, the instrumentality of the curriculum has become the basis of the construction of the training curriculum for pop singers in universities. As a basic foreshadowing course, professional theory course cannot be attached great importance, because its practicability and function are not obvious.

The course content is incomplete:

On one hand, teachers are not only the important guarantee of teaching quality, but also the important restriction factor of course content selection. First, most of the teachers come from the relevant art industry and lack of mastery and grasp of essence of popular songs performance. And it is difficult for them to have the comprehensive knowledge and skills required by popular songs performance. However, it is also difficult for teachers with such knowledge to meet the corresponding educational requirements of teachers. Secondly, it can be seen from the curriculum of the program in normal universities that the emphasis and refinement of courses are directly related to the advantages of running universities and the best teaching staff. Third, although the development of popular music market in China has put forward the demand for talents more than performing talents, it is difficult for normal universities to recruit or cultivate teachers capable of training about popular songs performance. Due to the lack of teachers for popular songs performance, the content of the program in normal universities is usually arranged according to the teaching ability of existing teachers. As a result, it is difficult to take into account the orientation of social needs and develop new courses. Due to the shortage of teachers, the content of the training course of the program in normal universities is restricted. It has become one of the main factors that affect the development of popular songs performance program in normal universities in China. (Shuai Meng 2012)

On the other hand, there are three main reasons for the retarded development of the cutting-edge curriculum of voice program of popular songs in normal universities. First, as courses tend to be more and more detailed, the course content keeps repeated accumulating, which will cause the professional curriculum too large and cumbersome, which is easy to cause students to obtain some duplication of knowledge. The selection and formulation of course content has not reached scientific arrangement and planning, but evolved into the accumulation of knowledge. Second, the lack of integrated courses makes it difficult for teachers to find effective ways to integrate more knowledge of different subjects. Thus, it is easy to limit the space for students to absorb and receive knowledge of multiple kinds and forms, which is easy to produce adverse effects about the formation of students' knowledge structure and overall artistic thoughts. Third, there are some cutting-edge courses of popular songs performance, mostly in the form of art lectures and elective courses. It is difficult to guarantee the quality of content and teaching.

The connection with the original curriculum system of the program about the time and content of such courses is not strong, which is not fit enough. Thus the cutting-edge courses scattered in the training curriculum system, it is difficult to attract the attention of teachers and students. (Yang Jinjun 1980)

4) The level of discipline construction is uneven, and the implementation of courses is disorderly.

The cultivation of talents in normal universities is limited in both the enjoyment of educational resources and the acquisition of student resources. However, there are many overlaps and ambiguities in the training orientation of popular songs performance and related curriculum in normal universities, to cause the preset teaching effect to produce the deviation. It is mainly reflected in three aspects: First, while teachers attach importance to skills training, they are relatively lack of research on theoretical knowledge of subjects. It is difficult to summarize and refine theoretically the advanced and effective talent training ideas, methods and models. Secondly, as a normal university with multiple disciplines, it is inevitable that the cultivation of pop singing talents cannot be paid as much attention as in independent conservatories of music. No matter teachers and students have relatively limited channels to participate and observe in all kinds of art practices, learn and acquire cutting-edge knowledge, which is related to popular songs performance, Teachers also lack the awareness of acquiring and using curriculum resources. Third, the author deeply felt in the research interviews, whether it was the input of human and material resources in discipline construction, or the financial support in popular songs creation and performance; whether it is the openness and freedom reflected in the implementation of the program, or the continuous construction of teachers, all reflect the relatively weak support for the cultivation of pop singers in normal universities. In this respect, Northeast Normal University is better than Southwest Normal University. Northeast Normal University has set up a department of popular music, while Southwest Normal University only sets up a direction of popular music in music performance department. Teachers are the main executors of curriculum implementation, who is responsible for how to help students understand the course content and master the course knowledge. How to promote the improvement of students' knowledge and ability through teaching, so as to ensure the effective implementation of curriculum, depends on the richness and applicability of curriculum resources. The policy support to the discipline for the program in

normal universities has a fundamental influence on the discipline talent cultivation, teaching quality and teaching level.

5) Theoretical research on subject teaching is scarce, and curriculum evaluation is hardly noticed.

Through investigation, the author learned that the evaluation of the courses for the cultivation of pop singers in the normal universities has been using the traditional art course evaluation model. It is found that most teachers and students have not actively considered the influence and function of curriculum evaluation. And many people think that the course evaluation is simply the grade recognition of students' learning results. This undoubtedly reflects that these normal universities have not paid enough attention to the evaluation of the program. In other words, most researchers do not regard the evaluation of pop singer talent training curriculum as a closely related and very important part of curriculum research. (Zhang Xuefang 2009)

However, every aspect of the curriculum system must be viewed under the microscope of evaluation, or the system will degenerate from lack of vitality. Curriculum evaluation is not only to check the learning achievements of students, but also to check whether teachers can smoothly and effectively carry out curriculum implementation, to check whether the implementation of the curriculum is consistent with the preset objectives of the curriculum training. The lack of recognition of curriculum evaluation makes it difficult to attach importance to the curriculum evaluation mechanism of the cultivation of pop singers in conservatories and universities.

As a result, the evaluation form of pop singing talent cultivation curriculum is too single, the establishment of diversified curriculum evaluation mechanism cannot be established, and the development and innovation of curriculum evaluation mode are relatively slow. In turn, it is also because of the exploration scarcity about pop singing talent training curriculum evaluation. It is difficult to put forward relevant studies that have an impact on the evaluation mode or mechanism of the curriculum for the cultivation of pop singers, which cannot make the vision of more education researcher stop here necessarily. Such a bad cycle leads to the embarrassment of the evaluation status of the program in normal universities. It is difficult to play a bigger role. (Yang Jinjun 1980)



## **Basic Theory, Basic principle, and Main Types about Curriculum for Pop Music Major Program**

As we all know, education is a synergy. Curriculum, as the main carrier of education, should not be simply pieced together from discrete parts. It's the whole, to form a scientific system that points to students' future development, to form a joint force, pointing to the cultivation of future talents. The curriculum of pop singer training in normal universities should follow the systematic principle of curriculum, to focus on solving two related problems: one is to choose which courses and how to arrange the depth and breadth of course content, to achieve the goal of talent training; The second is the mutual coordination and cohesion of each course in content and presentation way. Centering on these two problems, combined with the investigation, research and analysis on the current situation of pop singing curriculum in two normal universities, this chapter first theoretically demonstrates the basic principles of the curriculum for the cultivation of pop singers in the undergraduate stage of normal universities. Then, combining with the characteristics of pop singing, it constructs the training courses of pop singing talents.

Curriculum is the core of education, and curriculum modernization is the core of education modernization. The modernization of curriculum is to guide the curriculum establishment with the value, idea and thought of modernization, to interconnect the elements of the curriculum system, to give full play to the overall effect, and better solve the relationship among individual development, social needs and knowledge system. This section is under the guidance of view, to explore the value orientation, basic principles, the interaction of different courses, and the proposed curriculum for training pop singers in normal universities. (Finney J 2000)

### 1) The Basic Theory of the Curriculum Design

Curriculum value orientation is the value orientation shown by the curriculum subject when he chooses the value according to his own needs in curriculum activities. Curriculum value orientation is the soul and direction of curriculum operation. It plays a guiding role in various aspects of curriculum objectives, curriculum compilation, curriculum implementation and curriculum evaluation. It affects the implementation of the whole curriculum activities. Therefore, the value orientation of curriculum is the primary consideration. Only under the premise of defining the value orientation and connotation of the training course of pop singers in normal



university, can curriculum objectives be established, with curriculum contents selected, implementation channels arranged and evaluation forms determined.

In curriculum theory, people usually discuss the basis of curriculum from three aspects: discipline factors, social factors, student factors. The three aspects respectively reflect three different attributes of the logical starting point of curriculum: The cultural attribute takes the discipline factor as the starting point of the curriculum setting; Social attribute takes social factors as the starting point of curriculum. The humanistic attribute takes the student factor as the logical starting point of the curriculum. If the three attributes are examined from the perspective of value orientation, they are: knowledge standard, society standard and individual standard.

Through the analysis and research on the current situation of the curriculum of pop singing talent training in the two normal universities, each has its own characteristics and shortcomings, whether knowledge standard, society standard or individual standard. Therefore, the integration is bound to become the development trend of pop singing talents training. Based on this, the author puts forward the value orientation of comprehensive curriculum of pop singer talents training in normal universities, as follows:

Firstly, it is to take social development and industry demand as the target.

The curriculum plan must consider whether the curriculum can meet the needs of the society. As we all know, with the development and progress of social economy and culture, the economic and cultural structure of the society is also constantly adjusted accordingly, which affects the curriculum in many ways. Therefore, the curriculum about pop songs performance in normal universities must adapt to various changes and needs of the society. From the historical point of view, pop singing itself is the background of social demand (McClellan 2002)

Pop singing career in China is now in a period of gradual rise. With the rapid development of economy and the gradual prosperity of its citizens, the need and enrichment of spiritual civilization is becoming more and more intense among Chinese people. Pop singing, as a new comprehensive art form, brings the audience strong audio-visual enjoyment and sensory experience, which is easy to be accepted by the vast audience and get rapid promotion. While the art of pop singing continues to grow, popular singing rich singing forms and the establishment and maturity of the industrial chain has become the primary question whether this art form can grow healthily in our country. The rich performance forms of pop singers and the various types of

talents needed in the industrial chain are the core issues, in which, curriculum is the most important. Therefore, in the curriculum of pop singing education in normal universities to cultivate talents and promote the growth of students, we have to think about the social growth of students. Only by adapting to the development and requirements of this society, can the curriculum reflect the value of pop singing in normal university.

Secondly, it is to take the individual development of the students as the core.

The individual and society are two sides of the same coin. It can be seen that people's survival and development are inseparable from the real conditions of the whole society. Therefore, we put forward that the curriculum of pop singing talent training in normal universities should aim at social demand and industrial development. But in the end, society exists and develops for people, and in the broadest sense, human development is the ultimate goal of mankind, which should be given absolute priority over other aspects of development and objectives. Without the survival and development of people, the meaning of society to the curriculum will no longer exist. People are not valuable because they contribute to the development of society. Human freedom, happiness, human survival, development is the purpose and value. Therefore, for the curriculum of training pop singers in normal university, individual development should be taken as the core of curriculum value orientation. Curriculum should be designed to educate people, to make the individual receiving education develop comprehensively in knowledge level, theoretical accomplishment, emotional development, moral ethics, professional skills of pop singing and other aspects. To be a knowledgeable and professional person, is the ultimate goal of the training curriculum of pop singers in normal university.(Navarro 1989)

## 2) The Basic Principles of the Curriculum

It is of great practical significance to improve the training level of pop singing talents in normal universities to set up pop singing talent training courses suitable for the needs of modern society. On the premise of clarifying the value orientation of the curriculum of pop singing talent training in normal university, this paper explores the basic principles of the curriculum of pop singing talent training in normal university. It is the primary task to construct the curriculum system of pop singing talents training in normal university scientifically and reasonably.

How to set up the training course of pop singers in normal university to meet the needs of modern society, is of great practical significance to improve the training level of pop singing talents in normal university. To Explore the basic principles of the curriculum for training pop singers in normal university, is the primary task to construct the course system of training pop singers in normal university scientifically and reasonably, on the premise of defining the value orientation of the training course for pop singers in normal university.

Principle of integration: To make sense of any fact, question, object, must be examined in the context of the overall context and the interrelationships. The modern curriculum system is a structural organic whole. Each element of the curriculum system exists as an integral part of the overall structure. It belongs to the organic whole of curriculum system. The function of the whole system of the curriculum system depends on the functions of each component element, which is subsystem. It depends more on the coordination of various elements. If the allocation of various elements is reasonable, the whole function of the system will appear that the whole is greater than the sum of the parts. Therefore, to make overall arrangement, elaborate layout and reasonable organization of all elements in the curriculum system, and seek better allocation and coordination among the elements in the overall system, is necessary to improve the overall structure of the curriculum system, in order to give full play to the overall effect of the curriculum system. The establishment of the principle of integrated curriculum not only broadens the research horizon and deepens the curriculum concept of popular singing talent cultivation in normal universities in China, but also in-depth interpret the comprehensive value orientation of the popular singing talent training course in normal university in China. In the curriculum of pop singing training in normal university, the construction of integrated curriculum system is mainly carried out around the integration of school curriculum content. According to the necessary abilities of the pop singing discipline, we should organically integrate of different types and levels of course content, and seek a broader connection between course content and complementary strengths.

Firstly, principle of orderliness:

As mentioned above, the overall function of the curriculum system is determined by its internal structure. That is, it is determined by the interaction and cooperation among various elements in the system, between the system and the environment. And from that, the interconnections among the elements of the curriculum system and between the system and the

environment should show a certain direction according to the purpose of the curriculum system. This is the orderliness principle of curriculum system structure. It is implemented in the curriculum of training pop singers in normal university. According to the general goal of the curriculum system for the cultivation of pop singers, the system structure should be adjusted to reflect the hierarchical structure of the curriculum system, so that the function of the curriculum system to the maximum. (Regelski 1998)

Structure is an important characteristic of orderliness, and structured things are necessarily orderly. Under the guidance of this principle, the curriculum system for training pop singers in normal university, the core of its structure construction is how to effectively and creatively transfer professional knowledge and discipline knowledge into practical and effective teaching knowledge of pop singing, multi-level stage performance ability, management ability of related industrial chain. Therefore, the structure of pop singing courses should be classified according to the improvement of students' comprehensive quality and professional quality. The purpose of curriculum is to improve the professional quality and comprehensive quality of future pop singing. It is possible to cultivate practical senior pop performance, teaching, production, or management personnel, only by following the principle of structured curriculum construction.

The orderliness of the curriculum system lies not only in its structure, but also in its hierarchy. The structure of the course can also be divided into different levels, and these levels are interconnected and interact with each other, to jointly serve the curriculum system. For the cultivation of special talents in pop singing in normal university, the principle of hierarchy should be embodied. Based on the structured classification of courses, we divide each of these courses into levels, for example, specialized courses can be divided into three levels: specialized basic courses, specialized skill courses, and specialized elective courses. Professional basic courses provide students with the most basic and important theoretical knowledge in the subject of pop singing. It is a course that plays a fundamental role in shaping students' professional quality and forging their professional ability. Professional skill courses reflect the core of pop singing; Elective courses are mainly designed to meet students' needs for further professional study, to provide a wide range of possibilities for the development of students' personalities and interests. Based on the general goal of improving the comprehensive quality of pop singers, we should distinguish the various composition structures of the course and the different levels of each

composition structure, so that the whole curriculum system can not only meet the common needs of most students in musical theater, and the individual needs of different students, to maximize the educational effect of the limited curriculum resources.

#### Thirdly, principle of modularity

The so-called modularization principle of curriculum refers to that the curriculum should be based on the structure theory of different disciplines and the intelligent structure theory of human development. It is set up as modules to build the curriculum system according to the different needs of students' development. This flexible mix of modules that varies from person to person, can maximize the function of the curriculum system, and include the cultivation of various types of pop singers. The principle of module combination requires the rationalization of course modularization and module splicing, so as to achieve the flexibility of the curriculum system. The modularization of the curriculum means that all the courses offered by the pop singing talent training in normal university should meet the knowledge goals, ability goals and accomplishment goals, which is divided into several different course groups. For example, it is divided into compulsory course group, elective course group. Specific course modules are divided according to the type of professional knowledge, social needs, industrial development needs, and individual future development requirements. The division of curriculum modules is the prerequisite for constructing a complete curriculum system.

The rationalization of course module splicing refers to the splicing of course modules according to certain norms and requirements. These specifications and requirements specifically include consistency of goals and meaningfulness of splicing. The goal consistency refers to the arrangement of curriculum modules, which are centered on and serve the general goal of talent cultivation and the goal of discipline curriculum system. The concepts, rules and principles contained in each course module are not all logically related. The meaning of engagement refers to the establishment of connections between course modules and between modules and learners' internal cognitive structure. Thus, the curriculum structure can be combined to form a complete and meaningful system. (Plato 1982)

### 3) Main Types of Pop Singing Talent Training Courses in Normal Universities

If the value orientation of curriculum provides basis for the selection of course content, the basic principles of curriculum determine the depth and breadth of course content, and make

the connections between the courses at a macro level. So in the face of a wide range of curriculum categories of the program in normal universities, we also need to consider specifically how to improve the configuration. That is, how the content and presentation of the courses are connected with each other. This mainly involves three pairs of relations, namely, the coordination and integration between general education courses and professional education courses, compulsory courses and elective courses, and theoretical courses and practical courses.

Firstly, general education courses and professional education courses

The professional talent of pop singing cultivated by normal university should take the professional quality and ability of pop singing performance and teaching as the core, who is compound talents with comprehensive knowledge and ability. Solid music professional theoretical knowledge and basic professional abilities are required, as well as the high synthesis theory to study and the extensive knowledge accomplishment. For the cultivation of such comprehensive professional artistic talents, it's not enough to offer a systematic professional course in pop singing. There is also a need for extensive general education courses. Such courses should provide students with broad knowledge horizon, rich theoretical accomplishment and comprehensive quality. General education courses should not only have a wide range of subjects, but also be reasonably arranged with the professional courses of pop singing, so as to effectively achieve the goal of cultivating professional talents of pop singing.

There is broad range of subjects in general education. Such courses cannot be limited to the traditional courses such as political courses, college Chinese, college English and college sports offered by most universities at present. It should be an extensive inclusion and accommodation of knowledge beyond the professional knowledge of pop singing, which could include the interdisciplinary subjects related to pop singing, such as fiction, poetry, film and television appreciation, literary writing courses. It can also include basic art theoretical disciplines of aesthetics, such as Chinese classical aesthetics, development of Chinese and western aesthetics, literary aesthetics and so on, which also includes some other comprehensive art disciplines, such as film creation, drama performance, photography, art modeling, etc.

The more important general education courses are those related to students' future employment, including courses of pedagogy, psychology and pedagogy for the teaching of pop singing, computer courses for popular music production, business management courses, politics



courses and so on. Of course, the establishment of general education courses should be coordinated with professional courses to achieve a reasonable configuration. The following two aspects should be paid attention to in the course of pop singing in normal university. On one hand, it is to broaden the proportion of related courses on pop singing majors, such as pop vocal music history, performance history, musical singing history and other basic courses. The extensive offering of these courses can reasonably and improve students' professional knowledge structure, to enhance the specialty of professional students. On the other hand, we should pay attention to the integration of pop singing professional courses to help students understand the subject of pop singing as a whole, such as band singing theory, group singing theory, musical singing theory.

When the systematic coordination of students' professional growth is facilitated through reasonable and relatively complete professional curriculum, combined with a rich array of related general education courses, to make the professional education course and general education courses complement each other. It can better promote the improvement and integration of pop singing professional courses, and further promote the growth and progress of pop singing professionals. (Reimer 2002)

Secondly, compulsory courses and elective courses

Normal university has the dual purpose of serving social development and individual development, which is the same for the cultivation of pop singers. To meet the needs of personality development as much as possible is the goal of normal university education on the premise of meeting the needs of social development and industrial development. It also is the goal which the popular singer talented person raises diligently to pursue. To meet the needs of social and industrial development, the objectives of training pop singers should be with basic specifications. That is to establish a relatively complete curriculum system to ensure in order to meet the different requirements of personality development of pop singers. It is widely elective about courses on the premise of ensuring the basic standards.

As mentioned earlier, pop singing is a comprehensive art form. Whether it is to engage in pop singing education or to engage in pop singing related industrial chain management in the future, or engaged in pop singing performance, production work, it is necessary to learn a variety of theories and knowledge. In this sense, offering a wide range of elective courses may help



students develop a wide range of artistic skills, to provide students with a complete system of compulsory courses, and to help them develop a solid and systematic structure of expertise. With extensive knowledge, the students constantly improve artistic understanding, expression and innovation ability, to further promote the specialized study and the development. Therefore, in the curriculum of popular talent cultivation in normal university, we should take the development of students' professional ability as the core. Paying attention to the improvement of students' comprehensive quality and improving the proportion of compulsory courses and elective courses can provide possibilities for the maximum development of students' potential, and promote the sustainable development of students' professional ability.

#### Thirdly, theoretical courses and practical courses

Theory course and practice course are two aspects of unity of opposites. According to contemporary curriculum knowledge view, knowledge is the product of interaction between individual learners and their social history and culture, and the result of the interaction between theory and practice. Therefore, the curriculum should not be separated from theory and practice, which are closely related.

Pop singing is not only an art, but also a unique cultural existence, so there is no end to students' study of pop singing. In order to better understand the unique culture and art of pop singing in the future professional development, and grasp the essence of it, the students need to understand the context of pop singing skill, to fully grasp the basic theoretical knowledge of pop singing. In the program, the study of pop singing theory is extremely important for students of any career direction. This is because the improvement of the basic skills of the pop singing major is based on the solid theoretical knowledge of pop singing. The process of deepening and improving students' professional knowledge and ability is a continuous process from practice to theory and from theory to practice. In this process, the theoretical knowledge is powerful. At the same time, pop singing is a very practical subject, and pop singing professional ability, professional knowledge will be transformed into students real stage performance, real popular music production, real popular music teaching and so on. Therefore, the cultivation of pop singing talents emphasizes students' ability to control and practice the stage art. It is necessary to offer a sufficient proportion of practical courses of pop singing. Multi-level performance, popular music production and popular music teaching practice, the establishment of these courses can

help students effectively transform theoretical knowledge into practical operation. And practice can enrich students' theoretical accomplishment and promote the formation of students' professional theoretical ability.

Both theoretical and practical courses of pop singing majors are essential for students' professional development. They complement each other and promote the perfection of students' knowledge and ability structure. Therefore, it is necessary to attach importance to the establishment of theoretical courses in the curriculum of the cultivation of pop singers in normal university. We should also pay attention to the establishment of practical courses, and coordinate the proportional relationship between them, to achieve the overall improvement of the curriculum system and the optimal development of students.(Orman 2002)

#### **Proposition of the curriculum design of pop singing talent training in normal universities**

Curriculum is the primary issue of teaching content, planning for talent development. It reflects the overall plan of the teaching subjects and their objectives, tasks, contents, scope, progress and mode of activities required to achieve the training objectives. Curriculum is not just a simple listing and accumulation of various subjects or knowledge. More importantly, it should be the internal logic of relevant course elements, such as curriculum objectives, curriculum implementation plan, curriculum content scope and curriculum schedule arrangement, to link up each seemingly independent course, and then to form a closely connected and reasonably designed integrated talent training curriculum.

In the curriculum of training pop singers, how to make students systematically master and skillfully use the knowledge related to pop singing, has become a problem that needs to be paid attention to and solved in the curriculum of pop singing talent training in normal university, to meet the needs of the society for pop singing talents, to serve the development of China's pop singing career. Faced with the current normal university pop singing talent training curriculum in the existing problems and reality of teaching, the author will take the training goal of pop singers and the pursuit of integrated function maximization as the benchmark, in the course improvement design.

The objectives and requirements of each course, the main and secondary roles and nature of the course structure, the increase, decrease and selection of course content, and the assignment

of credit hours are clarified in the overall talent training curriculum of pop singing. In this curriculum design, the author is unwilling to stick to the isolated function of each course in its independent state, while to emphasize the organic integration of parts and whole, to emphasize that the functional orientation of each course should be consistent with that of the whole course as far as possible in order to explore and pursue the improvement plan of the training curriculum of pop singers in normal university with the overall value and function. The proposition of the curriculum content can be seen in Table 22. Here, we focus on the discussion about general education courses, professional basic courses and professional core courses.

Table 22 Proposition of the curriculum content of pop singing talent training in normal universities

Course Category	Content
General education course	Ideological education courses, College sports, College English, College Chinese, Computer basics, Information retrieval, Introduction to art, Introduction to popular music, Comprehensive quality elective courses
Professional basic courses	Solfeggio and ear training, Music synthesis theory, Chorus and duet, Form analysis of popular music, Harmonics of popular music, Pop music history.

Table 22 : Continued

Course Category		Content
Professional core courses		Skill courses Voice skill of popular songs, Voice skill in the band, Voice skill in the dance group, Voice skill when playing the piano, Voice skill for recording, Musical performance of pop songs, Voice skill of on stage
		Song creation courses Song writing, lyrics writing, Computer music production, Pop songs adaptation course
Professional basic courses		Solfeggio and ear training, Music synthesis theory, Chorus and duet, Form analysis of popular music, Harmonics of popular music, Pop music history.
Professional core courses	Skill courses	Voice skill of popular songs, Voice skill in the band, Voice skill in the dance group, Voice skill when playing the piano, Voice skill for recording, Musical performance of pop songs, Voice skill of on stage
	Song creation courses	Song writing, lyrics writing, Computer music production, Pop songs adaptation course
	Management courses	Popular music industry management
Professional elective courses		Selected by the students.
Practice course		Group class, Rehearsals, Stage art practice, Artistic observation, Music collection, Academic exchange, Graduation practice, Graduation performance, Graduation thesis

### 1) General education course

General education is a kind of education with extensive, non-professional and non-utilitarian basic knowledge, skills and attitudes. Its broad understanding is that general education is an educational concept, which is idea of running a university. In a narrow sense, general education is regarded as the part of education that does not directly prepare students for future professional activities. At present, the curriculum in normal universities in China is mostly about the narrow understanding and application of general education.

#### Objectives and requirements of general education curriculum training:

With the rapid development of society and technology, the spiritual world is shrinking, while people's material life is becoming increasingly rich. Facing the rapid expansion of knowledge in various disciplines, the author deeply feels the challenge of losing the intrinsic value of education, such as the lack of humanistic spirit and the imbalance of spiritual quality structure. Education, however, is to help the educated, to give him the ability to develop his own abilities, to complete his personality. As a member of human culture, the ideal of education is to develop the whole personality, the comprehensive development of human is the ultimate pursuit of modern education, the emancipation of the human, and development of human are the essence of university. (Norman K 1999)

Through a series of studies and practices, curriculum researchers have shown that offering general education courses at universities can help students learn through an integrated learning style, comprehensively understand of the general state of human knowledge and expand the scope of knowledge, to recognize the ideas and values of different disciplines, to increase awareness of common human concerns. To build judgment and values and understand the possibility of interconnections and integration between different disciplines can tap students' inner potential. It can realize the purpose of higher education to cultivate harmonious and well-rounded people. As it can not only highlight the education value in universities, but also guide students to develop comprehensive and self-developed general education courses. It is bound to receive more and more attention, and the role and significance of general education courses are increasingly evident.

In general, the training objectives of general education courses aim to improve the cultural literacy and comprehensive ability of contemporary students in university, to train

students to have a sound personality and value orientation, to train students to take an active part in all kinds of social life, so that the students can become a fully developed citizen with a sense of social responsibility.

General education course content:

In the establishment of specific course contents of general education, the author suggests it mainly in accordance with the relevant policies and provisions of the ministry of education, to integrate and reflect on the training objectives and requirement of general education courses in universities, in order to seek the general education module in the training course of pop singers in normal university

General education course content: ideological education courses, college sports, college English, college Chinese, computer basics, information retrieval, introduction to art, introduction to popular music, comprehensive quality elective courses.

Comprehensive quality elective courses generally consist of history and culture, philosophy and morality, citizenship and society, art and aesthetics, science and life, mathematics and logic. Students choose and study independently in different types of courses, according to their own learning interests and practical needs, as well as the number of courses and course selection requirements set by the school, so that students are exposed to different kinds of knowledge, to fully develop people's intellectual potential, to improve people's basic qualities, to form a healthy personality.

Periods, credits allocation, opening time of general education courses:

In order to better develop the general education course in the training course of pop singers in normal university, this kind of course can be divided into compulsory course and elective course. In general education courses, compulsory courses stipulated by the ministry of education include ideological education courses and college sports courses. And college Chinese, college English, computer foundation, information retrieval, introduction to art, introduction to popular music with the value of basic quality training and practical tools should also be compulsory courses. Comprehensive quality courses can be set as more free and flexible elective courses, so that students can arrange and organize the intake of multiple kinds of knowledge independently.

In the distribution of periods and credits, the staff can follow the ministry of education and the university according to their own conditions. For example, the ministry of education in China has a clear provision on the allocation of class hours for ideological education courses and college sports education courses. It is one of the necessary conditions for students to graduate and obtain a degree, to complete the required credits and meet the basic requirements

Basic principles of Marxism course (3 credits);

MAO zedong thought course, Deng xiaoping theory course and Three Represents thought course (6 credits);

Outline of modern Chinese history (2 credits);

Moral cultivation and legal basis (3 credits);

Situation and policy (2 credits);

College sports education course must be offered in the first and second years of ordinary institutions of higher learning (144 periods, 4 semesters).

The course, which the government does not defined clearly, can be designed and formulated more scientifically by referring to the actual teaching situation of the university. An introduction to art course may be more inclined to the current basic theory of art and art related knowledge. Introduction to popular music is a part of the training course of popular singing talents in normal university, which pays attention to the cultivation of multi-ability talents. It is possible to have a more in-depth discussion and elaboration on the course content with students. Periods should to be inclined.

In terms of course duration, it is found that the general education courses, especially the public compulsory courses, are mostly placed in the first and second year of undergraduate education through the observation of the curriculum of talent cultivation in many colleges and universities. However, placing too many general education courses in the early years of college, not only is it easy to cause the accumulation and squeeze of curriculum knowledge in the first and second academic years, but also not conducive to the circular development process of learning -- digestion -- absorption -- integration -- relearning.

## 2) Professional basic course

Professional basic courses are important basic courses for students to master professional knowledge and skill, which has the direct influence to the specialized talented person's training.



Whether students can become professionals, and whether they can invent in professional jobs, whether they can adapt to the change of work and the development of science and technology, depend on the grasp of professional basic courses of the firm degree to a large extent (Mueller, R, 2002).

Professional basic courses are basic courses directly related to professional skills and knowledge, which has a direct impact on the shaping and quality of students' professional skills. In the design and selection of such courses, considering the shaping of students' skill levels, guiding students' overall artistic thinking and the development of students' artistic imagination and creativity, remove obstacles for students to enter the core professional courses smoothly, and lay a solid foundation for students to develop good professional skills and qualities during their undergraduate study.

Objectives and requirements of professional basic courses:

The professional basic course of the training course of pop singers in normal university should be the cultivation of students' basic qualities and basic knowledge directly related to pop singing art. First of all, as a variety of talents engaged in the work related to pop singing in the future, they should understand the nature of popular music, artistic features and basic composition, the basic artistic quality and quality that a pop singer must have, whether it's performing talent, creative talent, educational talent or management talent. Secondly, we should observe and be familiar with a large number of pop songs and deeply understand their related knowledge in order to establish a diverse perceptual cognition, comprehensive rational thought, gradually trigger students' imagination, and open students' innovative thought. Thirdly, they should learn and experience the basic skills and skills of several art categories related to pop singing: music, dance, musical theater, etc. Therefore, the objectives and requirements of the professional basic courses should be designed comprehensively from music basic quality.

Professional basic course content:

The author presets music basic quality, basic skill of voice, basic skill of piano, and basic skill of dance, according to the professional needs of pop singing talent cultivation, to carry on the related content selection.

Professional basic course content: solfeggio and ear training, music synthesis theory, chorus and duet, music form analysis of popular music, harmonics of popular music, pop music history.

Periods, credits allocation, opening time of professional basic courses:

Professional basic courses can be divided into compulsory courses and elective courses according to their close relationship with the basic art forms included in pop singing. Solfeggio and ear training, music synthesis theory, chorus and duet, music form analysis of popular music, harmonics of popular music, pop music history, which are to enhance the basic knowledge of pop singing and have the most direct influence on the skills and quality of pop singing talents, should be as compulsory courses. The establishment of basic professional courses will have a direct and significant impact on students' future mastery of professional and technical abilities, choice of learning interest and direction, and formation of artistic taste and values. Therefore, the degree of firmness in the mastery of professional basic courses is often closely related to the credit hours allocation and guarantee of the courses.

Solfeggio and ear training course is used to improve students' basic quality of pop singing, should not be allocated less than 2 hours per week, and should not be opened for less than 1 academic year.

Music synthesis theory course is used to improve students' comprehensive knowledge, should not be allocated less than 2 hours per week, and should be opened for 1 semester at least.

Chorus and duet course is the basic skill of the harmony singing, should not be less than 4 hours per week, and should not be less than 1 academic year.

Form analysis of popular music course is the basic knowledge of song writing, should not be less than 2 hours per week, and should not less than 1 academic year.

Harmonics of popular music course is the basic knowledge of pop song creation and piano accompaniment of pop songs, should not be less than 2 hours per week, and should not less than 1 academic year.

Pop music history is the basic knowledge of comprehensive understanding about popular music, should not be less than 2 hours per week, and should not less than 1 academic year.

Professional basic courses are the prerequisite courses for students to study core professional courses, so the compulsory courses should be in the first and second academic year of the university.

### 3) Professional core courses

The design of professional direction course is the most crux part of the pop singing talent training course constructed in this paper. It is a group of core courses which are directly related to theoretical knowledge and professional skills for the purpose of achieving the training objectives and types of pop singers. Therefore, the establishment of these courses should cover not only the necessary basic theories for the preset training objectives, but also the necessary corresponding skills and techniques. It should not only serve as a frame and key course to support the training objectives and requirements of related preset talents, but also as a characteristic course to reflect the training of different types of preset talents.(Marsh 1999)

#### Objectives and requirements of professional core courses:

According to the industrial structure of pop singing, the cultivation of pop singing talents in normal university can take the multi-level pop music singing ability as the main teaching direction, and be a comprehensive artistic talent with both pop singing teaching ability, pop music creation and production ability, and pop music industry management ability. At the same time, some characteristic courses in other professional courses can be set up as rich elective courses for students to choose and learn, so as to provide more channels for students' career planning and potential stimulation, which are as follows:

Firstly, multi-level music singing ability: The popular music market requires pop singers to be able to perform several solo styles, the ability to sing in a band, the ability to perform in singing and dancing groups, the ability to play and sing on the piano, the ability to act in popular musicals, and the ability to record freely in the studio.

Secondly, pop singing teaching ability: Students are required to understand music education theory, understand pop singing teaching method and other relevant knowledge, and have relevant teaching ability.

Thirdly, ability to write and produce pop songs: Students in the direction of pop singing need to have the ability to write pop songs and songs, as well as the ability to compose pop songs in music, operate music software and adapt pop songs.

Fourthly, pop music industry management ability: The pop music market requires the students to have not only the comprehensive performance ability and teaching ability of pop singing, the ability to create pop songs and the ability to use music production software, but also the ability to plan and manage the pop music industry chain

Content of professional core courses :

Based on normal university undergraduate pop singing talent training objectives and requirements, the professional core courses are preset by skill courses, song creation courses, teaching methodology courses, management courses, which can be seen in Table 23.

Table 23 Content of professional core courses

Course Category	Content
Skill courses	Voice skill of popular songs, Voice skill in the band, Voice skill in the dance group, Voice skill when playing the piano, Voice skill for recording, Musical performance of pop songs, Voice skill of on stage
Song creation courses	Song writing, lyrics writing, Computer music production, Pop songs adaptation course
Teaching methodology courses	Pedagogy of pop songs voice, Music comprehensive theory of education
Management courses	Popular music industry management

Voice skill of popular songs :

In this course, students should basically establish the basis of systematic and scientific vocalization and basic singing skills. Students are required to further strengthen the control of breath, the expansion of vocal range, as well as the reasonable use of timbre and volume. According to different pop music singing style, students are required to grasp and deal with all kinds of music style basically and accurately. In the selection of course content, teachers should make students widely exposed to and sing musical works of some periods, so that students can further strengthen and improve their singing ability and level. At the same time, teachers should also carry out individual style shaping according to students' timbre range, singing ability and

singing characteristics, and effectively combine the cultivation of students' commonness and individuality.

#### Voice skill in a dance group :

Through systematic learning and training, students can understand and master various popular music styles in today's world and have a high level of popular music professional singing, as well as the ability of popular dance and singing while dancing. In particular, the ability to cooperate with other members of the group to meet the society's demand for versatile talents in popular music stage performances.

#### Voice skill in the band :

About the band rehearsal class, we should pay attention to solve the technical difficulties of the lead singer and various instruments in the performance, and the ability to cooperate between the lead singer and the band instruments. The author suggests that several students form a group and practice each role of the band in shifts, rotating once a semester. Over the course of several semesters, the band members were able to adapt to the various roles in the band. These problems include intonation, rhythm, singing and performance skills, phonological combination, and voice relations.

#### Musical performance of pop songs :

The classical musical fragment rehearsal course requires pop singers to integrate their music, dance and dramatic performance skills, as well as their cognition, understanding and aesthetic appreciation of musical dramas with the overall artistic creation, the realization of a relatively complete artistic expression in the prescribed situation. This course should be opened after students have certain basic skills of vocal music and dance, that is to say, plus basic performance training. In the selection of course content, teachers should base on the quality of students and the basic comprehensive performance quality and ability of musical actors. Carefully select classic musical pieces with different styles and characteristics at home and abroad to organize students to carry out systematic training of comprehensive performance skills, so that students can master and have the basic theoretical knowledge and skills of musical comprehensive performance. (Moore 1993)

#### Voice skill when playing the piano :

This course requires students to master the technique of accompaniment without melody. It is the organic combination of singing, playing and music theory knowledge. On the basis of the piano course and music theory course, the unmelodic accompaniment skill and vocal music skill are organically combined to present the unique performance of playing and singing on the stage.

#### Voice skill for recording :

Recording is an art, and it is also the only way to promote the development of pop singers. The main details of the singer's voice can be clearly found in the recording studio, so that the singer can effectively master the rhythm and intonation of singing, and constantly practice their own music quality in the recording studio. Having good recording practice is an important instructor for many students of pop singing directions and majors.

#### Voice skill on stage :

Stage performances of pop singing are conscious artistic actions. It requires the singer to control the combination of physical action and vocal action formed by conscious purposeful mental activities on stage and in front of the camera. This course requires students to master all the elements of action, in order to create a full music image and picture.

#### Pedagogy of pop songs voice :

Normal university students majoring in pop singing need to be able to teach pop songs. In the actual music professional education and teaching, the teaching of popular singing method has become an indispensable part of the vocal music system content of music teaching in colleges and universities. Due to historical development, educational evolution and many other reasons, there are still many colleges and universities music education in pop vocal music teaching is still lagging behind. This course requires students to understand the teaching method of pop singing and distinguish the difference and connection between pop singing and Bel canto singing, which is an indispensable course for the cultivation of pop singing talents in normal university.

#### Music comprehensive theory of education :

Music comprehensive theory of education is a course about music education rules especially reflecting the important characteristics of pop singing talent training in normal university. Course content: the essence of music education, the meaning and method of music education in social life, the role and method of music education in school life, the selection of



teaching materials, and the subjects of each subject of music education in musicology. In the special field of music, the knowledge system of music must be taken as the premise.

#### Pop song writing course :

This course requires students majoring in pop singing in normal university to master the creation characteristics and rules of lyrics and melodies of pop songs and have the ability to create original songs. This course is based on the professional foundation and pop and harmony courses. Based on the traditional composition theory, it integrates the special phenomenon of popular music, and mainly focuses on the theoretical works on the research and analysis of popular songs. All the content of the pop song writing course is only the generalization and summary of the general rules of pop song creation. Any knowledge point should be tight before loose. Once mastered, every knowledge point can completely discard the frame in the book, and all applications are allowed.

#### Computer music production :

This course is also called music editing course, which refers to a series of creative work including composition, recording, mixing, post-production and so on. To enable students of pop singing direction or major in normal university to have the comprehensive ability both before and behind the scenes, at the same time, they can also be engaged in the creation and production of music.(Regelski 1998)

#### Pop songs adaptation course :

Students majoring in pop singing need to be able to adapt pop songs, which is a secondary creation of the original song. The most common form of cover is a change in tune. In the course of cover and adaptation of pop songs, the classical pop songs are re-created with the knowledge of pop patterns and harmony lessons.

#### Popular music industry management :

Popular music project planning, operation and management practice courses should enable students to further deepen their understanding and mastery of relevant theoretical knowledge such as popular music project planning, market operation and management. And students can use certain theoretical knowledge to guide their own practice. A flexible way of thinking, innovative spirit full of imagination and passion, scientific and standardized operation, management and adaptability should be gradually formed.



Periods, credits allocation, opening time of professional core courses :

As a professional core course, this module course is opened from the first year of undergraduate study to a small amount. The first semester of the fourth academic year is completed. The author made a division of the period allocation, opening time and the sequence of connecting courses for reference:

Voice skill of pop songs:

It is recommended that the courses should be no less than 2 periods per week, and the length of the courses should be no less than 5 semesters. The course form can be set up in the form of one-to-one teaching, which should be connected with the vocal music course in the professional basic courses.

Voice skill in dance group:

It is recommended that the courses should be no less than 2 periods per week and the length of the courses should be no less than 4 semesters. The course form can be set up in small group.

Voice skill in the band:

It is recommended that the courses should be no less than 2 periods per week and the length of the courses should be no less than 4 semesters. Courses may be offered in small classes and should be offered in the second and third year.

Musical performance of pop songs:

It is recommended that the courses should be no less than 2 periods per week and the length of the courses should be no less than 2 semesters. It is recommended to open in the third academic year.

Voice skill when playing piano:

It is recommended that the courses should be no less than 1 period per week and the length of the courses should be no less than 4 semesters.

Voice skill for recording :

It is recommended that the courses should be no less than 1 period per week and the length of the courses should be no less than 1 semester. It is recommended to open in the third year

Voice skill on stage :

It is recommended that the courses should be no less than 1 period per week and the length of the courses should be no less than 5 semesters. And it is recommended to open in the first year. The opening time of this course should be connected with the graduation practice and graduation performance, and it is better to be completed before the graduation performance.

Pedagogy of pop songs voice :

It is recommended that the courses should be no less than 2 periods per week and the length of the courses should be no less than 1 semester. And it is recommended that courses begin in the third and fourth academic years

Music comprehensive theory of education :

It is recommended that the courses should be no less than 2 periods per week and the length of the courses should be no less than 1 semester. And it is recommended that courses begin in the third and fourth academic year.

Pop songwriting course:

It is recommended that the courses should be no less than 2 hours per week, and the length of the courses should be no less than 4 semesters, started in the second year.

Computer music production course:

It is recommended that the courses should be no less than 2 periods per week, with the duration of no less than 2 semesters, started in the second year.

Pop songs adaptation course:

It is recommended that the courses should be no less than 2 periods per week, and the length of the courses should be no less than 1 semester, started in the third year.

Popular music industry management course:

It is recommended that the courses should be no less than 2 periods per week, and the length of the courses should be no less than 1 semester, started in the fourth year.

### **Guarantee for the Implementation of the Talent Cultivation Course of Pop Singing in Normal University**

Pop singing is a comprehensive subject involving music, dance, stage, mass media and other art forms. Any change in the development of any one of these art categories will bring about a corresponding change in popular singing. This also shows the comprehensive characteristics of pop singing. The comprehensive characteristics of pop singing art inevitably require normal

university to establish comprehensive and scientific curriculum for pop singing talent training. It also requires for their specialized personnel for comprehensive training. On the basis of improving the curriculum of pop singing talent cultivation at the undergraduate stage of normal university, it is also necessary to focus on how to further think and plan the implementation and guarantee of the training courses for pop singers.

#### 1) Standardization of the Curriculum System for Training Pop Singers

Curriculum system plays a normative, prescriptive and mandatory role in the operation of school curriculum system. For a major, the establishment and improvement of the curriculum system is the creative implementation of the professional curriculum plan. It is the basic guarantee to embody the unique university-running idea and development goal of the specialty and the concrete manifestation of the autonomy of the specialty. Teachers' curriculum consciousness depends on the dynamic curriculum system. For the cultivation of pop singers in normal university, only constantly improving the curriculum system of pop singers can provide the system guarantee for the student to adapt to the curriculum (Roberts, B. A, 1991).

Firstly, it is to standardize the implementation system of training courses for pop singers.

To improve the standard implementation system of pop singing talent training curriculum can better promote the effective integration of pop singing curriculum resources in normal university and achieve the ultimate goal of talent training. Therefore, local governments and education authorities must first give preference to the training courses of pop singers in their policies, actively encourage the majority of pop singing teachers to boldly practice and explore, give play to their subjective initiative, and fully develop the implementation of training courses for pop singers.

Curriculum review and curriculum decision are important links in the course implementation process. It is of great significance to understand the nature of the curriculum, clarify the curriculum value, improve the curriculum structure, and clarify the talent training mode and running mode from the perspective of the curriculum. Standardized curriculum implementation system for the cultivation of pop singers the curriculum system needs to clarify the composition of personnel, their responsibilities and working procedures of the curriculum review and decision-making bodies, and establish the significance of curriculum planning.

The training course of pop singers should follow certain principles and standards of course development, not to completely copy the common standards stipulated by the national curriculum system. Teachers cannot just follow the syllabus, either cannot teach according to textbooks. And it needs to be re-created and re-developed, to actively develop and highlight the characteristics of school-based curriculum, emphasizing the implementation of personalized and creative curriculum. Therefore, who's going to develop the curriculum, what curriculum is developed, how the basic process is, need a reasonable curriculum development system and implementation procedures to provide security.

For a long time, our evaluation of student development has placed too much emphasis on quality determination based on paper and pencil test scores, to ignore the attention on the process quality monitoring and feedback of course implementation. The course teaching quality control also lacks the reasonable effective procedure. From the perspective of modern curriculum theory, the course teaching quality monitoring procedure and the student's academic achievement monitoring procedure are a kind of manifestation of the course teaching evaluation system. It is particularly important to establish the monitoring system of students' academic achievement and the analysis database of course teaching quality. To establish a scientific and reasonable course teaching monitoring and evaluation system, and bring the teaching evaluation of the training course of pop singers into a standardized and effective track, is the objective demand of the cultivation of pop singers.

Secondly, it is to construct an innovative course mechanism for cultivating pop singers

Innovation has long been the theme of the new era, and the spirit of innovation has become one of the eternal themes in normal universities. On the one hand, people have different understandings and understandings of innovative concepts and abilities. Different scholars put forward different views from different perspectives. On the other hand, the theoretical and practical exploration of the curriculum concept, curriculum system, teaching methods and means of innovative talent cultivation are mostly in the changing situation of tradition with characteristics. It has not really achieved innovation and science.

How to solve the problem of understanding and implementing the cultivation of innovative talents is an important theoretical and practical problem that needs to be studied urgently in normal university. The local pop singing teaching method is adjusted and innovated

according to the national character, cultural thought and physical quality in China, based on the excellent foreign pop singing teaching method, to help students to release their nature, enhance their perception and absorb knowledge more smoothly, to help teachers broaden their teaching vision and enhance their teaching vitality in the teaching and practice of pop singing, to promote and ensure that teachers and students as much as possible into the teaching and learning of pop singing.(Misenhelter 2000)

In terms of the refinement of teaching ideas, principles and training objectives of pop singing in China, we need to understand the specific rules of the development of pop singing in normal university, to respect the cultural traditions and artistic differences of countries and nations. According to the characteristics and growth mode of pop singing in China, we develop training objectives and teaching implementation plans in normal universities that are in line with the development reality of the pop singing industry in China, in order to train a real innovative thought, unique artistic temperament and national cultural representation, which can meet the needs of local pop singing practical talents.

The training mission of innovative talents ultimately in normal university depends on the innovative curriculum mechanism to complete. The innovation course mechanism of pop singer talent cultivation includes the new concept of curriculum, new curriculum content, new curriculum mechanism and new teaching methods.

The cultivation of creative talents needs the innovation of the concept of pop singing curriculum in normal university. At present, higher education often fails to adapt to the socialist market economy. The root cause lies in the widespread prevalence of traditional or non-fundamentally changed talent training mechanism in contemporary colleges and universities. This talent training mechanism has not been able to meet the needs of the market.

There are many complicated reasons why we face such an educational situation. Among them, one of the important reasons is that the concept of innovative talent training curriculum has not been updated and changed. The updating of innovative talent cultivation curriculum concept is not simply a random pile of several new ideas and viewpoints, but to generate a curriculum concept system by the integration of related ideas and concepts. For example, in the practice teaching of pop singing in normal university, students above the third grade can be encouraged to participate in the selection of various pop singing programs. If students cannot complete the stage

rehearsal course on time due to their participation in off-campus practical activities, teachers can give students a detailed evaluation based on their performance after the students' practice activities are completed, in order to promote the practice of teaching links really fall into practice.

The most important channel for the cultivation of innovative talents is reflected in the content and methods of courses. Innovative curriculum content refers to innovation in curriculum standards, curriculum objectives, curriculum system, relevant teaching materials and resources, examination, evaluation and other aspects. It's a very complicated. First of all, we should establish the modern curriculum concept and change the traditional concept in modern society. Teachers and students are not only implementers and recipients of courses, but also the developers of course resources. We should make use of course materials but not be bound by them. The course is understood as the integration of various elements in the curriculum construction, including teachers, students, teaching materials, practice, environment and other elements of continuous development and integration of the dynamic process. Secondly, it is necessary to establish a new curriculum evaluation system for the cultivation of innovative talents. The innovation of teaching process cannot be restricted by the traditional examination and evaluation system in the past. Teachers of pop singing in normal university can edit some innovation materials suitable for pop singing talents in normal university, including Chinese songs and foreign songs combined, slow songs and fast songs combined, and a variety of popular music style.

The form innovation is one of the most important links in the course teaching innovation system. We should attach importance to the innovation of teaching form and means to carry out the cultivation of innovative talents to actively adapt to the needs of new talent cultivation. It must be consistent with the education system and the system of training talents. To implement a completely new curriculum system and new teaching forms meets the psychological and personality characteristics of different types of students. And the goal of the curriculum system is closely linked to the cultivation of innovative talents, to ensure the direct or indirect dissemination of theoretical knowledge, also to give the individual full play and imagination of the space. In the process of learning, students' personality traits are cultivated and developed, with human wisdom and human talent dig out, to create space and classroom context integration and interactive exploration.(Marsh 1999)



Teachers of pop singing in normal university should pay more and more attention to the innovation of teaching form and means of pop singing talent training course. Pop singing itself is a comprehensive art, and its creation is the result of the collaboration of various disciplines. The high level of integration of pop singing also determines that the pop singing market needs to cultivate versatile performers who can sing, dance and perform. Therefore, in professional theory teaching, we should emphasize that pop singing is not isolated. A teacher who teaches a specialized foundation course, not only do students need to develop relevant professional skills, but also make students understand and pay attention to the organic combination of this skill and other professional skills. For example, open group singing course, band singing course, pop musical singing course.

Thirdly, it is to strengthen the condition construction and input of the training courses for pop singers in normal universities.

Increasing investment and hardware construction is an important guarantee to improve the training level of pop singers in normal university. Compared with other professional talents, the cultivation of pop singers has its particularity. It has the characteristics of large investment in teaching equipment, high teacher-student ratio, small class or individual class training. Normal universities should also follow the characteristics and needs of different types of education, increase investment in the cultivation of pop singers, gradually improve the teaching environment of pop singing. In the cultivation of pop singing talents, the teaching facilities of pop singing are the key to restrict the development of pop singing education.

Pop singing is an artistic activity that develops in step with modern media. It is necessary to have fixed modern stage, recording studio and other places for practical teaching, also including multimedia function classroom, dance classroom, piano room and a series of teaching equipment and facilities, as well as video and audio equipment, multimedia equipment, piano, lighting, sound, microphone and other modern equipment, enough popular singing paper materials, records, audio-visual materials, etc. In the pop singing teaching, it is indispensable.

In the long-term planning, the construction of pop singing stage and facilities should be improved step by step. And in the short term, the site in college of music should be planned as a whole, to take advantage of existing conditions, to improve the utilization of venues and facilities on campus. In addition, we need to establish long-term cooperative relations with artistic



performance groups outside the university, to held regular performances in various forms to display students' achievements, to establish student works display area on the campus network shows students' creation and rehearsed pop songs to achieve the purpose of showing students' talent.

## 2) Construction of Teachers of Pop Singing Talent Training in Normal University

The construction of teaching staff is the key to the cultivation of special talents in pop singing. At present, there are not many pop singing teaching talents in China. Therefore, current pop singing teachers should be encouraged to go to independent art universities or countries with relatively developed pop singing education to learn theoretical knowledge and professional skills related to pop singing. Education authorities can also use some of the holidays to organize short classes in pop singing. It can alleviate the shortage of teachers in normal universities and the need to improve their professional level.(Orman 2002)

Firstly, it is to improve the educational level of teachers and promote the structure of teachers. From the perspective of social development and the market demand for pop singers, it has shown the tendency of demand for different types of high-level pop singers. With the growing demand and requirements for the cultivation of talents of different types of pop singing, the structure of the teaching staff to cultivate high-level and multi-type pop singers needs to be constantly improved. The overall function of pop singing teachers in normal university also needs to be further improved.

In terms of structure about age, a reasonable proportion of teachers of the old, middle and young ages should be considered, when normal universities introduce and employ talents. To ensure that the age structure of teachers can develop towards younger age, a discipline echelon should be formed with young and middle-aged backbone teachers as the main body and modern advanced teaching concepts. In terms of educational structure, at present, the educational background of pop singing teachers in normal university is generally not high. To some extent, the academic structure determines the overall theoretical level, teaching quality and scientific research ability of the teaching staff. Therefore, it is imperative to improve the educational level of pop singing teachers in normal universities. All young teachers should be encouraged and supported to improve their educational level through further education, to improve the educational structure of the teaching staff. In terms of the structure of professional titles, a fair

and perfect evaluation and employment mechanism should be established. To formulate the detailed rules of professional title assessment in line with the actual situation of our university, and to provide more opportunities for exchange and learning for the majority of young teachers and teachers of emerging disciplines, the staff should stick to the method of internal training and external recruitment, to stabilize the existing backbone teachers and train new academic leaders; to ensure the improvement of teachers' teaching level and improve the scientific research ability of teachers, which ensure that teachers reach a higher level of medium and high professional titles.

In a word, according to our national conditions, we should take practical and feasible measures to strengthen the cultivation of teachers of pop singing in normal university at the level of higher education. Therefore, those high-level talents with deep cultural quality, high professional level and strong professional ability are constantly enriched into the teaching staff of pop singing talent cultivation in normal university, so that the teacher structure is improved. Secondly, it is to advocate multi-channel training to comprehensively improve the comprehensive quality of teachers.

High quality teachers are the foundation of high quality education, and lifelong education is the condition to guarantee high quality teachers. Firstly, teachers of pop singing in normal university must have good professional quality and profound knowledge. Secondly, teachers should know how to use appropriate teaching methods to improve the teaching effect. Finally, teachers must use the modernized teaching equipment skillfully.

Therefore, teachers of pop singing in normal university should not only spend their spare time to read and study more about pop singing, to strengthen training. To improve comprehensive quality comprehensively, teachers' professional training should be the breakthrough point to fully explore and utilize the potential of pop singing teachers, to promote its continuous reflection and improvement. According to the professional development needs, teachers should enjoy various forms of continuing education, without affecting work or increasing the burden on universities.

If an independent art university has various teacher training programs, to conduct on-the-job master studies and doctoral studies, and conduct domestic and foreign visiting scholars and research projects, etc. On the one hand, it provides opportunities for young teachers to further study systematically. On the other hand, it also creates favorable conditions for the promotion of

their teaching titles. In the foreign teacher's continuing education aspect, the science and technology culture developed has formed the quite complete system. For example, in the former Soviet Union, since the end of the 1970s, more than 40 institutions of higher learning have established further education departments in new subject areas. Most of the students enrolled are those aged between 25 and 35 with an actual working age of 3 to 8 years. Some states in USA also use their vacations to organize art teachers to attend extensive classes. These multi-channel training forms can also be used in the training of pop singing professional teachers. Resources and experience sharing should be strengthened between universities and teachers, as soon as possible to improve the professional level of pop singing teachers.

Thirdly, it is to make clear role positioning and broaden teachers' knowledge and skills reserve.

Teachers of pop singing in normal university should make clear their role positioning: One is to ensure that their professional level to constantly improve; The second is to clarify the requirements for the cultivation of pop singers and combine them with the actual level of students, make reasonable and specific training objectives for each student; The third is to stimulate students' ability of learning and comprehension when teaching professional skills, to understand the techniques of imparting knowledge. (Regelski 1998)

From the perspective of knowledge structure, teachers of popular singing in normal university should have the characteristics of one specialty with multifunctional abilities. The so-called one specialty refers to a singing skill that is good at pop singing, and multifunctional abilities refer to the knowledge related to pop singing art should be mastered. For example, in the course of comprehensive theory of pop singing, teachers should be familiar with knowledge of relevant subjects such as philosophy, aesthetics, culture, psychology, and so on, besides singing, playing and dancing. Therefore, pop singing teachers should not only have certain professional skills in pop singing, but also a relatively deep and broad theoretical basis. The richer the teacher's knowledge is, the more artistic is in the classroom, and the better the teaching effect is. The author thinks that teachers generally accept the comprehensive concept of subject but it is difficult to implement, which is largely due to the limitation of teachers' own cultural quality. It is difficult for a pop singing teacher with incomplete knowledge structure and lack of cultural foundation to realize the subject integration in pop singing teaching. Although it is impossible for

a teacher to master every subject, the teacher's knowledge should be as broad as possible, to pay more attention to subjects other than art, such as common sense in the natural sciences and social sciences, so as to make oneself more broad knowledge field of vision. In this way, teachers can target in the process of guiding students.

Due to the long-standing misunderstanding and prejudice on pop singing education in China, it is also the main reason that the knowledge structure of pop singing teachers is relatively single. All the time, the training of pop singing teachers is more in line with professional skills. Theoretical knowledge related to art education, such as general pedagogy, psychology and pedagogy, is often hard to be valued. Therefore, to train the pop singing teachers comprehensive artistic quality and cultural quality is neglected. As a result, the teachers trained are music quality guaranteed while the educational quality is weak. Especially in pop singing research teaching, teachers will feel the lack of their own educational ability. Students in the new era tend to have higher cultural attainment with a wide range of knowledge, who are interested in pop singing problems often involve a wide range of areas. Teachers who go into the front line of teaching often encounter this problem. For example, students often show a strong interest in interdisciplinary subjects of pop singing and other subjects, and ask some cross-subject questions, to make it difficult for teachers to deal with. Therefore, the comprehensiveness of pop singing makes teachers a broad and rich range of knowledge. Not only should teachers have a comprehensive knowledge of pop singing professional skills, but also understand the theoretical knowledge related to pop singing and the interdisciplinary basic knowledge with pop singing subjects. Therefore, if teachers do not enrich their own knowledge structure, either not to strengthen their own cultural cultivation, it is difficult to meet the training needs of special talents of pop singing with only some professional skills and knowledge of pop singing.

### 3) Integration of the Curriculum Resources for the Cultivation of Pop Singers in Normal Universities.

Curriculum resources in university refer to the general term of various conditions that are rich in educational value and can be converted into music courses or serve music courses in universities. It includes teaching materials and all kinds of curriculum resources in university, family and society that can help improve students' quality. The development and utilization of the curriculum resources of pop singing talent cultivation in normal university directly affects the

cultivation of pop singing talents. Therefore, we should fully mobilize the enthusiasm of teachers, students, schools, communities and society, to creatively develop and utilize all resources that contribute to the realization of the objectives of pop singing courses to promote the overall and harmonious development of students. Specifically, we can dig into the curriculum resources of pop singing from the following five aspects:

Firstly, it is to integrate local original pop singing curriculum resources.

If no really good pop vocal music came into the class, it is difficult to cultivate our own talent in pop singing. Copying other people's culture for a long time, what we lose is ultimately our own cultural roots. Therefore, on the basis of learning the essence of European and American classical pop singing, we should carry out appropriate transformation or adaptation according to the needs of the local political, economic and cultural development; To pay attention to the integration and development of local original pop singing curriculum resources, is also an important content to explore and integrate the training course resources of pop singers. China, with a civilization of more than 5,000 years, is rich in cultural resources. And these are not only the inexhaustible cultural treasure of Chinese local pop singing creation (Zhou Sumei 2011)

Secondly, it is to make full use of the pop singing course resources in university.

To explore the resources of pop singing in the university is to make full use of the concert hall, auditorium, dance room, piano room, music multi-function classroom, music classroom, electronic piano classroom, gym, gymnasium, multimedia classroom and other places, to give full play to and make effective use of its functions, to carry out some forms of meaningful art activities on some anniversaries or holidays, which includes a series of lectures, concerts, singing and dancing parties, musicals to enrich the campus professional atmosphere.

Art education in university is an important part of the campus culture and art life. Therefore, some activities carried out by the university during the teaching of pop singing should fully explore the propaganda role of campus media, to try to get more students involved to know more about pop singing, such as playing some pop songs for the teaching. Some online pop singing knowledge seminar or online salons can be carried out. In addition, the school may hold some lectures or competitions related to pop songs. The staff can encourage associations to set up some pop singing learning interest training classes or interest groups, so as to create a good campus culture and art environment, to make the students grow up in imperceptible edification.

The relevant teaching materials of pop singing course are the most basic course resources suitable for students to learn after expert research and years of teaching experience. But textbooks are just an important carrier for teachers to carry out teaching activities, which is not completely suitable for the actual needs of classroom teaching for the cultivation of pop singers. Therefore, teachers and students still need to re-develop the teaching materials related to pop singing in the teaching process. That is the creative use of teaching materials in the course implementation process. However, in the actual teaching process, teachers should redevelop the textbooks related to pop singing performance according to the situation of students, which is flexible and personalized use of popular singing materials. On the one hand, teachers' subjective initiative should be given full play in the re-development of teaching materials, to make full use of various teaching materials to adjust according to the curriculum standard or syllabus. When using teaching materials, teachers of pop singing should follow the curriculum goal of cultivating pop singing talents, to fully understand the intention of textbook writing, combined with the existing mode of various pop singing curriculum resources inside and outside the university and the actual learning level of the students in the class, to apply the teaching materials of pop singing flexibly, creatively and individually. On the other hand, we should give full play to students' subjectivity and let them independently participate in the selection of some teaching contents, to participate in the development of the teaching plan of pop singing course and the re-development of teaching materials, etc. The re-development of pop singing textbooks reflects the current new concept of using textbooks instead of teaching textbooks, to let teachers and students develop teaching resources together in the interaction between teaching and learning. It not only gives full play to the original value of pop singing textbooks, but also makes the learning content closer to students' daily life and artistic experience.

Thirdly, it is to actively develop off-campus pop singing course resources.

The cultivation of pop singing talents is not limited to the closed environment of university. It's an open system with important connections with the one outside the university, where there are a lot of valuable curriculum resources to be developed and utilized. If we actively develop and use it to serve our teaching of pop singing, it will be beneficial to integrate the existing teaching resources of pop singing and achieve the training goal of pop singing better.



Family resources can also be fully explored, such as the family environment with good artistic atmosphere, parents or relatives with artistic expertise, as well as some Musical Instruments, relevant books and newspapers. Due to the characteristics of the training course for pop singers about long-term subtle development, we should consciously and actively develop and use these music resources in family, to expand students' learning content and resources, and create a family environment with pop singing atmosphere. For example, parents are encouraged to purchase some pop singing books, newspapers and audio-visual materials that students like, so as to stimulate students' interest, help students broaden their artistic vision, and create conditions for further improvement of students' comprehensive quality and professional ability of popular singing. (Wicks 1998)

The touchstone of the pop singing curriculum is the base of social practice and the guarantee of the quality and characteristics of pop singing talent training. The staff should give full play to the spirit of combining inside and outside the university and develop the construction of the social practice base of pop singing vigorously. On the one hand, on the basis of ensuring the establishment of music practice base in the university, multi-channel development of the popular music social practice base off-campus is established, to realize the combination of practice teaching and practice base in and out of school, form benign interaction and achieve resource sharing. On the other hand, by cooperating with outside practice teaching bases, to give full play to the social function of pop singing, thus providing more materials for pop singing course resources, it provides a powerful supplement and support for the course teaching of pop singing.

Fourthly, it is to make efforts to develop professional practice course resources.

The common problem in the development of Chinese pop singing art is that the talent cultivated is relatively weak in practical ability. There is a big gap between the pop singing talent cultivated by the university and the stage performance needs. According to the training plan, it is difficult to train pop singers to perform in a short time. In the past, pop singing training paid too much attention to the skills and techniques in the piano room, to neglect stage practice. It is often difficult, for some students who perform well in the piano room, to perform at a high level in public performances. It is necessary to emphasize students' mastery of theoretical skills and increase the development of practical course resources, and to pay attention to the cultivation of



students' practical ability. In practice teaching, students can be given full play to their subjective initiative and encourage them to create independently, which let them deeply understand the essence and connotation of pop singing art to focus on all kinds of stage singing, with other singers, dancers, with bands, with audiences, with instruments, with pop musicals, and so on. Campus practice needs strong support from various departments of the university. In addition, off-campus practice can cooperate with TV media and performing arts groups in various forms to obtain more opportunities for students.

Fifthly, it is to vigorously develop information-based pop singing course resources.

About information of pop singing course resources in normal university, the first step is to set up a pop singing literature room. Scientific management is adopted to sort out relevant literature and materials of pop singing, and to preserve the information in the form of educational themes. The course resource base is not only an effective management of resource development, but also resource sharing. Therefore, on that basis, the university or related institutions also need to establish the information resource sharing system of pop singing literature, fully to rely on campus network resources, to realize the network connection of the library and literacy room of secondary college. The establishment of the information resource sharing system of pop singing literature can accelerate the circulation of literature information resources in the university, to help maximize the benefits of the library, to achieve resource sharing. It can effectively provide the utilization rate of literature resources in the university. Literature information retrieval navigation is open to all teachers and students, to ensure the maximum utilization of literature resources in the university, so as to form a situation where resources are shared and complementary, to provide more convenient and efficient service for teachers and students.

To establish a professional network database of pop singing, it is necessary to collect, process and sort out a large number of scattered academic resources of pop singing through the network in an orderly and standardized way, to facilitate the use of the majority of teachers and students, which requires the use of search engines such as Baidu, Google and so on, to consult a large number of bibliographies, periodicals, newspapers and related reference books of pop singers, so as to search for resources on pop singing. Then, the information resources of popular singing collected should be sorted out and summarized again, which serializes information resources and improves the efficiency of teachers and students in searching information.

Moreover, we need to use some professional search engine software to track the information of popular singing topics and professional websites of pop singing, so that useful information resources can be classified and sorted, to provide information navigation for teachers and students of pop singing majors. And then, music professional database is formed.

Distance education can provide advanced and fast teaching and learning methods for teachers and students about voice program of popular songs, which can save costs and improve efficiency. It can also provide more quality and efficient service for learners' continuing education. In the process of distance education, learners can be free from the restrictions of region, time and environment. They also have access to quality professional education. Therefore, it is necessary to set up a distance teaching network for pop singing to develop information-based pop singing course resources, to integrate electronic books, electronic journals and information resources of relevant professional universities, research institutions, academic groups and academic BBS about voice program of pop songs. Some high level and shareable pop singing literature products should be compiled, and distance education network should be utilized to gradually achieve online popular singing academic exchanges, resource sharing, distance teaching and so on

#### 4) Improvement of the Evaluation of Pop Singing Talent Training Courses in Normal University

Curriculum evaluation is an important part of the curriculum system. It has important guiding function and quality control function for the curriculum implementation. And it has certain influence on the reasonable curriculum. It can be said that scientific and reasonable curriculum evaluation is the target guide of curriculum system construction, also the curriculum system construction booster. Methods of evaluation directly affect the realization of curriculum objective. The fundamental purpose of the evaluation of the training course of pop singers in normal university should be to achieve the curriculum objective of pop singers. However, at present, there are many problems in the evaluation of pop singing talent training courses in normal universities in China, such as the evaluation subject, evaluation method and evaluation content are relatively single. Moreover, this kind of evaluation feedback can hardly be used for re-guidance. Based on this, it is necessary to pay enough attention to the evaluation of the curriculum in the construction of the curriculum for pop singers. It is necessary to update the

evaluation concept and explore the evaluation principles applicable to the curriculum of pop singers. The establishment of specific curriculum evaluation standards, the determination of curriculum evaluation content and the selection of curriculum evaluation methods are all subject to the basic principles of curriculum evaluation. According to the value orientation of the above-mentioned courses for pop singing professionals, the curriculum for training pop singing professionals should not only promote the overall development of students, but also needs to meet the needs of social development and industry, which should be one of the evaluation bases of the higher education of pop singing. It should be set as the first principle of curriculum evaluation. And then, considering the disciplinary characteristics of pop singing, the evaluation principles of pop singing talent training course should be as follows: the integrity principle of evaluation content, the diversification principle of evaluation subject, the diversification principle of evaluation method, and the scientific principle of evaluation method.

Firstly, the combination of human development and social needs is the general principle for the evaluation of pop singing talent training courses.

The comprehensive development of human should be the ultimate value orientation of education modernization. It is also the ultimate value orientation of the modernization of higher education curriculum system. The training goal of all-round development and the standard of talents are the basis of higher education curriculum evaluation. As a part of higher education in normal universities, the cultivation of pop singing professionals should first follow the basic principles of higher education curriculum evaluation, which is all-round development of human beings. Moreover, the emergence and development of pop singing is accompanied by the needs of society. Therefore, compared with the higher education of other majors, it shows more obvious social needs, which is to meet the needs of society and industry development needs. Based on this, the evaluation of the training course of pop singers should be based on the combination of people's comprehensive development and social needs as the basic goal and general principle.

To implement the principle of human development is to always put people first in the implementation of curriculum evaluation. With the purpose of promoting the overall development of students and the common development of all students, fully considering the individual differences of students and the different needs of students at different levels, different curriculum evaluation standards should be formulated, to use different course evaluation methods, according

to the differences of students. At the same time, curriculum evaluation standards should be specific, objective, clear and detailed. Evaluation should be conducted fairly and transparently, which is easy to operate.

To carry out the principle of social need, we fully consider the needs of the real society for the quality of talents, and the need for talent types for the development of the pop singing industry, to grasp the relatively perfect quality structure that pop singers should have, and evaluate the current school curriculum according to this standard. In short, in the evaluation of the curriculum system of training pop singers in normal university, student learning and development is appropriate to the needs of society, which is the standard to judge the implementation efficiency of the curriculum system. Curriculum practitioners and designers should regularly collect and utilize useful information about the learning and personal development of pop singers, as well as the demand information of the society for the quality of professional pop singers, to strictly evaluate the activities of the training programs and curriculum system, constantly adjust and revise the existing curriculum system, to examine the achievement of curriculum objective, to ensure that students receive professional, personalized, more comprehensive and holistic curriculum. (Palmer 1994)

Secondly, it is the integrity principle of evaluation content.

The integrity principle of course evaluation content means that the evaluation of the training course of pop singers must always be a comprehensive, integrated and whole-process evaluation. The evaluation about curriculum design, curriculum management, curriculum implementation or students' learning effect should be based on the whole. The evaluation covers all levels and fields of pop singing learning. We take the evaluation of students' learning effect as an example, to evaluate courses by how well students are doing from the review and comparison of different learning stages of students, to fully grasp its professional quality, comprehensive quality on the development of gains and losses. This means that on the one hand, curriculum evaluation should focus on students' professional quality and ability, not only single artistic qualities and skills, but also multi-level stage performance ability, pop singing industry chain project operation and management ability, as well as the reasonable use of pop singing performance form basic music teaching ability and other professional artistic quality. On the other

hand, curriculum evaluation should also pay attention to the overall improvement of students' comprehensive quality, which includes the evaluation of students' appreciation and aesthetic ability, understanding and performance ability, imagination and creation ability, etc. It also includes the evaluation of the formation about students' moral quality, psychological quality, view of life, view of values and view of artistic.

Thirdly, it is the multivariate principle of evaluation subjects.

The traditional curriculum evaluation method is relatively simple and fixed for teachers to evaluate students, lack of students' evaluation of teachers, students, teachers and students themselves, lack of comments from parents, educators, social arts groups, etc. However, the evaluation of the training courses of pop singers in normal universities requires extensive personnel participation. The subjects of curriculum evaluation should include teachers, students, pop singing course experts, pop singing scholars, related pop singing art workers, relevant enterprises and institutions, parents, and so on, from different social strata. Teachers as the subject of curriculum evaluation have been widely recognized. Comparatively speaking, students, the main evaluation subject, have been unduly ignored. According to modern psychology, the subject participation mechanism is the original mechanism to promote students' learning. Therefore, let students become the subject of curriculum evaluation in the course implementation process, to share their rights in the implementation of the curriculum.

By participating in the evaluation of the course, students will acquire the consciousness of subject participation in the course learning, which is seriously neglected, as well as people from all strata including students' parents, pop singing scholars, pop singing curriculum experts, pop singing artists, and so on. These subjects from different levels of curriculum evaluation represent different interest groups in society, and their different evaluations of courses reflect the different needs of society for courses. These different opinions are very beneficial to the gradual improvement and continuous development of the curriculum system, to involve people from different levels of pop singing in the course evaluation. To some extent, it is more conducive to the integration of social demand for pop singing professionals. Therefore, the evaluation of the training course of pop singers should change the traditional single evaluation mode, to make the evaluation develop towards the direction of diversification and interaction. Paying attention to the two-way selection, communication, coordination and consultation among evaluation subjects in

the course evaluation process make the course evaluation of the cultivation of pop singers become interactive activities involving people from different strata and representing the interests of different groups, including teachers, students, parents, pop singing curriculum experts, pop singing researchers, pop singing related artists and related enterprises and institutions.

Fourthly, it is the principle of diversification of evaluation methods.

In order to overcome the shortcoming that the evaluation method of pop talent training course in normal university is too simple, the evaluation method of pop talent training course should follow the principle of diversification. The principle of diversification of evaluation methods first requires the modular evaluation of courses. Based on the modular setting of the training courses for pop singers, different course evaluation schemes are developed according to the differences in the objectives, contents, characteristics and specific requirements of different course modules. The course knowledge and skills of different modules are evaluated in different ways. For example, the course of practice module can be evaluated by analyzing and considering the quality of practical teaching process. It is one of the common evaluation methods for practical courses to specifically collect the information and basis of course evaluation through the collection of students' professional learning, such as "professional report" performance in the nature of evening party held by small classes or grades. The principle of diversification of evaluation methods is also reflected in the use of multiple ways to implement the evaluation of students. Students are the main body of the course learning. Whether the course setting is reasonable and whether the implementation is in place can be reflected by the learning effect of students. The evaluation of students should pay attention to the comprehensive use of formative evaluation and summative evaluation, qualitative evaluation and quantitative evaluation of self-evaluation and evaluation of others. The implementation of the evaluation of students, the specific content can be involved in the students' identification of the curriculum, students in the course of learning emotions, attitudes, values, the formation of students' ability and the relationship between the courses and so on. In addition, the evaluation of pop singing talents' working ability by employers and the social feedback information of students' winning awards in various competitions are also an indispensable and important part of the evaluation of pop singing talents' training courses. In a word, the course evaluation of talent cultivation in normal university should follow the principle of diversification of methods, and make an objective, fair, scientific and



reasonable evaluation of the course from all aspects, fully reflecting the principle of diversification of course evaluation methods.

Fifthly, the scientific principle of evaluation means.

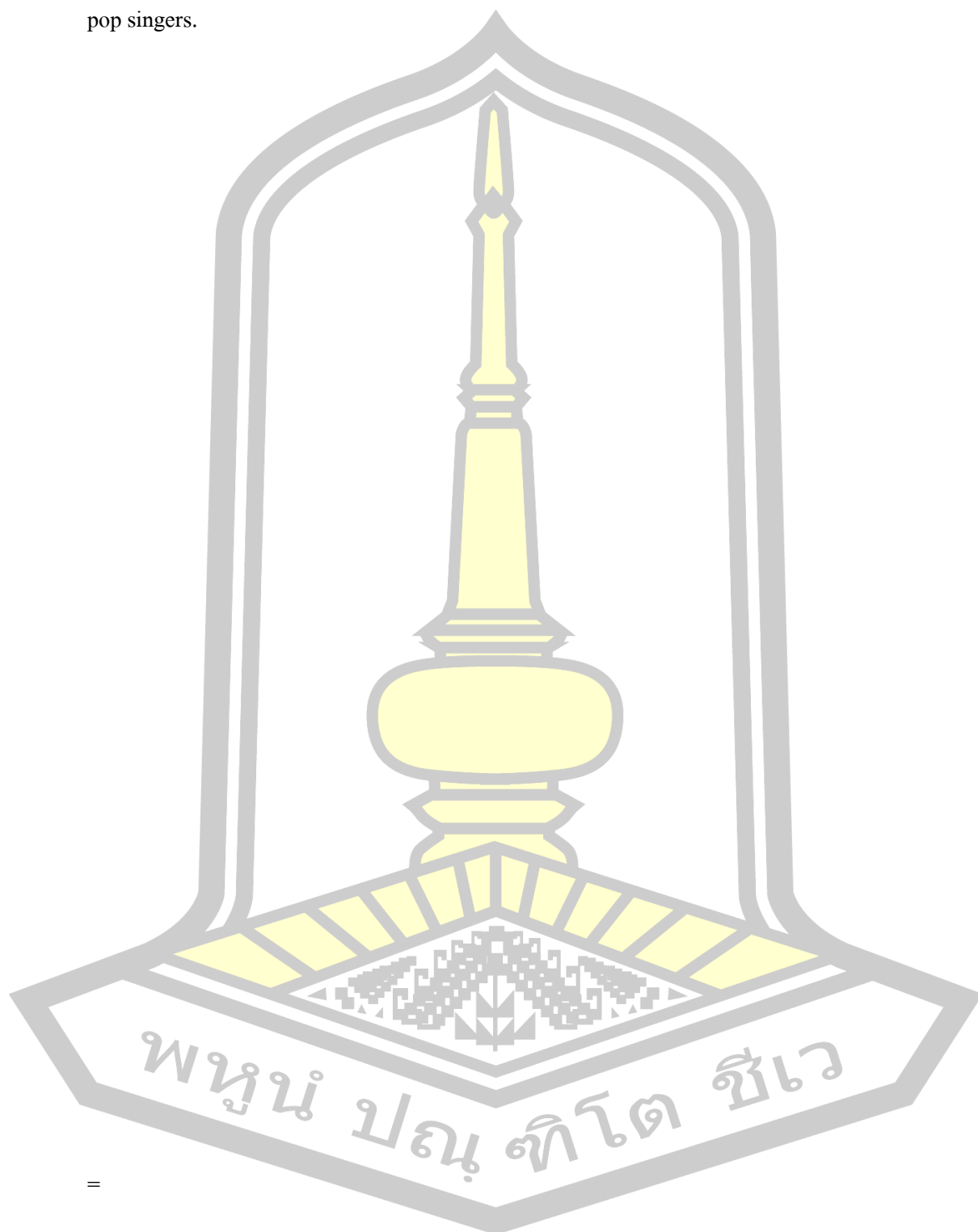
The scientific principle of course evaluation means the course evaluation of the cultivation of pop singers, which should not only conform to the general rules in normal university, but also reflect the unique characteristics of the training course of pop singers.

In other words, when determining the evaluation indicators of the course and selecting the evaluation methods of the course, it should conform to the characteristics of normal universities, and keep a high consistency with the goal of forming students' professional quality, according to the objective law of the cultivation of pop singing talents and the professional and disciplinary characteristics of pop singing. Only in this way can we reflect the value of the nature of the training course for pop singers.(Opfer 1996)

In addition, the scientific principle of evaluation means also refers to the combination of qualitative evaluation and quantitative evaluation. In the training of pop singing professionals, the qualitative evaluation of curriculum is mainly aimed at the evaluation of curriculum. In the implementation of the curriculum, students' interest and attitude, knowledge mastery, participation, emotional response, cooperation and communication, and so on, the staff describe in accurate and concise language. Compared to qualitative evaluation, the quantitative evaluation of the training course of pop singers has the advantages of objective standard and easy implementation. For example, we can test the students' professional ability to understand the students' professional learning level. In a word, implementing the scientific principle of evaluation means, the comprehensive use of qualitative and quantitative evaluation, evaluation will be more objective and accurate, scientific and reasonable. But when using quantitative evaluation, it is important to note that the teaching activity of the training course of pop singing talent is a typical spiritual production activity. In the activity of mental production, it is unrealistic to make a full quantitative evaluation of them, according to various subjective spiritual factors, such as students' music, dance aesthetic appreciation ability, students' emotional attitude in the learning process, etc. On the basis of quantitative analysis of students' comprehensive quality, to employ the qualitative language to analyze and describe properly, make the qualitative and



quantitative combine, is the scientific curriculum evaluation method pursued by the cultivation of pop singers.



## Chapter VII

### CONCLUSION

#### Conclusion

Through the network literature survey and the library material survey, fieldwork about the curriculum of voice program of popular songs in selected normal universities, the author formed the relative systematic understanding.

1) With the rise of the industrial civilization of the United States in the 19th century, a large agricultural population entered the city, forming the early industrial team, and the structure of urban residents changed. At that time, the popular music in America was mainly from black people. After Second World War, rock music, blues music and country music appeared. Rock music became the mainstream. From the point of view of American popular culture, it is not difficult to find that the contemporary popular music is a very complex concept, this kind of cultural phenomenon cannot simply is positive and negative, to be very specific analysis and research, especially for an American history is short but the country is rich in content, more need to go to a tolerant attitude in the face of popular music culture.

2) Popular music is an important part of British culture. British pop band music has been walking in the forefront of music trend, which is the British are proud of. The author combed and investigated the rock style of 1960s and 1970s, punk rock style of 1970s, heavy metal music style of 1980s and British popular music style of 1990s. Band culture is the theme of popular music in Britain. A group of people with common beliefs and music hobbies release themselves to the greatest extent and create their own music. All these musicians are the essence of music. It's the unique British style of these rockers that keeps British pop music alive.

3) After the comparison and realistic reflection on the curriculum content and implementation of talent cultivation in the undergraduate stage about the voice program of popular songs in two normal universities, the author got the conclusion about the problems and crux reasons of the program, proposed curriculum content and curriculum implementation of the program, and guarantee suggestions for the program.

## Discussion

1) According to the investigation and feature analysis, the main problems in the curriculum content and curriculum implementation of talent cultivation in the undergraduate stage about the voice program of popular songs in 2 normal universities are summarized and discussed. In addition, this paper attempts to discuss and analyze the causes of the problems in details in order to find out the specific improvement measures and implementation approaches.

2) About the suggestions on the curriculum structure and content of pop singing talent training in normal university as well as the specific implementation and guarantee strategies, the author discusses that curriculum objectives, curriculum requirements, curriculum contents, periods and credits allocation, and so on, about general education courses, professional basic courses, professional core courses. Moreover, the author discusses about the basic theory of the curriculum design, the basic principles of the curriculum, and so on.

3) In order to guarantee the proposed curriculum of pop singing talent training with curriculum value and function, the author discusses the concrete measures for the implementation of the training course for pop singers in normal universities from the aspects of standardizing the course system, integrating course resources, improving the teaching staff, and material input and guarantee conditions, innovating the course evaluation.

## Suggestion

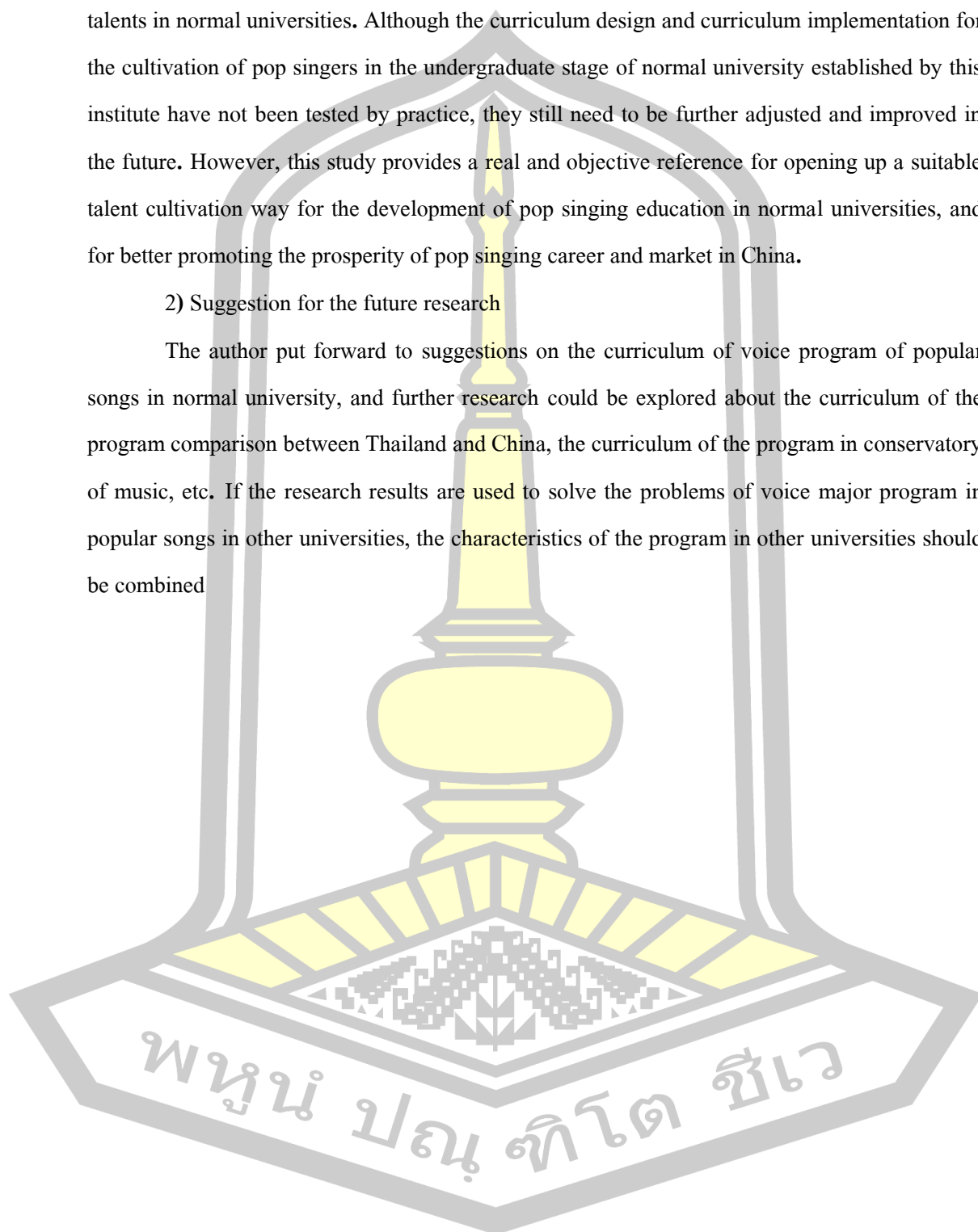
### 1) Suggestion for application

The problem of curriculum design and curriculum implementation is a complex, dynamic and constantly developing system. Its development follows the imbalance -- balance -- new imbalance, showing a tortuous upward trend. With the development of pop singing career and the acceleration of pop singing education in normal university, the research on the curriculum design and curriculum implementation of pop singing talent training cannot be completed once and for all. The author can only try to develop and explore the curriculum design and measures for the cultivation of pop singers at the undergraduate stage in colleges and universities that can adapt to the current background of our country, meet the current social demand for the pop singing industry, and be in line with the development of future musicals as far as possible, which is really conducive to students' learning and development.

The core of this dissertation is to improve the curriculum system for the cultivation of pop singing talents in normal universities. Although the curriculum design and curriculum implementation for the cultivation of pop singers in the undergraduate stage of normal university established by this institute have not been tested by practice, they still need to be further adjusted and improved in the future. However, this study provides a real and objective reference for opening up a suitable talent cultivation way for the development of pop singing education in normal universities, and for better promoting the prosperity of pop singing career and market in China.

## 2) Suggestion for the future research

The author put forward to suggestions on the curriculum of voice program of popular songs in normal university, and further research could be explored about the curriculum of the program comparison between Thailand and China, the curriculum of the program in conservatory of music, etc. If the research results are used to solve the problems of voice major program in popular songs in other universities, the characteristics of the program in other universities should be combined

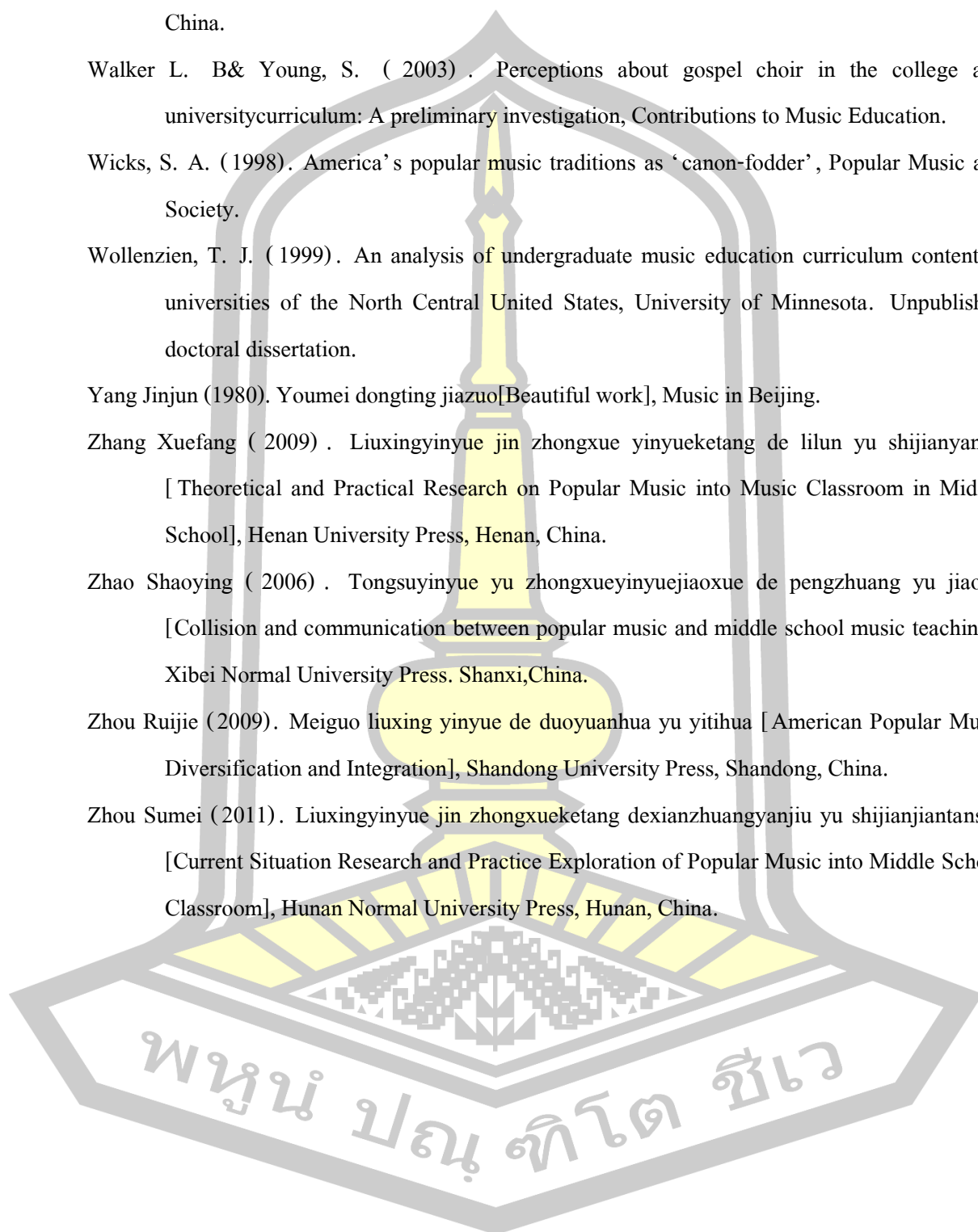


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## Appendix I

Xu Dungan is interviewed in March, 2019, who is professor and doctoral adviser in College of Music in Northeast Normal University.



Liu Jiayi is interviewed in May, 2019, who is a sophomore about voice program of pop songs in College of Music in Northeast Normal University.



Yang Yuwen is interviewed in April, 2019, who is a pop singing lecturer in College of Music in Southwest Normal University.



Fan Can is interviewed in May, 2019, who is a master student about voice program in College of Music in Southwest Normal University.



พูน ปณ ทิโต ชเว

Luo Chunjing is interviewed in May, 2019, who is a junior student about voice program of pop songs in College of Music in Southwest Normal University.



## Appendix II

### Interview Form

#### Outline of teacher interview

**Dissertation Topic:** A Study of the Undergraduate Curriculum for Pop Singing Major in Selected Normal Universities in China.

#### Explanation:

This interview form is used as a tool for interviewing key informants. There are 2 parts. Part 1 is the personal information of the interviewer. Part 2 is information about popular music curriculum in normal universities in China.

#### Part 1

1. What your name?
2. How old are you?
3. Your address?
4. What is the highest level of education you have received?
5. List all degrees you have earned. Give the name of the institution from which each degree was earned, and the field of study of each degree.

#### Part 2

1. Evaluate the reasonableness of curriculum from the aspects of science, integrity and systematic about the pop singing major in college of music in in your own normal university.
2. What effects does the curriculum in college of music in your normal university have on the cultivation of students majoring in pop singing? Have you collected feedback from students? What are the main aspects of the student's opinion? Has the professor made adjustments according to the feedback?
3. What is the concrete implementation process and form of practical teaching? And what are the concrete courses involved in practical teaching?

4. How to guarantee the ability of the students' singing, dancing, playing the instrument, and performing the musical, to adapt to the needs of pop singers in the pop music market, as well as the needs of pop singing teachers in dependent conservatories and universities?

5. Graduation trend and employment situation of the successive students.

Thank You for Your Cooperation

### Questionnaire

**Dissertation Topic:** A Study of the Undergraduate Curriculum for Pop Singing Major in Selected Normal Universities in China.

**Explanation:**

This questionnaire is used as a tool for opinion of the students. There are 2 parts. Part 1 is the personal information of the respondents. Part 2 is information about popular music curriculum in China in opinion of the students about pop singing major.

Part 1

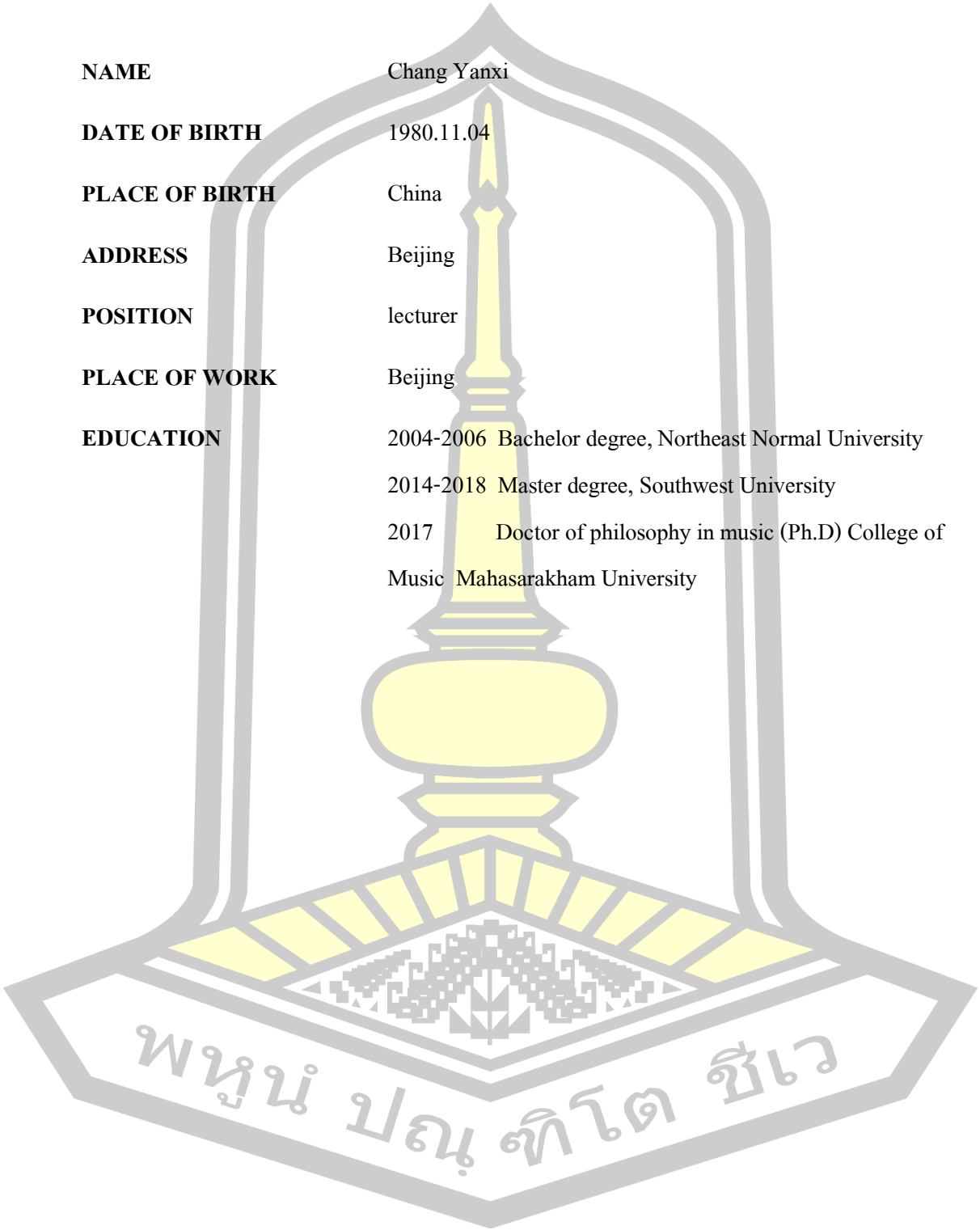
1. What your name?
2. Which year are you in your normal universities?
3. How many years have you studied vocal music?

Part 2

1. What do you think of the basic quality of the students majoring in pop music singing?
2. Are you satisfied with the curriculum? If you are not satisfied with it, what is the reason?
3. Do you like the optional courses? What is your favorite optional course? What is your suggestion about optional course?
4. Do you like teaching practice? How about the teaching practice? Does it help to learn practical skills?
5. What do you think of the problems existing in the current teaching? What is the reason?

Thank You for Your Cooperation

## BIOGRAPHY



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