Creation and Evaluation of a Music Appreciation Curriculum for University Music Students: A Case Study of Music Appreciation Course of Four Universities in Jiangsu Province

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Abstract: Music colleges must adapt to decentralization challenges in talent cultivation by engaging stakeholders and exploring innovative models. Traditional management concepts are insufficient, and a diversified governance model is needed. Simplifying music major departments will improve talent cultivation quality. The study aims to compare music appreciation courses from four universities, including course structure, content, and teaching methods and to construct a new music appreciation course plan. This research is in Jiangsu Province, and population and sample is the undergraduate music talent cultivation quality in the four universities in Jiangsu Province. The research lasted for 11 months. The entire process, from data collection to final data analysis and thesis writing, took a total of 6 months. The research utilized unstructured interviews, a non-standardized method, for thematic data collection. The case study is a research method that focuses on the quality of a problem, exploring its development, reasons, and outcomes through specific samples or events. Data analysis is analyzed and designed as part of a teaching plan. The survey results and explanation: reliability test explored that The Kaiser-Meyer-Olkin (KMO) measure for internal factors is 0.911, well above the acceptable threshold of 0.8, suggesting that the variables are apt for factor analysis, thereby confirming the scale's validity. Additionally, Bartlett's test of sphericity yields a significance level of 0.000, which is below the 0.01 threshold, indicating strong correlations among the measurement factors of Internal Factors. The Investigation and Analysis of Course Standards were based on the survey reveals that all four universities have their own "Music Appreciation Course Standards," which guide all activities in teaching music appreciation courses, emphasizing their significance. The correlation analysis of teachers' dimensions revealed significant correlations between internal factors, external factors, clearly defined standards and objectives, model and structure, initiative and engagement, and the creation and evaluation of music appreciation courses. The study confirms that internal factors significantly influence the creation and evaluation of music appreciation courses for university students. The correlation analysis shows a strong positive correlation between internal factors and course creation and evaluation.

Keywords: Creation and Evaluation, Music Appreciation Course

Introduction

The Ministry of Education's 2019 "Opinions on Strengthening the Development of Aesthetic Education in Higher Education in the New Era" outlines a strategic approach to aesthetic education in Chinese universities (Bo, 2017). The ideology emphasizes Xi Jinping's Thought on Socialism with Chinese Characteristics, Marxism, Chinese socialist education, and moral integrity. The aim is to improve aesthetic education, promote Chinese aesthetic education, and nurture well-rounded socialist builders and successors (Bu, 2018). The Ministry of Education in China (MEPRC, 2019) emphasizes aesthetic education and artistic talent cultivation. Art studies, a discipline that focuses on artists and artistic science researchers, has made significant progress in design, social services, and scientific

research since the 18th National Congress. In 2011, Chinese higher education established "art studies" as an independent discipline category, encompassing five primary disciplines and eight specialized fields for professional degrees. Art-related majors in higher education institutions, including music, fine arts, and dance, are highly specialized and adopt diverse teaching methods (Wind, 1994). Universities should tailor training objectives and management processes to music majors. Music majors in higher education institutions often adopt a one-on-one teaching mode, (Zeng, 2019) resulting in a student-to-teacher ratio exceeding standard values, limiting resource allocation, and focusing on skill training and stage practice, Chen, 2011) leading to a low proportion of high-level qualifications among music faculty. Governance has become a crucial aspect of higher education, (Chen, 2017) involving multiple subjects, synergistic development, and collaborative governance. Music colleges, as important departments in universities, (Chen & Yang, 2018) focus on macro-management objectives to achieve high-quality development. University governance focuses on the operational model of departments and faculties, with music colleges exhibiting disciplinary uniqueness. This reflects a unity of parts and the whole, as well as micro and macro aspects, demonstrating the deepening of practical governance within departments and the research connotation of diverse collaborative university governance.

As universities decentralize power, music colleges must adapt to new challenges in talent cultivation. They must proactively engage with stakeholders and explore innovative models to provide diverse music talents. Traditional management concepts are no longer (Chen & Yang, 2018) feasible for music colleges, and a more diversified governance model is needed. However, there is no well-established system for managing music majors, and the education system needs to streamline the structure to better integrate the uniqueness of music major departments. This will hinder the improvement of talent cultivation quality in higher education institutions.

Research Objectives

To compare music appreciation courses from four universities, including course structure, content, and teaching methods

Conceptual Framework

The The music appreciation course aims to improve students' understanding and appreciation of music by exploring its history, theory, genres, compositional techniques, and cultural relationship. It aims to develop musical aesthetics, analytical skills, and critical thinking. Topics covered include music theory, history, musician life, genre development, and the connection between music and society, culture, and psychology.
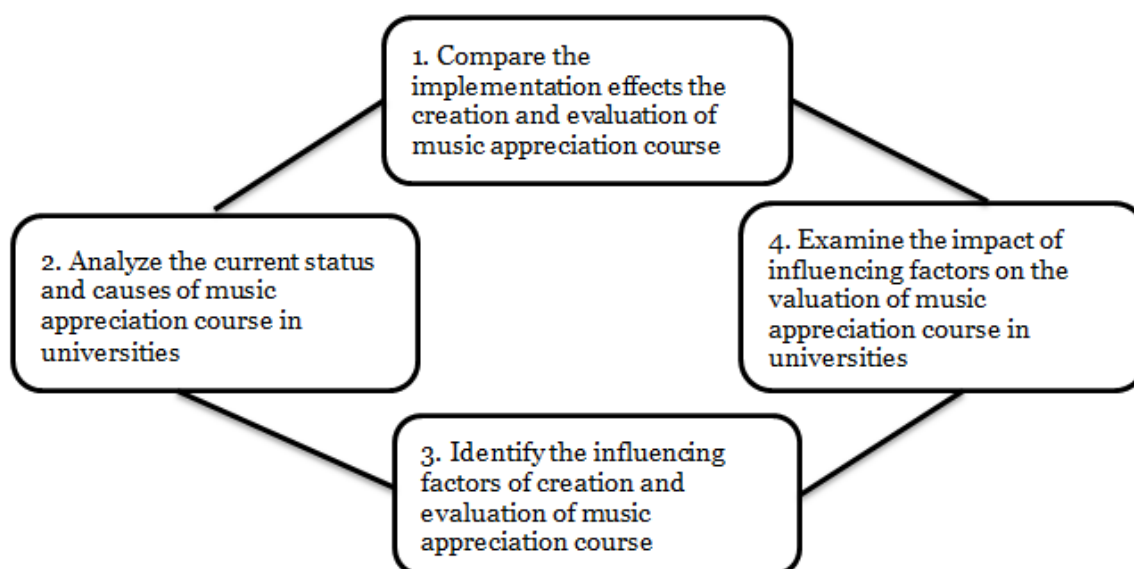
FIGURE 1 CONCEPTUAL FRAMEWORK

The music appreciation course uses various teaching methods, including lectures, discussions, case studies, and concerts, to guide students in music analysis and exploration. Assessments ensure students understand course content, develop good musical taste, and appreciate music aesthetically. This course cultivates musical literacy, broadens horizons, and

deepens understanding of human musical cultural heritage, enhancing cultural literacy and quality of life.

LITERATURE REVIEW

4.1 MUSIC EDUCATION IN ORDINARY UNIVERSITIES IN JIANGSU PROVINCE

Jiangsu colleges and universities had limited early music education, with basic courses and a focus on choral singing. External factors like popular music, lack of emphasis on music courses, (Zhu, 2004) and over-specialization of teachers affected the effectiveness of music education. Even students did not gain significant musical knowledge from music courses, indicating the infancy of music education in Jiangsu. In 2000, China implemented the "National Development Plan for School Arts Education (2001-2010)" and "Regulations for School Arts Education Work," (Zhu, 2004) marking a new era in arts education. Jiangsu Province expanded arts education efforts, with Taiyuan University of Technology offering over a dozen music courses and recognizing a high-quality music appreciation course. The author's survey revealed (Cao, 1993) that many schools in Jiangsu Province did not offer music education due to concerns about time and attention. However, recent progress in music education in colleges and universities has been made.

4.2 Research Process of Music Appreciation Course

Professor Sandoval (2005) suggests that music appreciation courses should focus on enhancing students' aesthetic awareness by studying musical elements, content, and methods. He suggests incorporating cultural classics from around the world, understanding the characteristics of pieces and instruments, and using comparative methods to discuss expressive forms and aesthetic levels. The 2003 National Music Appreciation Teaching Academic Seminar and subsequent conference papers emphasized music appreciation as a significant topic. The Ministry of Education issued the "National General Higher Education Public Art Course Guidance Program" in 2006, making music appreciation a selective art course for university students (Xu, 2001). This led to rapid course development and increased articles on music appreciation.

4.3 Total Quality Management (TQM)

Total Quality Management focuses on three principles: Quality Planning, Customer First, Quality Assurance, and Continuous Improvement. (Lian, 2001) Quality Planning emphasizes proactive prevention, while Customer First prioritizes serving users. Quality Assurance uses scientific data analysis to accurately reflect product condition. Continuous Improvement views quality management as an ongoing cyclic process, requiring continuous improvement and increased awareness. Total Quality Management is a dynamic management philosophy that emphasizes product and service, personnel, processes, and environment (An, 2006). It emerged in higher education management during the 1980s crisis, focusing on quality control and talent development. The theory evolved to include students, parents, schools, and society, shifting from needs and desires to future needs and compliance with educational regulations (Qian & Hu, 2005).

4.4 Insights from the Theory of Total Quality Management

Total Quality Management is a theoretical foundation that focuses on examining quality throughout the production process. It is applied in higher education to strengthen student quality management and improve overall quality (Lu, 2007). It is considered a vital approach for analyzing talent development quality in music majors and proposing strategies for improvement and assurance. The talent development quality system in music majors at universities needs systematic design to optimize the flow of high-quality resources Yuan, 2005). Music majors, as skill-oriented disciplines, have unique teaching and learning methods that can be hindered by unified standards. To effectively integrate music majors into the larger university system, (Cui, 2006) comprehensive optimization requires improvement in teaching quality and management capabilities. (Zhang & Wei, 2004) Quality Management theory can help resolve these challenges by considering management levels, current situations, and influencing factors. The overall quality of talent development in music majors is suboptimal, (Jiao, 2004) as standardized models may lead to homogeneity due to differences in resources and admission levels. Combining Total Quality Management theory with the specific characteristics of each university's music major will lead to better results.

Related Research

Music appreciation classes can enhance students' aesthetic imagination and emotional world, promoting moral education (Yan, 2013). Since the 18th National Congress of China, articles have discussed the moral education function of music appreciation courses. Yan Feng and Zhou (2013)

discuss the moral education functions of these classes,(Tong, 2008) proposing strategies and verifying their feasibility through practical research. Tong (2008), analyzing the constraints of traditional teaching methods on students in music appreciation classes, proposes the "rhythmic teaching method" that allows active student participation and the "image combination method" for comparing musical themes. Zang (2018) proposes a group cooperation method to highlight the student's subjectivity. Zang (2018) introduces comparative appreciation method and categorizes it into different levels. With the advancement of network information and requirements for information-based teaching, more articles are researching music appreciation teaching methods integrated with information technology (Wang, 2016). For example, Wang (2016) suggests using multimedia-aided teaching in music appreciation classes, allowing more sensory participation from students and creating a good classroom atmosphere. Sheng (2020), addressing the existing problems in current music appreciation teaching, proposes a teaching method combining online theory teaching with offline skill training. Based on the aforementioned research and focusing on cultivating students' critical thinking, the author suggests that teachers can use mind mapping techniques in music appreciation classes (Kang, 2011). Song (2023) believes that the standards for evaluating teaching effectiveness should not only consider the teaching behaviors of teachers but also look at the specific progress or development obtained by students after teaching. To him, the evaluation of teaching effectiveness is not one-sided but a combination of teaching by teachers and learning by students, only achieving mutual progress in teaching can be determined as "effective." Some scholars construct a set of evaluation standard frameworks based on their understanding of teaching effectiveness, aiming to make evaluations more concrete and rational, and to reduce the interference of subjectivity.

Methodology

This paper uses a mixed method research, combining qualitative and quantitative methods in a single study. Teachers conducted interviews to gather perspectives and experiences, while students used questionnaire surveys to gather data on undergraduate music students in Jiangsu Province. This approach provides in-depth understanding of the problem from different perspectives, enhancing the credibility and effectiveness of the study. The combination of qualitative and quantitative methods allows for more comprehensive and accurate conclusions about the research problem.

6.1 Place

The location of this research is in Jiangsu Province, situated in the eastern part of the People's Republic of China. Jiangsu Province is one of the economically developed regions in China, with a rich cultural heritage and several renowned higher education institutions, including four undergraduate universities specializing in music: X University, Y University, A University, and B University.

6.2 Duration

The research lasted for 11 months. The entire process, from data collection to final data analysis and thesis writing, took a total of 6 months.

6.3 Phased Timeline:

Preparation Phase (January 2023 - February 2023):

Before starting the research, the researchers needed to do thorough preparation, including developing the research plan, defining research objectives and questions, designing interview and survey questionnaires, and coordinating with relevant officials from the four universities to obtain research permissions.

Data Collection Phase (February 2023 - May 2023):

During the data collection phase, interviews were conducted with teachers, and questionnaires were distributed to students. As it involved four universities, the researchers needed to schedule appointments with multiple interviewees and conduct face-to-face or online interviews. At the same time, distributing questionnaires to the targeted student sample required collecting a sufficient number of responses within a specified time frame.

Data Organization and Analysis Phase (May 2023 - July 2023):

After completing data collection, the researchers needed to organize and transcribe the interview recordings and clean and code the questionnaire data. Then, qualitative and quantitative analyses were performed to extract key information about the undergraduate music talent cultivation quality from the interviews and questionnaires, summarizing and synthesizing the research findings.

Thesis Writing Phase (July 2023 - November 2023):

Following the data analysis phase, the researchers began writing the thesis. The thesis content included the introduction of research background and objectives, methodology design, data analysis results, discussions, and conclusions. This phase might also involve revising and proofreading the initial draft of the thesis.

Overall, the research lasted for 11 months, and from developing the research plan to completing the final thesis, the researcher needed to maintain a high level of efficiency at each stage to ensure the smooth progress of the research and accurate presentation of the findings. Additionally, the researcher would allocate time reasonably to ensure sufficient time and energy investment in each stage of data collection and analysis.

6.4 Research Tools
6.4.1 Interview Method

The research utilized unstructured interviews, a non-standardized method, for thematic data collection. This approach allows for flexibility in content and process, enriching research questions and enhancing communication. It maximizes motivation and creativity, creating a good communication atmosphere. The approach involves conducting individual or group interviews, preparing an interview outline and questionnaire, and recording the content. The researcher used a well-structured interview outline to discuss the quality of music talent cultivation in universities. However, the interview was modified to include practical considerations from teachers. Large-scale interviews were conducted to clarify quality standards, cultivation models, and subject autonomy's role. The researcher guided exploration based on the interviewees' information, ensuring that specific answers reflect individual differences.

6.4.2 Case Study Method

The case study is a research method that focuses on the quality of a problem, exploring its development, reasons, and outcomes through specific samples or events. It can be intrinsic or instrumental, chosen for deep understanding or universal application.

6.4.3 Selection and Advantages of Multiples Cases

This study selected three different types of music colleges from four public universities in Jiangsu Province, focusing on different management techniques to achieve talent cultivation objectives. Analyzing and comparing these three typical cases can provide strong support for forming conclusions. For example, in Case One, X College of Music lacks high-level teaching staff but has developed a distinct path for music talent cultivation through a well-defined educational orientation and an applied talent cultivation model. On the other hand, Case Two, Y Normal University's College of Music, is also transforming towards an applied talent cultivation approach, but they emphasize motivating student autonomy through teaching paradigm reform. The selection of these three music colleges from four public universities in Jiangsu Province was based on the researcher's prior understanding of these institutions and their acceptance of their talent cultivation management practices, making them suitable for typical case studies. Additionally, these three institutions represent the basic level of talent cultivation quality at public universities in H province and have universal significance. Lastly, the colleges are located in different regional environments, showing distinct differences in educational concepts and professional foundations, each having its own specific measures and methods for managing the quality of music talent cultivation.

6.4.4 Questionnaire Survey Method

The primary research tool in this study is the questionnaire, and thus, before the final questionnaire was formed, the research tool underwent multiple rounds of validation based on the preliminary empirical research design (Wu, Feng & Wei, 2008). Prior to administering the questionnaire, two rounds of expert panel discussions were conducted between March and May 2023. In the first round, experts in the field of educational management were invited to review the questionnaire, and in the second round, experts in music education were invited to ensure the questionnaire's relevance and coverage, aligning it with the discourse system in the field of music education and enabling the collection of data for academic research in educational management. The feedback and opinions from these two rounds of expert validation were carefully considered, leading to modifications and improvements to the original questionnaire. Based on these modifications, a pre-survey was conducted, and the responses were summarized and analyzed within a specific scope to adjust any unreasonable questionnaire items.

Data Analysis

Textbooks are crucial for teachers' instruction, student learning, and communication. As curriculum reform progresses, teachers are transitioning from teaching from textbooks to using them. For example, the 2020 edition of 'Music Appreciation''s unit on 'The Romantic Period of Free Fantasy' will be analyzed and designed as part of a teaching plan. In 1817, Schubert composed "The Trout" as an art song due to discontent with his social environment. Despite his poverty, he aspired for freedom and relied on friends for sustenance. The structure of the song is binary with a return, reflecting Schubert's deep emotional connection to his life's hardships.

Table 1: The structure of Schubert's art song "The Trout"

Binary Form with Recapitulation						
Primary Song Structure	Introduction	A	Transition	B	Coda	
Introductory and Closing Sections		（7—26）	（27—30）	（31—50）	（51—54）	（55—76）
Secondary Song Structure		a a'bbc'		aa'bcc'		de'ffc'
Sections	6	44444	4	44444	45544	5
Key, Tonality	D Major					B-flat Minor - D Major

This piece is in D major, with two segments, A and B. The introduction consists of six measures, with the primary rhythm being the motif, which depicts small trout swimming in a river and the babbling water.

Figure 2 The score of Schubert's art song "The Trout"

This passage describes two segments of a musical composition. The A section, spanning measures 7 to 26, depicts a scene of small trout frolicking in water. This section is structured with five phrases, labeled a+a'+b+c+c', and follows a symmetrical 4+4+4+4+4 structure. It continues the accompaniment texture from the introduction, maintaining the key of D-flat major, and its harmonic

progression typically showcases a classical style, following a T—D—T—D—T—S—D—T pattern. The B section shifts to the relative minor key of B-flat minor, composed of five phrases labeled d+e+f+c+c' and presenting an asymmetrical 4+5+5+4+4 structure. The music returns to the main key of D-flat major in the second phrase. This section retains the accompaniment texture from the A section, but the mood is somber and the tonal color is dim, reflecting the grim scene of a fisherman catching the small trout. The last two phrases, c and c', reprise the c and c' phrases from the A section. The composition concludes with a coda that mirrors the introduction and interlude, ending in the tonic chord T of the main key.

Figure 3 The A section score of Schubert's "The Trout"

The piece in the textbook is the first movement of "Nocturne in B-flat Minor." This work is a composition with a three-part structure (trio) and a recapitulation in a condensed three-part form.

Table 2 The structural diagram of "Nocturne in B-flat Minor"

compound ternary form primary musical form structure	Exposition	Development	Recapitulation	Coda
the number of sections from start to finish	（1-19）	（20-71）	（71-79）	（79-86）

secondary musical form structure	A	A	supplement	||:B:||	||:B:||	B"	link	A	
tertiary musical form structure	a b	a' b'	b b'	b" b				a b'	
segments the specific scale or set of pitches used in a musical composition	44 b-flat → D-flat	44 b-flat →	3	44 d-flat → D-flat	44 D-flat →	8	12	44 b-flat → D-flat	8 b-flat → B-flat

Here is the translation of the provided text from Chinese into English: Main Section (1-19): This section exhibits a typical repetitive musical structure, consisting of four phrases: a, b, a', and b', forming a symmetrical 4+4+4+4 structure. The key is B-flat minor, characterized by a soft, graceful melody with a hint of sadness. The melody is interspersed with abundant temporary accidentals, serving as ornamental notes, which add to the fantastical atmosphere and mysterious color of the music. The composition shifts to D-flat major starting from measure 5, and then opens up on the dominant chord of B-flat minor. The a' phrase is similar to a phrase in its beginning but differs towards the end, forming a parallel relationship. Decorative variations are used in the music, which ultimately gathers back to the tonic minor chord (t) of B-flat minor through a supplementary technique. As a frontline music teacher in universities in Jiangsu Province, the author frequently communicates with other university teachers. To obtain valid data on the teaching status of music appreciation courses, the author chose to study universities in Jiangsu Province. There are a total of 56 universities in Jiangsu Province, and after initial screening, two universities were found not to offer music appreciation courses, accounting for 20% of the total. For effective comparison and analysis, the author selected four representative universities, consisting of two comprehensive universities and two teacher-training universities, namely: University A, University B, University X, and University Y. In this survey, 400 student questionnaires were distributed, and 386 were retrieved, with a retrieval rate of 96.5%. After discarding 4 invalid questionnaires, the validity rate was 98.9%; 18 teacher questionnaires were distributed, all 18 were retrieved, with a retrieval rate of 100%, and there were no invalid questionnaires, making the validity rate 100%.

Table 3 Basic Information Survey of Four Institutions

Basic Information of the Four Institutions		
Name	Types of Institutions	Characteristics of Institutions
University A	Comprehensive University	Public institutions
University B	Comprehensive University	Private institution upgraded to university status in 2020
University X	Teacher-Training College	Institutions with a history of over a century
University Y	Teacher-Training College	Institutions with nearly half a century of history

Table 4 Survey Questionnaire Collection Statistics

Type	Distributed Questionnaires	Collected Questionnaires	Retrieval Rate (%)	Valid Questionnaires	Validity Rate (100%)
Teachers	18	18	100	18	100
Students	400	386	96.5	382	98.9

Research Results

1. Guidance and Inspiration: The Leading Role of Teachers in Education

Education in schools is a purposeful, autonomous system where teachers guide and encourage students to learn. Professional music teachers, with their specialized skills, play a crucial role in guiding younger, less experienced students. They must provide active education, even when teaching college students who lack musical knowledge. Teachers are responsible for imparting basic knowledge and skills and proactively pursuing education to align with national and societal objectives. Active student participation is crucial for teachers to fully realize their leading role, encompassing both

active and passive learning aspects. These points reflect the assumed strengths and weaknesses based on the previous discussion regarding education, teacher roles, and teaching objectives.

Table 5 Strengths and weaknesses of Four Universities

School	Strengths	Weaknesses
School A	1. Experienced teaching staff emphasizing the role of teachers as guides and motivators for learning. 2. Utilizes mature teaching methods and classic materials to ensure teaching quality. 3. Stable teaching environment, easy for students to adapt.	1. May be slow to adopt emerging educational technologies and methods might be relatively traditional. 2. Might not sufficiently focus on students' individual needs and the cultivation of innovative abilities. 3. Teaching content may lack timely updates and relevance.
School B	1. Emphasizes core competencies in the music curriculum, utilizing the latest textbooks and educational standards. 2. Innovative and cutting-edge curriculum design encouraging student exploration. 3. Teachers actively adopt new technologies and teaching methods to improve teaching outcomes.	1. May not adequately adapt to individual differences among students, focusing more on collective educational outcomes. 2. New teaching methods might require time for students to adapt, causing short-term confusion. 3. Excessive emphasis on innovation may neglect the systematic learning of foundational knowledge.
School C	1. Puts student-centered learning first, encouraging active learning and equal, open communication between teachers and students. 2. Free classroom atmosphere encouraging student expression and exploration. 3. Focuses on developing students' critical thinking and problem-solving skills.	1. Content systemization and coherence may be lacking. 2. An overly free learning environment might lead to a lack of direction and discipline in students. 3. High demands on teachers' guiding and managing skills, otherwise, teaching outcomes may be unstable.
School D	1. Emphasizes the operability of teaching objectives, ensuring that each is assessable and detectable. 2. Clear teaching outcomes, facilitating easy assessment of student learning effects. 3. Structured teaching approach aids in systematic knowledge acquisition for students.	1. Overemphasis on assessment may overlook the development of students' emotions and creativity. 2. Teaching might become mechanical, lacking flexibility and adaptability. 3. Students might feel pressured due to an overemphasis on outcomes, affecting their interest in learning.

Research Description

Music appreciation courses are crucial for students' understanding of musical works and worldviews. However, their effectiveness in Jiangsu Province's universities needs improvement. The author conducted a systematic investigation and analysis of four universities to identify root causes and propose targeted solutions for facilitating the effective implementation of these courses. The level of aesthetic education in these institutions is directly linked to the effectiveness of music appreciation courses. The thesis examines music appreciation courses in Jiangsu Province universities, identifying issues and suggestions for improvement. It advocates for student-centered philosophy and suggests strategies to promote effective courses, fostering skilled personnel with comprehensive education for the modern economy.

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3. Survey Results and Explanation: Reliability Test

The reliability analysis presented in Table 5-1 evaluates various educational factors from the perspective of teachers, utilizing Cronbach's Alpha to measure internal consistency. Here's a structured and logical analysis: Internal Factors (α = 0.887): Demonstrates high reliability, indicating that measurements of teacher attitudes, motivations, and skills are consistent and reliable. External Factors (α = 0.864): Shows good reliability, suggesting that the items assessing environmental influences like policies and resources are dependable. Clearly Defined Standards and Objectives (α= 0.880): High reliability here suggests that the educational goals and standards are uniformly understood and applied by teachers. The Model and Structure (α = 0.896): Indicates very high consistency, confirming that the educational framework is structured and well-perceived across teachers. The Initiative and Engagement (α = 0.796): Though slightly lower, this still reflects acceptable reliability, pointing to a reasonable consistency in how student engagement is measured. Creation and Evaluation of Music Appreciation Courses (α = 0.913): The highest reliability score implies that the criteria for developing and assessing these courses are exceptionally consistent and well-established. In conclusion, the results validate the reliability of the assessment tools used, indicating they are suitable for further educational research. High values across most variables affirm that the measures are stable and effectively capture the intended constructs.

Table 8 Reliability Test of Variables from the Perspective of Teachers

Reliability Statistics

Variables	Cronbach's Alpha	N of Items
Internal factors	0.887	3
External factors	0.864	3
Clearly defined standards and objectives	0.880	3
Model and structure	0.896	3
Initiative and engagement	0.796	3
Creation and evaluation of music appreciation courses	0.913	5

The reliability analysis from the perspective of students, as presented in Table 5-2, employs Cronbach's Alpha to evaluate internal consistency across various educational variables. Internal Factors (α= 0.917, N = 3) exhibits very high reliability, indicating consistent and reliable measurements of students' internal attributes such as motivation and perception. External Factors (α = 0.924, N = 3) shows excellent reliability, suggesting that students perceive external conditions like institutional support and resource availability consistently. Clearly Defined Standards and Objectives (α = 0.890, N = 3) indicates that students uniformly understand and agree on educational goals and standards. The Model and Structure (α = 0.906, N = 3) demonstrates a consistent perception of the educational framework among students. The Initiative and Engagement (α= 0.806, N = 3) reflects acceptable reliability, indicating reasonable consistency in how student engagement is perceived. Creation and Evaluation of Music Appreciation Courses (α = 0.899, N = 4) implies a very consistent evaluation of music courses, affirming that the criteria are well-established and uniformly applied.

Table 9 Reliability Test of Variables from the Perspective of Students

Reliability Statistics		
Variables	Cronbach's Alpha	N of Items
Internal factors	0.917	3
External factors	0.924	3
Clear standards and objectives	0.890	3
The model and structure	0.906	3
The initiative and engagement	0.806	3
Creation and evaluation of music appreciation courses	0.899	4

In summary, the data reveal that the assessment tools used to measure student perspectives are highly reliable, with most variables displaying strong internal consistency. This confirms that the measures effectively capture the intended constructs from the students' viewpoints.

4. Music Appreciation Course Faculty Situation

Music teachers need to plan and organize various campus artistic activities every year, leaving them with limited time to attend classes taught by other teachers. Additionally, some teachers also hold administrative positions alongside teaching music, and their annual assessments are based on their administrative work, resulting in fewer opportunities for them to attend classes. The number of class attendances is an indicator used by schools to assess teachers' teaching work. Regardless of the reasons for the low attendance, the data suggests that universities do not place enough emphasis on music appreciation courses.

Table 10 Survey on the Faculty Situation of Music Appreciation Courses in Four Universities in Jiangsu Province

Number	Years of Teaching Experience	Title				Education Level			Full-time Music Teachers	Part-time Music Teachers	The proportion of full-time teachers to the total number of music teachers	Total
		Assistant Professor	Lecturer	Associate Professor	Professor	Bachelor's Degree	Master's Degree	Doctorate Degree				
1	1-3	7	12	14	3	4	28	4	4	32	11.11%	36
2	4-6	1	2	13	4	10	8	2	4	16	20.00%	20
3	7-9	1	5	15	8	5	12	12	9	20	31.03%	29
4	Over 10	10	23	21	7	7	35	11	26	25	50.98%	51

Based on Table 10, the survey on the faculty situation of music appreciation courses in four universities in Jiangsu Province reveals key insights. Most teachers have over 10 years of experience, with this group comprising 50.98% of the total faculty. Full-time teachers are significantly fewer, representing only 11.11% of those with 1-3 years of experience, and up to 50.98% for those with over 10 years. The distribution of academic titles shows a higher concentration of associate professors and lecturers, while education levels indicate a predominant number of teachers holding master's degrees. This suggests a need for more full-time and higher-educated music faculty to enhance teaching quality and course implementation.

Conclusion

Teachers play a crucial role in the cultivation of talents in schools, as they are the best recruiters for majors and can significantly impact future teachers. Faculty strength in a university's music college is the primary factor determining talent cultivation quality. Music faculty should balance classroom teaching and artistic performance, transitioning from the "lecture hall" to the "stage" and back to the "lecture hall" in a teaching cycle. Research suggests that overemphasizing musical skills cultivation is a drawback in music faculty teaching, hindering the artistic cultivation and research capabilities of professional teachers. A survey of music college deans on faculty structure and talent introduction and teacher training provides valuable guidance for creating and evaluating music appreciation courses.

The study confirms that internal factors significantly influence the creation and evaluation of music appreciation courses for university students. The correlation analysis shows a strong positive correlation between internal factors and course creation and evaluation. The unstandardized coefficient and t-value suggest that as internal factors increase, the effectiveness of these courses also improves. This supports previous research highlighting the importance of curriculum design, teaching methods, and faculty expertise in shaping the quality and effectiveness of music appreciation courses.

Table 11 Conclusion of Hypothesis Test Results

Items	Hypothesis	Test Results
H1	Internal factors significantly impact the creation and evaluation of music appreciation courses for music students at universities.	Confirmed
H2	External factors contribute to the creation and evaluation of music appreciation courses for music students at universities.	Confirmed
H3	Clearly defined standards and objectives influence the creation and evaluation of music appreciation courses for music students at universities.	Confirmed
H4	The model and structure of music appreciation courses affect the creation and evaluation of music appreciation courses for music students at universities.	Confirmed
H5	The initiative and engagement of all stakeholders influence the creation and evaluation of music appreciation courses for music students at universities.	Confirmed

In summary, the significant positive correlation and strong regression coefficients confirm that the initiative and engagement of stakeholders play a crucial role in the successful creation and evaluation of music appreciation courses for university music students. This implies that universities should foster an environment that encourages active involvement and collaboration among all stakeholders to enhance the overall quality and effectiveness of these courses, thereby enriching students' educational experiences and outcomes in music appreciation.

Recommendation

1)   ***10.1 Maximizing Course Value to Better Implement Music Appreciation Courses***

Universities in Jiangsu Province should fully leverage the aesthetic education value of music appreciation courses. Based on the school-based "Music Appreciation Course Standards" and combined with the values and nature of music appreciation courses in the "Music Curriculum Standards" of basic education, music appreciation courses should be made available to all students. Emphasis should be placed on cultivating music teachers and strengthening the management and guidance of these courses to promote their effective implementation. Music educator Bennett Reimer believed that "the purpose of aesthetic education is to enhance everyone's ability to gain aesthetic experiences, that is, to strengthen everyone's aesthetic sensitivity." The improvement of students' aesthetic appreciation is inseparable from their experience and perception of musical works. This requires that music appreciation courses, aligned with the student context and the course objectives outlined in the school-based "Music Appreciation Course Standards," set clear and reasonable knowledge goals. Based on the author's teaching experience, here are examples illustrating the setting of knowledge goals for music appreciation courses.

Table 12 Knowledge Goals Setting Tasks

Knowledge Goals	Task Goals

Setting	
Learning "Han Folk Songs"	Recognize the representative genres of Han folk songs and compare and appreciate northern and southern Han folk songs based on musical elements.
Learning "Dance of the Yao People"	Recognize the instruments used in "Dance of the Yao People" and understand the role and characteristics of each instrument in a traditional Chinese orchestra.
Appreciating "Cats"	Analyze the role of different musical elements in the musical.

Once students grasp basic music knowledge, they can cognitively recognize the characteristics of musical art and ethnic traits within a multicultural context, accurately identify the features of various musical elements from rich experiences of different musical works and enhance their aesthetic appreciation.

10.2   Developing and Utilizing Local Teaching Resources

Students in Jiangsu Province are keen on local music resources, but most universities are still in the planning stages to develop these resources. To enhance teaching content and classroom interest, universities should actively integrate local music resources into their curriculum. Jiangsu Province has rich musical resources, including opera, drum music, and folk songs, all of which are rich in Jin'nan culture. To cultivate students' humanistic literacy, it is crucial to start with their local culture, as Professor Guan Jianhua emphasizes the importance of understanding music within that culture. The author suggests that universities in Jiangsu Province should propose the creation of "Public Art Curriculum Standards" during national and local surveys and inspections, or for music teachers to write suggestions on the Ministry of Education's website. This will help advance the development of music appreciation classes and aesthetic education in universities, addressing the current issues in course positioning, teaching goals, content, and implementation suggestions.

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