

Policy in Chinese Music Education for Teenagers Compositional Knowledge: What is Musical Knowledge?

Anqi Chen

University College London
939533490@qq.com

1. INTRODUCTION

Music education in China has a long history. However, the modern education system in China is relatively new, having been established in the early 1900s. Wesolowski (2020) observes that music education is an essential part of the curriculum in China, and the country has made significant efforts to develop music education policies and programs that align with global trends. According to Wesolowski (2020), music composition education helps students to develop critical thinking and problem-solving skills.

In his article *The Benefits of Composition Education*, Wesolowski (2020) argues that composition education fosters an appreciation for the creative process, encourages students to take risks, and provides opportunities for experimentation and reflection. By experimenting with different musical ideas and techniques, students learn how to think wider and develop innovative solutions to musical challenges, skills that can be applied to other areas of their lives. According to Allsobrook (1995) mentioned in his article, the most prominent and easily identifiable categories of knowledge are usually called propositional, informative, factual, and knowing. Beethoven, for example, wrote nine symphonies (Sipe & Sipe, 1998). So professional knowledge is the easiest to identify - composition knowledge. He also said that second-hand knowledge of music does more harm than good, although it is cheap and easy to evaluate but never actually listened to or played (Reime, 1991). The knowledge of music is self-involvement in making music, whether composing, performing or improvising.

The following three questions forms the basis of the study:

How can one study composing and increase their knowledge?

Is it practical to use rivalry as a way of evaluation?

Using second-hand information, can students in music high school fully comprehend music?

The essay examines how current Chinese music policies affect students' comprehension of music. Dedicated to music knowledge models. Several parts comprise this paper. These parts include the following; music Knowledge, learning composition, ways to acquire knowledge, evaluation approach: feasibility of competition as an evaluation approach, music aesthetics and composition knowledge, analysis of music education policy in China case study, the policy design and the policy implementation.

2. MUSIC KNOWLEDGE

Hewitt (2008) argues that their familiarity with music theory greatly enhances a musician's ability to read notated music and identify musical patterns. Long music sections can be memorized and used harmonic memory if they have a firm grasp of the structure and shape of the music they are playing (Hewitt, 2008). To be well-versed in music is to know its ins and outs, history, culture, theory, and how it is played. Knowledge of the historical and cultural contexts in which music is composed and performed is essential, as is familiarity with musical notation, harmony, melody, rhythm, and form.

Hallam (2010) noted that music education has numerous avenues, including formal study, on-the-job training, and cultural immersion. Musicians and music educators would broaden their musical knowledge because doing so

inspires incredible innovation and proficiency in the field. Since the concept of musical knowledge is multifaceted, it has been examined from various perspectives. On the other hand, many are more interested in music's cultural and social aspects, such as how performers and listeners interact in various societies. According to Sloboda (2010), the cognitive approach is one lens through which to examine music knowledge.

Another perspective on music knowledge is the sociocultural approach, which views music as a social and cultural phenomenon. This perspective emphasizes the social and cultural factors that influence musical practice and knowledge, including the roles of musicians and audiences in different cultural contexts. A third perspective on music knowledge is the phenomenological approach, which focuses on the subjective experience of music (Crawford, 2019). The degree of expertise growth is directly related to the creation of strategies. The readiness and performance of pupils who took various graded exams but got different scores demonstrate various potential contributing factors (Crawford, 2019).

According to Hallam (2001), there is no simple reason for exceptional performance and achievement. Instead, multiple explanations are required. Becoming a complete musician requires extensive study of the creative process and music theory, history, culture, and performance. A well-versed performer in composing can put their creative stamp on their music. Melody, harmony, rhythm, orchestration, polyphony, and form analysis are all essential musical components to understand (Wolpert, 1990). Composing knowledge, on the other hand, is intertwined with and dependent upon other areas of classical knowledge. To make informed decisions, composers require a deep understanding of both music theory and the history of music. They need to be well-versed in many different forms of music to evaluate their work about broader musical movements critically (Wolpert, 1990).

3. LEARNING COMPOSITION: WAYS TO ACQUIRE KNOWLEDGE

Music composition is a complicated process that includes developing and organizing musical concepts into coherent pieces of music. The music genres not only categorize different types of texts but also function as tools of cognition (Bazerman, 2009). According to Hanks (1987), in new contexts, musicians will previously gain skills and information and will take on new forms and be applied in new ways.

One strategy of learning musical composition is the conventional scholarly strategy, which usually entails researching music history, theory, and analysis (Pelias, 2018). For those interested in composing traditional or modern art music, this method offers a solid grounding in the fundamentals of music composition. It might not be as valuable for those who want to write popular songs or other styles (Nowacek, 2007). Another approach is a more practical, hands-on approach involving experimenting with different musical ideas and techniques through improvisation and composition exercises (Sarath, 2013). Experimental approach signifies that creativity and self-expression can benefit the students interested in writing popular music. Hybrid approach is also used in combining the elements of both academic and practical approaches (Smart & Brown, 2002). Hybrid approach involves studying music theory and history while experimenting with different musical ideas and techniques. Smart & Brown (2002) saw that the most effective method of music composition learning depends on the individual's goals, learning styles and interests.

Traditional musical composition techniques frequently emphasize studying traditional music theory and history, concentrating on written scores and notation (Smart & Brown, 2002). Modern musical composition is different than the traditional music composition techniques because they emphasize on improvising and experimentation. They also differ because the modern ones focus more on technological advancements. For example, the modern techniques use such technology such as the use of Parisian recording Radiodiffusion Télévision Française (RTF) and Cologne-based Westdeutscher Rundfunk (Le, 2020).

Both were influential in creating new composition methods, but their approaches were divided, with RTF pioneering concrete music and WDR pioneering electronic music. In the Paris laboratories, Pierre Schaeffer pioneered the work, which started as an approach of isolating naturally produced sound events, and how such material might be used as a basis for composition (Ellis, 1986). While conventional methods provide a firm foundation in composition principles and can be advantageous for those interested in classical or current art music, modern methods offer greater flexibility and artistic license, emphasizing practical application and collaboration. Subsequently, the educational technique selected will be determined by the individual's objectives, hobbies, and learning style (Manning, 1985). Combining conventional and modern techniques may provide a well-rounded strategy for music composition instruction.

4. EVALUATION APPROACH: FEASIBILITY OF COMPETITION AS AN EVALUATION APPROACH

Student evaluation is an essential component of music education. Music instructors must provide precise and trustworthy data about their student's success in various learning outcomes (Scott, 2012). A learning evaluation is used when this information is used for a summative reason, such as marking. Usually, while teaching. It can be done through observation, talking, asking, debate, music playing, rivalry, and evaluation (Scott, 2012). Teachers must also provide students constructive criticism to help them grow as musicians and broaden their understanding of musical topics. When we talk about learning assessments, it refers to the examinations with this formative purpose. Students are given feedback on their performance and are encouraged to reflect on the exam results to gain insight into how they may strengthen their musical abilities and comprehension of the material. (Scott, 2012).

In China, music students are judged on three primary aspects of their musical compositions: performance, composition, and overall quality. China frequently hosts competitions to gauge the efficacy of its music education system (Schippers, 2009). Young people can benefit from competitions in several ways, including gaining a sense of pride and accomplishment, being motivated to work harder, and displaying their talents. The students might be motivated to improve their performance by challenging one another to improve. To ensure a thorough and fair evaluation of the student's development as music writers, it is necessary to consider the benefits and drawbacks of the competition. Teachers can learn more about their student's musical interests, emotional responses, willingness to contribute, communication and teamwork abilities, and knowledge and skill mastery by using more explicit and vivid terminology during music composition courses.

One advantage of using competitions as a composition assessment method is that it can motivate students to work harder and develop their skills in a competitive environment. Another significant advantage is that it standardizes and simplifies the process of ranking pupils based on their academic performance. Students can develop creative writing, critical thinking, and problem-solving skills by competing in contests. Students may be inspired to express their individuality via music in a competitive setting (Dykema, 1923). However, many music students may not thrive in the intensely competitive atmosphere that these games inevitably foster. The subjective nature of judging can be a disadvantage, and the emphasis on technical skills may reflect something other than the student's holistic development.

5. MUSIC AESTHETICS AND COMPOSITION KNOWLEDGE

An aesthetic philosophy would emphasize music just like an artistic creation thus, giving music instructors a more credible foundation for describing their topic's character, worth, and distinctiveness in the school syllabus (McCarty and Scott Goble, 2015). Music aesthetics and composition knowledge are closely related in that they both inform the creative process of music composition. Aesthetics refers to the study of the principles of beauty and taste in music, while composition knowledge involves the technical and theoretical understanding of music composition. According to Whittick (1966), music aesthetics provides a framework for composers to make informed decisions about their compositions' form, structure, and style, while composition knowledge allows them to implement these decisions effectively. Composers can create technically professional, aesthetically pleasing, and emotionally impactful works by combining an understanding of aesthetics with technical knowledge.

In addition, second-hand knowledge, or knowledge gained through the study and analysis of existing musical works, plays a vital role in composition education. For example, the students could learn what a Sarabande is by being given a definition or reading about it in a book, but never actually performing or listening to one, gaining information that may have historical worth but is artistically inert: second-hand knowledge (Swanwick, 1994). Second-hand knowledge is relatively uncomplicated to manage in the classroom, and the resources are cheap and reasonably easy to assess, which is very tempting. Nevertheless, the possibility of this kind of knowledge detached from the actual musical context, once learned orally, second-hand knowledge will always be resisted (Swanwick, 1994). According to Shrude (2007), composers often draw on the works of other composers as a source of inspiration and a means of developing their musical language.

A musician's movements convey far more than words can express (Elliott, 1991). However, using second-hand knowledge in composition education raises questions about originality and creativity. Some critics argue that relying too heavily on existing musical works can lead to derivative or unoriginal compositions. While using second-hand knowledge in composition education can be beneficial, balancing learning from existing works and

developing original and creative compositions is essential. An important feature of aesthetic education is its effort to improve people's ability to acquire meaning from culturally ingrained expressive forms (Reimer, 1993). Based on Elliott (1993) finding, music education emphasises on music more of object than of performance. The music aesthetics have the potential of effecting on the music compositional knowledge. Music aesthetics help the music composers to make informed decisions regarding their structure, form and styles (Sipe & Sipe, 1998).

Tonality, harmony, rhythm, and tune are only a few aspects of music that aesthetics can influence. It might encourage musicians to create aesthetically pleasing and emotionally impactful music. According to Piskor and Floyd (2000), knowing the aesthetics of the music is essential for composers who want to integrate their ideas into the greater cultural and historical contexts of music. By listening to and learning from the works of other composers, students can find inspiration for creating their musical voices. Aesthetics can also influence the utilization of various musical forms and patterns. This allows musicians to create pieces that are cohesive and well-structured. It is crucial to remember that a person's ability to pick up music composition is influenced by more than just the song's sonic qualities (Piskor and Floyd, 2000).

6. CASE STUDY: ANALYSIS OF MUSIC EDUCATION POLICY IN CHINA

Due to the implementation of the double reduction policy, the cancellation policy of college entrance examination bonus points, and the new curriculum standard policy; emphasizing online learning, a new turning point has appeared in the music education of young people in China (Wu, 2021). The original intention of double reduction was to effectively reduce the burden on students and parents so that children can have more time and energy to develop their interests and hobbies to achieve overall development, form a healthy individual personality, and effectively implement the quality fundamental need for education. Following the adoption of the double reduction policy, different types of music events have indeed infiltrated the students' after-school lives (Sun Huabing, 2022).

It advocates cancellation of the extra points for exceptional skills in the college entrance examination because there are specific preferential treatment policies for the admission of particular students. Parents are willing to let their children acquire an art specialty. First, it can improve their artistic aesthetics, and second, it can appropriately reduce the pressure of entering higher education at critical moments (Wu, 2021). This is good, but many parents let their children take part-time exams and stop studying after passing the tenth grade.

Under the pressure of today's China's college entrance examination with a difference of one point and thousands of miles, learning art can reverse the situation, reduce the pressure of entering a higher school, and achieve overtaking in curves (Zhang Tianyin, 2015). However, parents often do not consider whether their children like art but want to use this method to get their children admitted to key universities. Although the enrollment of exceptional students is now canceled, and there is no longer a policy of bonus points, this is just a reminder to us that we must remember their original intentions and be less valuable to give children the purest art education (Smart & Brown, 2002). When students like music in China, they can go to a professional music college instead of a music department at a critical university (Zhang Tianyin, 2015). In general, canceling the enrollment of special students will not bury children with unique skills.

The 2023 admissions brochure for the major of music composition shows that the same thing is divided into several stages of examinations. SHCM is divided into preliminary examination and re-examination, and CCOM is divided into preliminary examination, retest, and three tests. Nevertheless, their enrollment numbers are different. The total enrollment of SHCM composition and composition technology theory (22 students) is subdivided into three majors: Composition (five-year system; 15 students). The National music composition (five-year system; 5 students). The Solfeggio and ear training (four years; 2 students). CCOM composition and composition technology theory (18 students) are subdivided majors: Composition (five years; 16 students). Solfeggio (four years; 2 students). Regarding application requirements, SHCM does not require students to submit any work. However, CCOM requires students to submit at least two or more recent works, including one instrumental and one vocal work. The following are the CCOM and SHCM exam subjects and difficulties (Yang & Welch, 2023).

	SHCM	CCOM
Initial test	Music Theory (90 minutes)	Instrumental Composition (3.5 hours) Works for small piano
	Two melody writing (90 minutes)	Art Song Writing (3.5 hours) Compose an art song with piano accompaniment
	Song Writing (180 minutes)	

Retest	Harmony (180 minutes)	Harmony
	Solfeggio (45 minutes)	Piano performance (full memorization): four pieces
	Instrumental composition writing (180 minutes) Writing a complete piano piece	Interview
	Piano performance: three pieces + sight - reading	
	Interview	
Three tests	None	Music Theory
		Solfeggio

According to the analysis in the above table, there is little difference in difficulty between SHCM and CCOM Composition Entrance Examinations, and SHCM requires one more course—melodic writing. According to implementing the three policies mentioned above, the impact on music education is favorable.

7. THE POLICY DESIGN

Recent social developments present a challenging policy problem when viewed through the lenses of alternative worldviews. In addition to the people's desire for their government, Yang and Welch (2023) argue that another problem is that it is unclear where the government obtains its motivation to ensure music policies. How the political process will function is usually determined by the nature of the challenge. Yang and Welch (2023) direct their attention to public policy issues, and after realizing their significance, they identify the best area to investigate. According to Chen-Hafteck and Xu (2008), the music education policy challenges can be categorized as well-structured, moderately-structured, or poorly-structured. Music education policy analysis begins with describing the policy and identifying its flaws.

According to Yang and Welch (2023), policy analysis is a multi-stage process that entails high-level and low-level approaches to problem identification and resolution. There are typically numerous stages involved in this procedure. From a policy perspective, it makes sense to build the upper concerns and then build the lower concerns. This is because the result of the higher-level construction will heavily influence the decision regarding the lower-level approach to a problem. Major disputes exist amongst most of those involved in making policy in response to most policy concerns. Law et al. (2011) argue that this lack of structure is to blame in the music policy designs. Enhanced use of policy analysis techniques is the intended outcome of these approaches. The fact that the persons concerned are in direct rivalry is the primary reason why most policy problems cannot be solved. To understand and solve problems with poor structure, it is essential to construct new examples of the issue at hand (Spruce et al., 2021).

When examining China's music education policy from the abovementioned perspectives, it becomes apparent that many of the country's issues are interrelated and interdependent and that assistance from various sources is required. The interwoven nature of China's music education policy issues demonstrates the necessity for input from various government agencies. In light of this, a more global perspective is required to find solutions to the issues generated by China's music education policy rather than focusing narrowly on specific areas or questions. Rizvi and Lingard (2009) suggest trouble if expectations and reality diverge too significantly in the music education policy design. The term education policy problem describes a problem that education departments invented to bridge the gap between public expectations and actual school practice. Some policy concerns have distinct frameworks, while others have fuzzy ones; yet, it is still crucial to address these concerns. According to Gillborn (2005), most education policy issues are interconnected, have a lengthy history, evolve, and are very personal.

8. POLICY IMPLEMENTATION

According to Lee (2017), the point of policy execution is to implement a predetermined policy agenda. As a result, it is crucial to consider the tools or activities that will be used throughout the implementation and the implications of those actions. Yu and Leung (2019) developed a comprehensive analytical technique to conduct a balanced and exhaustive study of the policymaking process. Yu and Leung (2019) believe that once decisions have been taken, the government should put those decisions into effect to see what issues arise. Therefore, the organization's leaders must be able to simplify and implement complex ideas so that the organization's members may anticipate how

social problems will be resolved. Policy analysis still considers policy implementation a vital component, even though it can be dissected into multiple analytical systems based on diverse academic theories.

Ho (2009) say putting policies into action is a vital component of policymaking. Policymakers work to effect positive change by identifying problems and devising solutions. How effectively policy achieves its goals. In his analysis of the issue, Ho (2009) considers it from three distinct perspectives. The first is the concept of carrying out policies. Those who view policy implementation from an administrative or top-down viewpoint do so because they believe it helps maintain order inside the bureaucracy. Second, policy implementation is a means of communication between elites and commoners (Chen-Hafteck and Xu, 2008). The success of the Chinese government's efforts to establish and implement policies regarding music education depends on careful analysis of the measurements taken at the level of policy implementation and consideration of the factors that affect the policy programs developed by the government (Ho & Law, 2012).

9. CONCLUSION

Based on the essay discussion, it is evident that students build music information in two ways: from first-hand experience and from what they have learned from others, second-hand knowledge. What individuals learn first-hand is determined by the concepts they carry to explain and comprehend their encounters with the world. All individuals know about the world outside their small circle of influence is what others tell them. Scholars use social epistemology to create a theory of cognitive power (Bernier, 1984). In this sense, music students should not only take second-hand information but also integrate and balance it with first-hand information. The case study examines the three policies that enormously affect music education in China today and the modes of learning composition in the finest two conservatories. The students who perform musical instruments are better at composing music than those who do not. Music composition is a complicated process that includes developing and organizing musical concepts into coherent pieces of music. In China, music students are judged on three primary aspects of their musical compositions: performance, composition, and overall quality. Music aesthetics and composition knowledge are closely related in that they both inform the creative process of music composition.

REFERENCES

- [1] Allsobrook, D. (1995). *Musical Knowledge: Intuition, analysis and music education* by Keith Swanwick. Routledge, London and New York, 1994. [prices not supplied] 194 pp. Hardback, paperback. *British Journal of Music Education*, 12(2), 169-170. doi:10.1017/S0265051700002606
- [2] Bazerman, C. (2009). Genre and cognitive development: Beyond writing to learn. In C. Bazerman, A. Bonini, & D. Figueiredo (Eds.), *Genre in a changing world* (pp. 279-294). West Lafayette, IN: Parlor Press.
- [3] Bernier, C. L. (1984). Second-hand knowledge. An inquiry into cognitive authority. Patrick Wilson. Greenwood Press, 1983. *Journal of the American Society for Information Science*, 35(4), 254-255. <https://doi.org/10.1002/asi.4630350410>
- [4] Chen-Hafteck, L., & Xu, Z. (2008). Pulling the river: The interactions of local and global influences in Chinese early childhood music education. *Arts Education Policy Review*, 109(3), 9-16.
- [5] Chen-Hafteck, L., & Xu, Z. (2008). Pulling the river: The interactions of local and global influences in Chinese early childhood music education. *Arts Education Policy Review*, 109(3), 9-16.
- [6] Crawford, R. (2019). Using interpretative phenomenological analysis in music education research: An authentic analysis system for investigating authentic learning and teaching practice. *International Journal of Music Education*, 37(3), 454-475.
- [7] Dykema, P. W. (1923). The Contest Idea in Music. *Music Supervisors' Journal*, 10(2), 14. <https://doi.org/10.2307/3383104>
- [8] Elliott, D. J. (1993). 'Music as Knowledge' in E. R. Jorgensen (ed.) *Philosopher, Teacher, Musician*, Urbana; University of Illinois Press. pp.21-39.
- [9] Ellis, P. (1986). *Electronic and Computer Music*. by Peter Manning. Oxford: Clarendon press, 1985. £19.50, 291 pp. *British Journal of Music Education*, 3(3), 366-367. <https://doi.org/10.1017/s0265051700000875>
- [10] Gillborn, D. (2005). Education policy as an act of white supremacy: Whiteness, critical race theory and education reform. *Journal of education policy*, 20(4), 485-505.
- [11] Hallam S. (2001). The development of expertise in young musicians: strategy use knowledge acquisition and individual diversity. *Music Education Research* 7-23. <https://doi.org/10.1080/14613800020029914>
- [12] Hallam, S. (2010). *Music education in the 21st century in the United Kingdom* [electronic. Institute Of Education, University of London.
- [13] Hanks, W. (1987). Discourse genres in a theory of practice. *American Ethnologist*, 14, 668-692.

- [14] Hewitt, M. (2008). Music theory for computer musicians (p. 336). Course Technology, CENGAGE Learning.
- [15] Ho, W. C. (2009). Social developments and school music education: The struggles in Hong Kong. *Discourse: Studies in the Cultural Politics of Education*, 30(2), 179-193.
- [16] Ho, W. C., & Law, W. W. (2012). The cultural politics of introducing popular music into China's music education. *Popular Music and Society*, 35(3), 399-425.
- [17] <http://www.cnki.com.cn/Article/CJFDTotol-SDJY201515049.htm>
- [18] King, Andrew, 'The Student Prince: Music-Making with Technology', in Gary E. McPherson, and Graham F. Welch (eds), *The Oxford Handbook of Music Education, Volume 2*, Oxford Handbooks (2012; online edn, Oxford Academic, 6 Nov. 2012), <https://doi.org/10.1093/oxfordhb/9780199928019.013.0031>
- [19] Law, W. W., & Ho, W. C. (2011). Music education in China: In search of social harmony and Chinese nationalism. *British Journal of Music Education*, 28(3), 371-388.
- [20] Le Tinnier, F. (2020). Sound recording in 1950s French television fiction. *Écrans*, 2020(13), 175-184.
- [21] Lee, J. C. K. (2017). Curriculum reform and supporting structures at schools: challenges for life skills planning for secondary school students in China (with particular reference to Hong Kong). *Educational Research for Policy and Practice*, 16, 61-75.
- [22] McCarthy, M. and Goble, J. S. (2002). Music Education Philosophy: Changing Times. *Music Educators Journal*, 89(1), pp.19-26. <https://doi.org/10.2307/3399880>
- [23] Nowacek, R. (2007). Toward a theory of interdisciplinary connections: A classroom
- [24] Nowacek, R. (2011). *Agents of integration: Understanding transfer as a rhetorical act*. Carbondale: Southern Illinois University Press.
- [25] Pelias, R. J. (2018). Writing into position: Strategies for composition and evaluation. In *Writing performance, identity, and everyday life* (pp. 73-91). Routledge.
- [26] Piskor, M., & Floyd, M. (2000). Composing the Music of Africa: Composition, Interpretation and Realisation. *International Review of the Aesthetics and Sociology of Music*, 31(1), 98. <https://doi.org/10.2307/3108428>
- [27] Reimer, B. (1991). Essential and nonessential characteristics of aesthetic education. *Journal of Aesthetic Education*, 25(3), 193-214.
- [28] Reimer, B. (1993). Avoiding extremes of theory and practice in music teacher education. *Journal of Music Teacher Education*, 3(1), 12-22.
- [29] Rizvi, F., & Lingard, B. (2009). *Globalizing education policy*. Routledge.
- [30] Sarath, E. (2013). *Music theory through improvisation: A new approach to musicianship training*. Routledge.
- [31] Schippers, H. (2009). *Facing the music: Shaping music education from a global perspective*. Oxford University Press.
- [32] Scott, S. J. (2012). Rethinking the Roles of Assessment in Music Education. *Music Educators Journal*, 98(3), 31–35. <https://doi.org/10.1177/0027432111434742>
- [33] Shrude, M. (2007). Teaching Composition in Twenty-First-Century America: A Conversation with Milton Babbitt. *American Music*, 25(3), 312. <https://doi.org/10.2307/40071664>
- [34] Sipe, T., & Sipe, T. O. (1998). *Beethoven: Eroica Symphony*. Cambridge University Press.
- [35] Sloboda, J. A. (2010). *Exploring the musical mind : cognition, emotion, ability, function*. Oxford University Press.
- [36] Smart, G., & Brown, N. (2002). Learning transfer or transformation of learning? Student interns reinventing expert writing practices in the workplace. *Technostyle*, 18, 117-141 study of talk and text. *Research in the Teaching of English*, 41, 368-401.
- [37] Spruce, G., Marie Stanley, A., & Li, M. (2021). Music teacher professional agency as challenge to music education policy. *Arts Education Policy Review*, 122(1), 65-74.
- [38] Sun Huabing. (2022). The Impact of "Double Reduction" on the Development of the Music Education Industry and Countermeasure Analysis. *Art Grand View* (08), 130-132. doi: <https://wh.cnki.net/article/detail/YSDG202208046>
- [39] Swanwick, K. (1994). *Musical Knowledge: Intuition, Analysis, and Music Education*. London, Routledge.
- [40] Wesolowski, B. C. (2020). "Classroometrics": The Validity, Reliability, and Fairness of Classroom Music Assessments. *Music Educators Journal*, 106(3), 29–37. <https://doi.org/10.1177/0027432119894634>
- [41] Whittick, A. (1966). ON THE GENESIS OF MUSICAL COMPOSITION. *The British Journal of Aesthetics*, 6(1), 30–36. <https://doi.org/10.1093/bjaesthetics/6.1.30>
- [42] Wolpert, R. S. (1990). Recognition of melody, harmonic accompaniment, and instrumentation: Musicians vs. nonmusicians. *Music perception*, 8(1), 95-105.
- [43] Wu, B. (2021, December). Research on the impact of China's "double reduction" policy on out-of-school remedial classes. In *2021 3rd International Conference on Economic Management and Cultural Industry (ICEMCI 2021)* (pp. 548-552). Atlantis Press.

- [44] Yang, Y., & Welch, G. (2023). A systematic literature review of Chinese music education studies during 2007 to 2019. *International Journal of Music Education*, 41(2), 175-198.
- [45] Yu, Z., & Leung, B. W. (2019). Music teachers and their implementation of the new Music Curriculum Standards in China. *International Journal of Music Education*, 37(2), 178-197.
- [46] Zhang Tianyin. (2015). Cancel the extra points for special skills and make the college entrance examination fair. *Shandong Education* (5).