

Study the Teaching Status of Pop Singing Major in Sichuan Conservatory of Music for Teaching Second Year Student at Chengdu Art Vocational University

Hu Peng,
Chutasiri Yodwised and Pattararin Sirirat
Bangkokthonburi University, Bangkok, Thailand
Corresponding Author, E-mail: nicha.musiced@gmail.com¹

Abstracts

The objectives of this research were 1) To study and optimize the popular music keyboard playing and singing curriculum of Sichuan Conservatory of music. 2) To create guidebook for popular music keyboard playing and singing curriculum for Chengdu Vocational University of Art. 3) To use the guidebook for teaching students in experimental group. 4) To evaluate effectiveness of teaching by using guidebook. This research method is a mixture of qualitative and quantitative methods; Literature collection, interviews with experts, observation collection. Students construct experimental groups through predictive tests and conduct formative and summary tests. Collect relevant teaching data, analyze the data, and draw conclusions.

The research findings were 1) Through the study of popular keyboard playing and singing courses in Sichuan Conservatory of Music, it is helpful to create a guidebook for related courses in Chengdu Art Vocational College, and classifies the structure, purpose, content and equipment configuration of the guide. 2) Prepare the first draft of the Chengdu Art Professional Pop Music Keyboard Playing and Singing Course Guidebook and submit it to relevant experts for evaluation to ensure the effectiveness and professionalism of the guide and make the research more accurate. 3) Train the experimental group with a guidebook, keep teaching records, organize data results, and improve teaching guidebook 4) Through the data analysis of the training results of the experimental group, the guidebook of the pop music playing and singing course of Chengdu Art Vocational university is very effective and practical for the professional training of students.

Keywords: Teaching Status; Pop Singing Major; Sichuan Conservatory of Music; Second Year Student; Chengdu Art Vocational University

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Introduction

Pop songs are the most cutting-edge music form in today's society. They occupy a huge share in the world music market and are also the most widely spread music category. Therefore, there is a great demand for pop music talents in society. Universities are places where society trains and transports pop music talents. However, with the development of society and the diversification of music forms and platforms, college teaching has also made many changes and adjustments to meet the needs of society for talents. Therefore, from the perspective of the development of pop song major, compared with many majors, it can be said to be an emerging major. Therefore, the teaching strategy of popular songs in colleges and universities is worthy of our in-depth research and exploration.

Keyboard improvisational accompaniment is a timely and effective accompaniment to songs, which plays a role of complementing and foil the songs. The course of song harmony arrangement and improvisation is one of the most representative subjects to test students' keyboard harmony knowledge and piano performance skills, and it is an indispensable teaching means for students majoring in music education in their future study and work.

At present, pop songs are an important content that students want to learn very much. They are widely used in society. The smallest element of pop songs has become the music gene. The teaching content is added with the theoretical knowledge of composition technology, such as the generation motivation of songs, understanding the theme phrases, the types and performance characteristics of theme phrases, and the melody lines of pop songs, mainly including 1. the use of linear melody lines; 2. The use of curved melody lines; 3. The use of oblique melody lines; 4. The music structure of pop songs mainly includes 1. the musical form structure of songs with symmetrical structure; 2. The musical structure of songs with asymmetric structure; 3. The musical structure of special structure. Through the introduction of these knowledge points in class, students can have a clearer understanding of the writing concept and accompaniment techniques of pop songs, make reasonable use of the grafting techniques of pop songs, and let students more skillfully use the harmony trend of pop songs, then we can really promote pop music to music education classes in Colleges and universities. Of course, this is also my bold attempt in teaching content, and the effect is very good (Li, 2019).

Playing and singing is a very important training method in the learning of pop music, because in the learning process of playing and singing, singers can learn more harmony colors, chord changes, rhythm and rhythm, etc. The concept of "rhythm" is very important in both classical and traditional music. In the learning of playing and singing, you can practice a lot to the level of rhythm. Through continuous practice, the singer can master the rhythm part of the song more specifically and deeply. There is also the study of harmony. In the process of playing and singing, singers practice a lot of changes in the color of various chords, the progress of chords, and the composition of chords. In this practice process, the repeated practice of theory and technology has improved the singer's grasp of intonation. The part of learning chords in R & B style and jazz style allows singers to sing and recreate according to the color and progress of chords more accurately than relying on feelings when using voice transfer and vocal improvisation (Sun & Chang, 2019)

Music education major in colleges and universities undertakes the task of improving the quality of talents, and it is also an important place for professional educational activities and research. Taking Chengdu Vocational University of art as an example, based on the research on the implementation of the pop music playing and singing course of Chengdu Vocational

University of art, this study found that from the current pop singing course, the course content is not comprehensive and professional, and most students only have the training of singing ability in their professional study, which leads to the relatively single professional skills and weak professional learning ability of students, It is difficult to reflect the comprehensive quality, creative ability and personality of music ability. As far as pop singing major is concerned, it has certain particularity, which is mainly reflected in three aspects: (1) pop singing major pays more attention to the cultivation of music comprehensive ability, so as to provide more comprehensive and professional learning content for the improvement of professional skills; (2) The training of pop music playing and singing ability requires a lot of theoretical study and practical application. Through a lot of long-term practice, students can master the singing of different pop music styles; (3) Learning pop music playing and singing not only requires professional training in the classroom, but also needs to obtain more knowledge from the outside world to improve ability, so as to improve the creative ability of pop music singing, such as improving artistic aesthetics by watching pop music artists' concerts, and improving their professional cognition by watching professional lectures (Zhou, 2014). Through rehearsal and cooperation with different bands and singers to improve their professional adaptability and improvisation ability. From the above three points, it is not difficult to find that for students majoring in pop singing, it is not enough to just train their singing ability, let alone reflect the comprehensive ability and quality of music. Students cannot show their ability to play and sing in pop music and music creativity, and creativity is the vitality of music. Therefore, Researchers hope that through the implementation of pop music playing and singing courses, students' ability to play and sing in pop music can be better improved to improve their musical literacy and highlight their professionalism.

Literature Review

History of pop music

Pop music originated in the United States. It is the most important artistic wealth that this young country has contributed to the world. It can be said that all forms of Pop music in the world are basically related to American pop music. American Pop music is based on black music culture and white music culture, which interact and integrate with each other. Therefore, the pattern of world Popular music is basically based on these two music cultures. For example, jazz, rock and roll and other internationally influential music types are the cultural crystallization of American black music and white music. If we trace the origin of Pop music, British immigrants and black Americans are undoubtedly the two most important groups in the development of Pop music. Pop music is performed in a variety of ways, including the performance of musical instruments in different musical styles, as well as the singing of musical styles and the playing and singing of musical instruments.

Blacks are a group forced to come to the American continent. They were sold to the United States by European colonists. From the first day they entered the United States, they were slaves. Although they have no personal freedom, they have made their culture an important part of the national culture with amazing perseverance. As the two major sources of African American music, blues and soul song deeply influenced the later American pop music from the secular and religious fields respectively. In particular, the rhythm and blues after World War II has become the foundation of rock music, soul music, funk and other pop music.

The south of the United States is the concentration area of pop music, New Orleans is the birthplace of jazz, blues originated in Mississippi, country music is concentrated in Nashville, Tennessee, and rock music rises in Memphis. In the southern United States, black music and white music interact with each other, forming a close relationship between various kinds of music. In the first half of the 20th century, pop music developed rapidly in the United States. New York, Chicago, Los Angeles, San Francisco and other cities have become the development centers of pop music. After World War II, the influence of pop music further expanded, gradually moving from the United States to the world. After more than half a century of development, it has formed the world pop music development pattern centered on Europe and the United States. After World War II, with the globalization of pop music, pop music has had an important impact in the world, and then took root all over the world. At this time, with its diffusion and popularity, pop music has become a comprehensive embodiment of a diversified pop culture based on the American popular music language and integrated and grafted with the cultural characteristics of various countries and nationalities. In other words, as a kind of music culture based on the American popular music language, pop music has become Chinese pop music in China due to its integration into Chinese culture, and French pop music in France due to its integration into French culture. In this regard, Britain, Germany, Brazil, Japan, South Korea, Canada, Australia... World pop music came into being, and pop music culture therefore has greater. With a broader cultural meaning, it has become a music culture representative with a unified music system (American music system) but different national cultural characteristics.

In modern societies, cultural change seems ceaseless. The flux of fashion is especially obvious for popular music. While much has been written about the origin and evolution of pop, most claims about its history are anecdotal rather than efficient in nature. To rectify this, we investigate the US Billboard Hot 100 between 1960 and 2010. Using music information retrieval and text-mining tools, we analyse the musical properties of approximately 17 000 recordings that appeared in the charts and demonstrate quantitative trends in their harmonic and timbral properties. We then use these properties to produce an audio based classification of musical styles and study the evolution of musical diversity and disparity, testing, and rejecting, several classical theories of cultural change. Finally, we investigate whether pop musical evolution has been gradual or punctuated. We show that, although pop music has evolved continuously, it did so with particular rapidity during three stylistic ‘revolutions’ around 1964, 1983 and 1991. We conclude by discussing how our study points the way to a quantitative science of cultural change.

Development of pop music

Pop music is the most representative modern music culture in the 20th century. It developed with the rise of modern industrial civilization in the second half of the 19th century. As a form of music culture, the content and materials of pop music come from the true portrayal of public life. However, due to its special historical, regional and cultural background, it has gradually formed the characteristics of urbanization, commercialization, popularization and electrostatic. From the perspective of music system, there are various styles and rich forms, which can generally refer to jazz, rock, soul, blues, reggae, rap, hip hop, disco, new age, funk, r&b and other urbanized mass commodity music born after the 20th century.

In modern societies, cultural change seems ceaseless. The flux of fashion is especially obvious for popular music. While much has been written about the origin and evolution of pop, most claims about its history are anecdotal rather than scientific in nature. To rectify this we investigate the US Billboard Hot100 between 1960 and 2010. Using Music Information Retrieval (MIR) and text-mining tools we analyse the musical properties of ~17,000 recordings that appeared in the charts and demonstrate quantitative trends in their harmonic and timbral properties. We then use these properties to produce an audio-based classification of musical styles and study the evolution of musical diversity and disparity, testing, and rejecting, several classical theories of cultural change. Finally, we investigate whether pop musical evolution has been gradual or punctuated. We show that, although pop music has evolved continuously, it did so with particular rapidity during three stylistic "revolutions" around 1964, 1983 and 1991. We conclude by discussing how our study points the way to a quantitative science of cultural change (Zhou, 2014).

With the change of social and cultural environment, the characteristics of pop music are also changing, forming characteristics that are compatible with current Chinese urban culture. For example, the networking of media; The diversification of music creation themes and styles; The "convergence" of music promotion and the nationalization of public aesthetics under globalization. These characteristics of the new era reflect that pop music is easy to "resonate" with the social and cultural environment.

Regardless of the era of American popular music one investigates, there has been an incredible amount of change over a few decades. The second half of the 20th century stands out, however, for a number of reasons. Music has always been an aspect of society, and popular music more so by far than formal or orchestral music. The period from 1950 to the turn of the century was characterized by an unprecedented degree of technological, social, and therefore musical, change. Yet this period is still close at hand, with many of the movers and shakers still alive and even still performing. Not least, those fifty years were the first decades of television culture, and more performances by more performers have been preserved in recent decades than in all the rest of time put together. Quite simply, no performer of real magnificence has been missed, and for some individuals or acts, there are hundreds of hours of performance or interview archived; many of these are widely accessible on DVD or online. Beginning in 1956, with Elvis Presley's first real national exposure, the majority of popular music would fall under the category of rock and roll (sometimes also rendered as rock 'n' roll). However, it would be more accurate to continue to call it popular music, since at no time was every contemporary successful tune a true rock and roll song. For just one of many examples, Perry Como (1912–2001) had 97 hit records during the Big Band era, but his career as a Pop Chart success after 1956 was far from over. Between 1957 and 1973 he hit the mainstream charts 18 more times, with three songs in the Top Ten and two more at #1. No one who knows anything about music would call Perry Como a rock and roller, yet he had many Top 40 hits during the classic "rock and roll" period. Thus the appropriate term should remain "popular music," regardless of the era, to achieve accurate inclusiveness.

Everything has its two sides. Pop music is different from the past glory, which is the "price" paid under the replacement of Internet media; On the contrary, its diverse and personalized patterns are also just to surpass the "classic" to accumulate energy. For the better and faster development of pop music, we need to have the determination and confidence to go abroad and go to the world. It will be a long way of continuous replacement and continuous development to excavate and launch powerful singers, explore local personalized new music styles, and conform to the communication mode of world music.

Research Objectives

- 1) To study and optimize the popular music keyboard playing and singing curriculum of Sichuan Conservatory of music.
- 2) To create guidebook for popular music keyboard playing and singing curriculum for Chengdu Vocational University of Art.
- 3) To use the guidebook for teaching students in experimental group.
- 4) To evaluate effectiveness of teaching by using guidebook.

Research Methodology

Population: The subjects of this study are 2019 students majoring in pop singing at Chengdu Vocational University of art, with a total of 80 students in this grade.

4.2 Sample: 10 students from 80 students were selected as the research group through expert examination.

Conceptual Framework

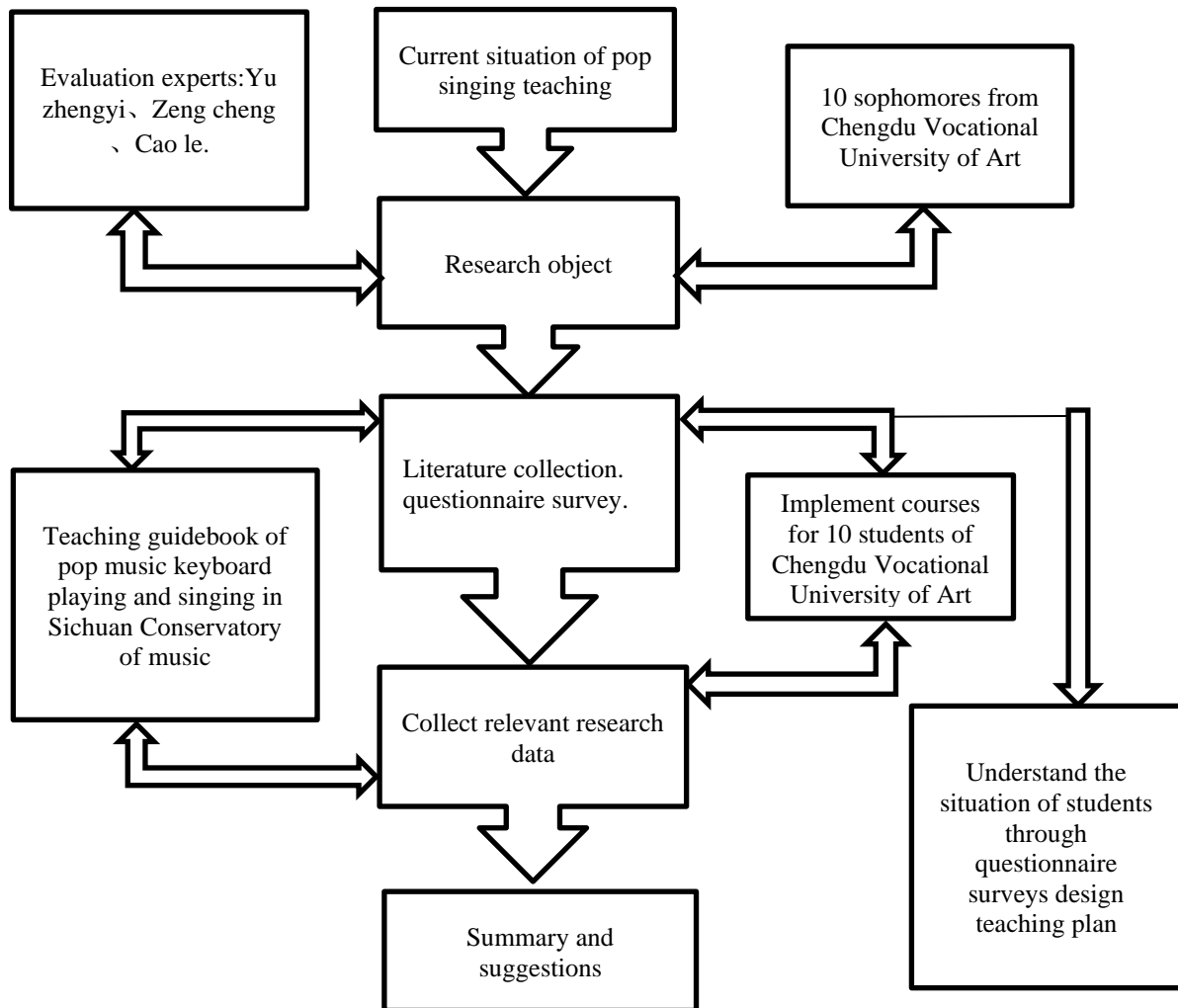


Figure 1 Conceptual Framework

Research Findings

The popular music keyboard playing and singing curriculum of Sichuan Conservatory of music.

Through interviews with three experts, the researcher summarized the contents of learning and optimizing the pop music playing and singing course of Sichuan Conservatory of Music as follows:

Carefully study the contents of relevant courses of Sichuan Conservatory of Music, record the class records of professional teachers, track the students' after-school training, understand the training content and purpose of each course, find the relationship between courses, mark the learning range suitable for the students' current professional ability, select the important part of the course content and the key points of the teacher's class, professional teachers need

to have rich teaching experience in relevant courses, Proficient in the relevant equipment and software operation of the course, and timely communicate with teachers and experts when finding problems.

Guidebook for popular music keyboard playing and singing curriculum for Chengdu Vocational University of Art.

Through the research and optimization of the pop music keyboard performance and singing courses at Sichuan Conservatory of Music, combined with the interviews and exchange summaries of three experts, a good foundation has been laid for the preparation of relevant courses at Chengdu Vocational College of Art. The experts have also made valuable suggestions for the preparation of course related guides. The researchers have sorted out the experts' suggestions and prepared the first draft of the guide based on the following contents.

1. Compile relevant course guides, including representative works with theoretical knowledge that clearly illustrate issues. Clearly present icons and works, with clear and accurate text expression.

2. The content of the guidebook should be based on the guidance of students' interests and meet the requirements of target cultivation, with difficulty ranging from simple to deep.

3. The guide includes relevant theoretical knowledge of harmony and practice works, highlighting the training of playing and singing coordination.

4. Add singing works from relevant courses to the guide content to improve the coordination ability between playing and singing.

5. The more difficult part of the guide is the theory and practice of harmony, so the selection of content needs to be based on the actual teaching situation.

6. In addition to commonly used devices, some electronic devices need to be added, Adjust the relevant equipment in teaching appropriately according to the training purpose.

7. Harmony functions are relatively complex, students' theoretical knowledge is relatively weak, and they have certain learning difficulties. Therefore, the selection of learning content needs to be carefully considered.

Using the guidebook for teaching students in experimental group.

The researchers used the developed pop music keyboard playing and singing guide to teach the experimental group. During the teaching process, the researchers made teaching records so as to sort out and improve the guide and make the training data of the experimental group more authentic and effective. The students in the experimental group obtained the following results during the training:

1. Students have fundamentally solved the problem of understanding the structure and principle of chords, and can master the sound color of the main chords of pop music.

2. Students can correctly use two chord connection methods

3. Students can use the method of the second quarter to connect the chords of the fourth and fifth degrees

4. Be able to understand the structure and progression of second chords in pop music works

5. Students can distinguish the use of third-degree chords in melody and master it

6. Understand the importance of the use of three main relationships and chords in popular works

7. The difficulty of the course begins to increase relatively. Students can basically master the methods. They need more time to practice after class to improve their proficiency in playing

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9. Students can master the substitution of chords and apply it to their works

10. Students can skillfully master the replacement of subordinate chords and apply them to their works

11. Students can smoothly use the knowledge they have learned before to play and sing popular works according to this mode

12. Students can smoothly use the knowledge they have learned before to play and sing popular works according to this mode

Evaluate effectiveness of teaching by using guidebook

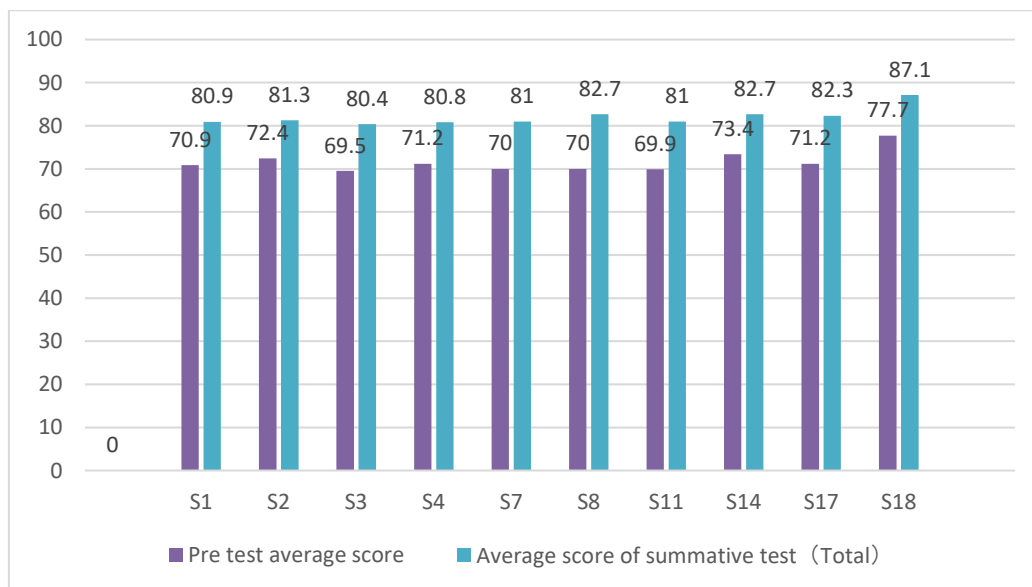


Figure 2 Pre-test and Summative test score analysis

Through the above comprehensive comparison, there is a significant difference between the overall pretest before training and the final test after training in the experimental group. The average score of the overall pretest is 69.5 and the highest is 77.7, while the average score of the final test is 80.4 and 87.1. It can be analyzed from the results of the data that the implementation of the teaching plan is very effective. The students in the experimental group made great progress in keyboard playing and singing throughout the popular music.

The researcher reported to the three experts all the test results of the students in the experimental group during the experiment, from the pre-test to the summary test, summarized and analyzed the data, and listened to the experts' opinions and suggestions on the experiment. The researcher summarized the experts' opinions and suggestions on the experiment as follows:

The content of this teaching plan is clear, the difficulty matching is reasonable, and it conforms to the training objectives and training objectives of the relevant course teaching guide. It has good guidance and practical significance for the cultivation of students' music quality. The course content is vivid, and the combination of theory and practice is very reasonable, so as to cultivate students' creativity in pop music learning, which is very helpful for students in singing pop music style, can effectively stimulate students' interest and enthusiasm in learning the major, and improve students' professional self-confidence and learning efficiency. The whole teaching plan is very effective and meaningful.

Discussion

In the process of studying the pop music keyboard playing and singing course of Sichuan Conservatory of Music, the researcher found that the most important content for learning pop music, the cultivation of interest and the improvement of the comprehensive quality of pop music. At present, a good textbook of pop music keyboard playing and singing course needs to have enough time to practice and improve, and the content of this textbook must be standardized, professional and scientific, This kind of teaching material is of high quality and effective. At the same time, the design of the content of the pop music keyboard playing and singing course should not only meet the students' current ability, but also stimulate their interest and enthusiasm. Because the early stage of the course training is relatively boring, and students' learning is easy to be passive. Only on the basis that students maintain the interest and initiative in learning this course, and on the basis of mastering the pop music keyboard playing and singing ability, only with the ability to create and adapt pop music can we truly feel the charm and core of pop singing.

This finding is consistent with the research of Song Yaoyao, Dong Chen, Liu Chen, (2017), they said that There is no unified standard for pop music textbooks, and the content of textbooks is lack of pertinence. First, there is no unified standard for pop music textbooks used by various conservatory schools. The first set of systematic textbooks in China is the "College of pop music series", which is regarded as a basic textbook by Beijing modern conservatory of music. The teaching materials of pop music professional theories used by other conservatories and conservatories of comprehensive universities are formulated according to the needs of their own majors. Most of the teaching materials used in colleges and universities are basically compiled by the teachers themselves, which is also a main reason for the inconsistency of teaching materials in China. Second, the teaching materials of pop music history are reused, and the content is single, and the teaching materials and translations of foreign pop music are even more scarce. Due to language barriers, students mainly read Chinese pop music textbooks, and basically do not use English textbooks. In the internal teaching materials compiled by colleges and universities, each college's own teaching philosophy and teaching characteristics are basically the main purpose of compilation and put into use. There are no teaching materials for pop music education in China. The use of teaching materials is random, and the teaching materials of various colleges and universities are not unified and systematic, lacking scientifically and rationality.

In addition, the research results are in the same direction as researcher Du Yongmao (2019) and researcher Rebecca Rinsema (2017), Du Yongmao (2019). Pop music courses are often not treated correctly in music education in colleges and universities, and the teaching forms and methods have no characteristics. They only perform several pop songs and musical instruments, which cannot let students feel the connotation of pop music. The addition of pop

music has greatly improved the content of music teaching courses in colleges and universities. The development of college music activities can also promote the development of popular culture, but this is not reflected in college teaching activities. Single teaching mode often makes students feel tired of learning. If students do not have a strong enthusiasm for music learning. But lack of interest, so you will not feel the characteristics and charm of pop music. The main purpose of pop music teaching is to enhance students' ability to appreciate it and attract students to understand pop music correctly. In the teaching activities of pop music, due to the lack of corresponding characteristics, the connection between teaching activities and pop activities is not enough, thus losing the original characteristics. In specific teaching activities, teachers must pay more attention to cultivate students' perception of popular elements and melodies, cultivate students' musical skills, and ensure the popularity of the classroom.

Rebecca Rinsema, (2017) said that traditionally, musical literacy has been associated with students' abilities to read music from a score and demonstrating those abilities by playing or singing the notes on the page. The type of musical literacy that I am proposing here would instead focus on students' abilities to read/interpret music and sound and as it relates to and is mediated through various technological, visual, and social contexts. Notation system(s) might sometimes play a part in building such abilities, but not always. There would also be a focus on students' abilities to create meaningful music and sound as it relates to and is mediated through various technological, visual, and social contexts. As such, this is a type of music literacy that bears similarities to and falls under the umbrella of media literacy, which at present concerns itself with students' abilities to analyze, evaluate, interpret, and create and participate in audio, visual, and print media forms. Furthermore, with this type of music literacy, the interpreting of music and the creation of music would go hand in hand, just as reading (interpreting) and writing (creating) go hand in hand in English language and literature classes.

In addition, according to researcher Jane Piper Clendinning (2017), Integrating popular music theory and analysis into topics in the music theory undergraduate core beyond the fundamentals presents notable challenges, especially if the teacher would like to present a popular music example along with each core content topic. Popular music examples are readily available for some topics, such as harmonic sequences, but for others—such as Neapolitan sixth chords or augmented sixth chords, which are not typical of popular music—convincing examples are difficult to find. Though the viewpoint persists among music theorists that popular music is a continuation of the tonal Common Practice, problems arise if one attempts to treat all post-1950 popular music with the same approaches as older tonal music, because many of these late twentieth- and early twenty-first-century pieces simply do not conform to eighteenth- and nineteenth-century standards. This is particularly obvious in the area of harmony, as the two case studies that follow will illustrate. Music theorists have taken two approaches to this issue: adapting older analytical methods for the new repertoire—which works well enough for some repertoire and not as well for others—and exploring new means of describing and theorizing the new harmonic patterns of popular music. This process of theorizing new approaches to harmony in popular music is an ongoing pursuit in the field of popular music theory and analysis—one where students and teachers can be a part of the exploration.

Corresponding to researcher Thomas Robinson, Routledge, (2017). The guide foregrounds music theory as such and the many current analytical methodologies and approaches used to examine and understand (and presumably play) popular music. Popular music here encompasses Tin Pan Alley and Jazz, rock and roll, heavy metal and punk, country and western and easy listening, many of the articles (some from well-known journals such as popular music and online sources such as music theory online) Pay attention to specific singers / composers / Performers: for example, the study of Buddy Holly's song "Peggy sue", which discusses the emotional appeal of repetition and metaphor in the lyrics; Analyzing Cole Porter's "day and night", the focus is on the modification of music score, chromatic harmony and song structure; The sound quality and clarity of Billie Holiday and Bessie Smith's singing; The extended herds and de Lanti ireatanbo and the entries are studied from a technical point of view - editing, mixing, channel balance and signal distortion, while other works analyze how music theory clarifies the role of music in other media such as television and film. As a cross-section of current music theory research, this guide confirms that such research is active internationally and there is a lot of knowledge sharing. In particular, some edited works show people's interest in the cultural and national method background, under which music theory can flourish. Similarly, Charles Ham's research on music culture, rock music and counter mainstream culture, heavy metals and gender is also full of examples; Finnish conference minutes, about history, authenticity and identity, and how punk is culturally normalized. These and more marks the current research interests and trends, reemphasizes the interdisciplinary characteristics of music theory and musicology research, and shows the actual methodology. Broader cultural elements have also emerged: the shape and changes of genre, the reference of singers and composers, pop music and youth culture, the influence of black music and Yiddish on Broadway. For many articles and papers, formal research methods are playing a role, especially Shaken himself, cognition.

Recommendation

1. Practical Recommendations

The design of the content of the pop music keyboard playing and singing guide by the researchers is based on the training of art talents and discipline construction in colleges and universities. The purpose is to enrich the curriculum construction of pop singing, integrate the advanced teaching concepts of pop music singing education in China, Europe and the United States. The training of pop singing students conforms to the most practical pop singing concept in the pop music industry, with scientific and reasonable learning steps Comprehensive singing training mode and necessary comprehensive skill learning. Through the combination of theory and practice, students can gradually understand, memorize and master the singing skills that professional singers should have. Students can cultivate self-expression, creativity, self-confidence and the desire of music art attainments, and cultivate international professional pop musicians who meet the current and future needs of the global pop music industry. The guide should be professional, scientific and systematic, The content should conform to the professional cognitive ability and psychological state of current college students.

2. Recommendation for future research

When doing related content research in the future, it is suggested that we should consider increasing the number of courses and enriching the content of courses, which not only ensures the quality of training, but also enables students to maintain their interest and enthusiasm in learning. At the later stage of training, we can add more playing training of

different styles of pop music, so that students can perform style adaptation of their works and really achieve the use of their abilities, You can also consider using other teaching methods or concepts and making targeted adjustments and experiments on the relevant content after practice. The compilation of the guide should focus on students' learning activities. For teaching, pay attention to students' interests, have better interest in designing curriculum content, stimulate students' learning initiative, and expand students' learning. As a professional teacher, you should also adapt to the changes of the times, especially pop music teachers, They also need to constantly learn skills and improve teaching concepts and methods so that students can express the best ideas in music through learning.

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