

Harmony Theory Course in Music University in China

Yan Lei and Nicha Pattananon

Bangkokthonburi University, Thailand

Corresponding Author, E-mail: nicha.musiced@gmail.com

Abstract

Music theory course is a basic course that students majoring in music performance must learn in colleges and universities. It includes a series of basic music theories such as basic music theory, harmony, music analysis, etc. For students majoring in music performance, they are not only theoretically rich, but also have some theoretical help for their own performance (singing). This paper briefly expounds the main content and current situation of music theory courses for students majoring in music performance in colleges and universities, so as to explore the importance of music ethics courses for students majoring in music performance, as well as the purpose and significance of learning. In China's music colleges and universities, music harmony theory plays an important role in the basic teaching of composition and arrangement skills, and music majors need to learn harmony theory courses during college. This article presented harmony theory course in music university in China.

Keywords: Harmony Theory Course; Music University; China

Introduction

Chinese jazz music represents a captivating intersection of two diverse cultural traditions: the rich heritage of traditional Chinese music and the dynamic innovation of jazz. As a relatively young genre within China's musical landscape, Chinese jazz has undergone a fascinating evolution, embodying the fusion of these distinct musical worlds and offering a unique lens through which to explore cultural exchange, artistic expression, and musical identity. The introduction of jazz to China can be traced back to the early 20th century, when the genre made its way to Shanghai and other cosmopolitan cities. Initially embraced by urban elites and foreign communities, jazz music found its place in ballrooms, nightclubs, and entertainment venues. Its syncopated rhythms, improvisational nature, and vibrant energy resonated with the spirit of the time and created a cultural bridge between East and West. In the mid-20th century, during periods of political and social change, jazz faced both periods of suppression and resurgence. The genre's association with Western imperialism led to its condemnation during certain political eras, but its spirit persisted underground. Jazz, often regarded as a symbol of individualism and artistic freedom, found its way back into the spotlight during periods of cultural liberalization. The modern Chinese jazz scene began to flourish in the late 20th century and early 21st century. Musicians, inspired by global jazz movements and fueled by a desire to infuse their cultural roots into the genre, began exploring ways to blend traditional Chinese instruments, melodies, and modes with jazz harmonies and improvisation. This fusion gave rise to a distinctive sound that speaks to both the cultural heritage of China and the expressive language of jazz. One of the pivotal figures in the development of Chinese jazz is the renowned musician and composer, Liu Yuan. His efforts

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in combining traditional Chinese folk elements with jazz aesthetics have played a significant role in shaping the genre's identity. The emergence of festivals like the JZ Shanghai Jazz Festival and platforms like the JZ School have provided opportunities for local artists to showcase their talents, collaborate with international musicians, and contribute to the growth of Chinese jazz. Contemporary Chinese jazz embodies a spectrum of styles, ranging from traditional jazz interpretations infused with Chinese influences to avant-garde experimental expressions. Musicians like Guo Gan, A Bu, and Coco Zhao have gained recognition for their innovative approaches to melding Chinese and jazz elements, contributing to the genre's evolution and expansion. The study of Chinese jazz music offers insights into larger themes such as cultural globalization, artistic adaptation, and cross-cultural dialogue. It allows researchers to explore questions about cultural preservation and transformation, as well as the ways in which creative individuals negotiate their identities within a rapidly changing world. Understanding Chinese jazz contributes to a broader understanding of the power of music to transcend cultural boundaries, forge connections, and foster new artistic possibilities. In conclusion, the exploration of Chinese jazz music unveils a captivating narrative of cultural exchange and artistic synthesis. As a genre that continues to evolve and adapt, Chinese jazz serves as a living testament to the harmonious coexistence of diverse musical traditions, reflecting the profound impact of jazz as a universal language of creative expression (Cook, 2011).

Harmony theory is a fundamental pillar of music theory that examines the relationships between chords and their progression, providing the structural foundation for musical compositions. In the context of jazz music, harmony theory takes on a distinctive and intricate role, shaping the genre's rich and innovative sound. The exploration of harmony theory in jazz music is a captivating endeavor that delves into the complexities of chord progressions, voicings, substitutions, and improvisational frameworks. Jazz music, with its roots in African-American traditions and its evolution in the early 20th century, challenged conventional harmony norms from the onset. In contrast to classical music, where harmony often follows well-defined rules, jazz embraces a more fluid approach to harmony, allowing for a greater degree of dissonance, chromaticism, and harmonic experimentation. This openness to harmonic innovation has led to the development of intricate and colorful chord progressions that define the genre's unique character. At the heart of jazz harmony theory is the concept of improvisation. Jazz musicians often rely on their understanding of harmony to create spontaneous melodies and solos that interact with the underlying chord structure. The ability to navigate through various chord changes while maintaining coherence and creativity is a hallmark of skilled jazz improvisation. Harmony theory serves as a guide for understanding which scales and arpeggios can be applied over specific chords, facilitating the improvisational process. Harmony theory in jazz also encompasses the concept of chord voicings and extensions. Jazz pianists, guitarists, and arrangers explore different ways of voicing chords to create specific textures and colors. The use of extended chords (7th, 9th, 11th, 13th chords) and altered tones adds complexity and sophistication to the harmonic palette. Moreover, the concept of reharmonization allows musicians to reinterpret existing melodies by substituting chords or altering their progression, showcasing the malleability of jazz harmony (Fregulia, 1963). The study of harmony theory in jazz music is inherently interdisciplinary, drawing from music theory, performance, composition, and history. Scholars and musicians alike explore the works of jazz legends like Duke Ellington, John Coltrane, and Thelonious Monk to decipher their harmonic innovations and approaches. Jazz education

institutions worldwide emphasize the teaching of harmony theory as an essential component of jazz education, aiming to equip students with the analytical tools and creative mindset required for successful jazz composition, arranging, and performance. As the genre has evolved over the decades, harmony theory in jazz has continued to adapt to new influences and technological advancements. Modern jazz musicians often incorporate elements of fusion, electronic music, and global music traditions, expanding the harmonic possibilities within the genre. The exploration of harmony theory in contemporary jazz offers insights into how the genre remains dynamic and relevant in an ever-changing musical landscape. In summary, the research into harmony theory for jazz music delves into the intricate relationships between chords, progressions, and improvisation that define the genre's unique sonic identity. With its emphasis on innovation, creativity, and the interplay between tradition and modernity, the study of jazz harmony theory provides a window into the dynamic evolution of music and the artistic prowess of jazz musicians.

History of Jazz in China

Jazz is a very young genre for classical music. As jazz evolves, so does the theory of jazz. 1920s-1930s: The foundations of jazz harmony were primarily transmitted through oral tradition and practical experience. Young musicians learned by playing with established jazz musicians and through mentorship. 1940s-1950s: Jazz education began to formalize in colleges and universities. However, the teaching of jazz harmony was often limited, and many jazz musicians of this era had to learn by ear and by playing with others. 1960s-1970: Jazz education began to take a more structured form in mainstream music schools. Traditional music theory was often adapted to jazz, emphasizing scales, chord progressions, and basic harmonic principles. 1980s-1990s: As jazz education continued to expand, more specialized materials emerged. Books like Mark Levine's "The Jazz Theory Book" (1995) and David Baker's "How to Play Bebop" (1987) became popular resources. These resources introduced more complex harmonic concepts and encouraged a deeper understanding of jazz harmony. 2000s: With the rise of technology, online resources and software tools began to play a role in jazz harmony education. Students could access videos, interactive exercises, and play-along tracks to enhance their learning experience. 2000s-2010s: Colleges started offering specialized jazz studies programs with dedicated faculty, many of whom were accomplished jazz musicians. These educators brought their real-world experience into the classroom, enriching the curriculum with practical insights. 21st Century: Jazz harmony education has become more diverse and inclusive, exploring a broader range of styles beyond traditional jazz. Fusion with other genres and global influences are increasingly integrated into jazz harmony curricula.

Contemporary harmony theory for jazz music curriculum focuses on three directions. 1, Integration of Improvisation: Modern jazz harmony education often places a strong emphasis on the relationship between harmony and improvisation. Students are taught how to navigate complex chord progressions while improvising melodically. 2, Ear Training and Transcription: Contemporary jazz harmony curricula stress the importance of developing a strong ear. Transcription assignments, where students transcribe solos and analyze harmony, are common practice. 3, Technology Integration: Technology continues to shape jazz harmony education. Online platforms, software for practice and composition, and virtual collaborations enable students to engage with harmony theory in new and innovative ways. In summary, the

teaching of harmony theory for jazz music in mainstream music schools has evolved from an informal, experiential approach to a structured curriculum supported by specialized textbooks, online resources, and technology. As jazz itself continues to evolve, so does its pedagogical approach, ensuring that students are equipped with the skills to navigate the intricate world of jazz harmony.

According to the survey, the harmony theory for jazz music curriculum textbooks used by major undergraduate colleges in Europe and America are as follows: 1, "The Jazz Theory Book" by Mark Levine: This book is widely used in many music programs due to its comprehensive coverage of jazz theory concepts. It covers everything from basic chord construction to advanced harmonic concepts and reharmonization techniques. 2, "The Berklee Book of Jazz Harmony" by Joe Mulholland and Tom Hojnacki: Written by faculty members at Berklee College of Music, this book explores various aspects of jazz harmony, including chord construction, voice leading, harmonic progression, and analysis of jazz standards. 3, "Jazzology: The Encyclopedia of Jazz Theory for All Musicians" by Robert Rawlins and Nor Eddine Bahha: This book offers a thorough exploration of jazz theory and its applications. It's often appreciated for its clear explanations and practical exercises. 4, Theory Workbooks: Workbooks like "Tonal Harmony" by Stefan Kostka and Dorothy Payne or "Jazz Improvisation Workbook" by Dan Haerle might be used to provide structured exercises for students to practice harmony concepts. 5, Harmonic Analysis Software: Colleges may use software like iReal Pro or Band-in-a-Box to create harmonic backing tracks for practice and analysis. In the survey, it was found that the textbooks used by most professors of harmony theory for jazz music curriculum are "The Jazz Theory Book" by Mark Levine and "The Berklee Book of Jazz Harmony" by Joe Mulholland and Tom Hojnacki.

A Jazz Arranging course is a specialized music education program that focuses on teaching students the art and techniques of arranging music in the jazz genre. Jazz arranging is a skill that involves taking a piece of music and creating a new version of it by adding harmonies, rhythms, instrumentations, and other elements to enhance its jazz character. These arrangements can be for small jazz combos, big bands, or even orchestras. There are many skills you need to master in jazz orchestration, such as music theory, Jazz Harmony, Rhythmic Concepts, Orchestration, Transcribing and Analysis, Arrangement Styles, Counterpoint and Melodic Development. This is a course that requires a lot of theory, experience, and basic musical skills. It is also one of the required courses in jazz performance, composition and arrangement. Jazz arranging courses can be offered at various educational institutions, including universities, conservatories, music schools, and online platforms. The duration and depth of the course may vary, with some being part of a broader music curriculum and others being more specialized (West, 2015).

Chinese jazz appeared in Shanghai as early as the 1920s, but the start of jazz education was relatively late, from 1937 to 1980, China experienced many wars and social unrest caused by some factors. Since 1980, China has gradually rejoined the world. It was also during this period that pop music and jazz music slowly spread from Japan, Taiwan and Hong Kong to mainland China again. As mainland China began opening up to the world in the 1980s, Chinese pop music developed rapidly. At the same time, jazz music, which had disappeared in mainland China for nearly 60 years, also developed again in mainland China during the same period. Since 1980, jazz has always existed as a minority music culture in China, and jazz music education is not the mainstream type of music education in Chinese society. In the society, the education of jazz is mainly taught by private teachers, who are mostly returned

from studying in Europe and the United States to teach students who love jazz in mainland China. There are only a small number of Chinese jazz theory textbooks, and there are 5-8 Chinese jazz theory textbooks recognized by most jazz musicians. The vast majority of the jazz theory textbooks used by Chinese learners are translations from European and American textbooks, which are not authorized by the original or the original author. The development of undergraduate pop music education in Chinese universities began around 2000, and by 2023, 49 schools in mainland China have launched undergraduate pop music education. Jazz education is subordinate to pop music education, in the current mainland China, there are 10 universities to carry out undergraduate jazz education. The teaching of jazz theory in China is based on the teaching materials of jazz education in Europe and the United States. Harmony theory for jazz music curriculum Harmony Theory for Jazz Music Curriculum is one of the important jazz theory courses, which is closely related to the basic professional skills in jazz music composition, arrangement and other areas. In the undergraduate education in China, all students who apply for Music majors in mainland China are required to pass the art Theory exam. Although the content of the exam varies from province to province, the "Basic Music Theory" is used by Li Chongguang. Before students enter the university to study music, students have a certain basic ability of music theory due to the music theory examination. In Chinese undergraduate colleges and universities, there are certain differences in the music theory taught by different majors. In classical music majors, the majority of professional harmony theory teaching will be based on the Russian writer Sposobin's Practical and acoustic tutorials (p. At present, many colleges and universities also make certain modifications and re-edits on the basis of this book according to different majors. At present, Harmony theory for jazz music curriculum is offered in all the 10 universities in China that offer jazz music majors. The teaching materials used vary. According to the survey, Harmony theory for jazz music curriculum used by Shanghai Conservatory Of Music is "The Berklee Book Of Jazz Harmony" by Joe Mulholland and Tom Hojnacki. The Harmony theory for jazz music curriculum used by the Central Conservatory of Music is "Jazz Harmony" by Zhai Heishan. "The Berklee Book Of Jazz Harmony" by Joe Mulholland is the textbook used in Harmony theory for jazz music curriculum of the College of Popular Music of Sichuan Conservatory of Music and Tom Hojnacki and "The Jazz Theory Book" by Mark Levine. Most of the teachers who teach Harmony theory for jazz music curriculum in music colleges in mainland China have studied abroad in Europe and America. Therefore, the textbooks of Harmony theory for jazz music curriculum commonly used in European and American countries will also be used.

Harmony theory course in classical music major at Chinese university

The teaching materials for harmony theory courses in mainland China are mainly based on the "Harmony Course" written by the former Soviet author Joseph Ignatievich Dubovsky. Different regions, school types, and major types will independently change the difficulty of the harmony courses taught according to their specific conditions. After nearly 30 years of teaching harmony courses in music universities in mainland China, this book has gradually been used as the basis. Various music conservatories, normal universities, and comprehensive universities have self-published harmony tutorial books. These books have been previously published. It is based on the "Harmony Course" written by the Soviet author Joseph Ignatievich Dubovsky and is compiled according to different regions, majors and student situations. For example: "Basic Harmony Theory" published by Shanghai Music

Publishing House was selected by the Shanghai Conservatory of Music as the textbook for the harmony theory course. "Harmony" published by People's Music Publishing House was selected as the teaching material for harmony theory courses by the Central Conservatory of Music. Nowadays, almost every region has its own harmony textbooks. Based on the "Harmony Course" written by Joseph Ignatievich Dubovsky, it adds the harmonies of national music from different regions for learning, and some normal universities have Music majors will also publish harmony books for teaching depending on the major.

Teaching reform of harmony course in Chinese colleges and universities

The Course of Harmony Acoustics is a compulsory course for music majors in colleges and universities and professional music colleges. It is also a basic theoretical course for students to learn the harmonic law and its application in multi-part music. However, no matter in the teacher "teaching" or in the student "learning" process, there is a situation of suffering in the same voice. Therefore, it is meaningful for both teachers and students to study the teaching and learning of this subject, break the previous teaching methods, and change the boring theory course into a vivid and interesting subject (Li, 2016).

Harmony is a popular course for music education majors in Chinese and local universities. For a long time, the curriculum has maintained the concept of "elite education" for teaching, which is generally adopted in colleges and universities "mass education" cannot adapt to the actual teaching today. The teaching reform of Harmony course should first change the teaching idea, and focus on teaching method, teaching content and course completion evaluation in order to cultivate the outstanding talents who really adapt to the society.

In music teaching in colleges and universities, harmonics is the most basic and important professional backbone course, and it is also one of the indispensable contents in the teaching of other technical theory courses. And acoustics, technique theory courses, composition courses and music creation infiltrate and support each other, and have a close internal relationship. Among them, music creation runs through the teaching of harmony, and harmony permeates the teaching of music creation. Analyzing and studying the mode of harmony teaching and music creation practice in colleges and universities is of great benefit to the construction and development of music major (Wang, 2012).

As an important part of the teaching of music majors, the teaching of harmony in college music majors plays an important role in the whole music teaching. With the promulgations of the "Guidance Program for the undergraduate major of Musicology (Teacher Education) in Chinese colleges and Universities" and the "Teaching Guidelines for all kinds of compulsory courses in the undergraduate major of Musicology (Teacher education) in Chinese colleges and universities" successively, it means that the teaching of harmony course of music majors in colleges and universities must face a reform. Based on the reform of harmony teaching for music majors in colleges and universities, this paper discusses how to change teaching methods and improve the teaching quality of harmony course (Yang, 1995).

Case study: Harmony theory course in Sichuan Conservatory of Music, The People's Republic of China

Sichuan Conservatory of Music. Located in Chengdu, Sichuan Province, it is a provincial full-time general undergraduate institution of higher learning with "art" as its main feature. It is one of the 11 independent professional music colleges in China, one of the 31 independent art colleges in China, a master's degree-granting unit, and the first national pilot unit of Master of Arts professional degree (MFA) education. National college students' cultural quality Education base, Sichuan Province post-doctoral innovation practice base, social art level examination institution. Sichuan Conservatory of Music was founded in 1939 as "Sichuan Provincial Experimental School of Drama Education", and then went through the development period of "Sichuan Provincial Experimental School of Music", "Sichuan Provincial Technical College", "Sichuan Provincial Art College", "Chengdu Art College", "Southwest Music College", etc. In 1959, with the approval of the Ministry of Education, the school was upgraded and renamed Sichuan Conservatory of Music, becoming one of the six professional music colleges with undergraduate education level in China at that time. In 1986, with the approval of the Academic Degrees Committee of The State Council, the University obtained the right to award master's degrees. According to the official website of the school in July 2022, Sichuan Conservatory of Music has two campuses, Wuhou Campus (headquarters) and Xindu campus, covering an area of more than 1200 mu, with 26 teaching departments and 10 research institutions. There are more than 16,000 students in the school, and 352 professional and technical personnel above deputy senior level. At the undergraduate level, the university has three disciplines: art, management and engineering, 8 professional categories and 32 undergraduate majors (126 professional directions). There are 3 first-level discipline master's degree programs; 5 master's degree programs.

"Harmony Theory" is the most important professional branch subject in the field of music theory. It is a compulsory professional basic course for undergraduate students in all majors in all music and art colleges. The teaching of this course covers the entire college. Sichuan Conservatory of Music has offered the course "Harmony Theory" since its establishment. However, before the early 1980s, the teaching system was basically followed the model of the former Soviet Union's teaching system, as was the teaching of China's overall music theory course at the same time. From the 1980s to around 2000, the Composition Department of Sichuan Conservatory of Music, under the leadership of senior professors and experts such as Huang Huwei, Gao Weijie, and Zou Chengrui, experienced major changes in the teaching of the "Harmony Theory" course in our college. Variety. On the one hand, we continue to enrich and improve past lesson plans and teaching materials, and at the same time, we continue to explore and reform specific teaching methods. During this period, a total of 5 monographs and textbooks (sets) including "Method of Modulation" (authored by Huang Huwei) and "Answers to Harmony Tutorial Exercises" (Part 1 and 2, authored by Huang Huwei) were published and published in domestic academic journals He has published more than 100 academic papers such as "Research on Harmony Mechanics" (Gao Weijie) and "Research on Harmony Teaching Methods" (Zou Chengrui). He has been highly praised by domestic and foreign experts and peers at various academic conferences. In specific teaching links, while further strengthening the study of basic theoretical principles, through continuous expansion of taught content, further improvement of teaching ideas, strengthening teaching practice and other methods, it gradually formed its own characteristics, allowing Students can

apply what they have learned, not only firmly grasping the necessary theoretical principles, but also applying them reasonably and effectively in their own professional studies and various artistic practices, thus bringing the overall teaching level of this course to a new level. . It can be said that since the 1980s, the "Harmony Theory" course teaching of Sichuan Conservatory of Music has been in a leading position in the province. At the same time, compared with other domestic music and art colleges, it is also at a higher level with its different characteristics. academic level. Since entering the 21st century, with the continuous deepening and development of music theory curriculum construction and reform, in order to cultivate and create more and better compound music and art talents, we have increased the focus of discipline construction and reform on the original basis. Strengthen efforts to transform many scientific research results into specific teaching content, such as: Professor Hu Xiao's paper "Essentials of Basic Connections of Traditional Harmony" systematically summarizes and summarizes the basic connection techniques and methods of traditional harmony; Professor Gao Chang His paper "Reasonable Positioning and Teaching Concept of the Main Subject Harmony Course" gave a detailed and comprehensive explanation of the overall teaching ideas and specific teaching methods of the course from a macro perspective; Associate Professor Guo Long's paper "Longitudinal Twelve-tone Structure Array Control" , put forward his own thoughts and opinions on various modern harmony techniques and their applications; Teacher Wu Zhinao added content such as modern music writing technology to the specific teaching, effectively helping students improve their practical writing skills. Through the above means, the overall teaching of the "Harmony Theory" course of Sichuan Conservatory of Music has entered a more scientific and healthy state. Through various exchanges and cooperation with domestic and foreign experts and scholars, the course construction has reached an unprecedented level. At a new height, while continuing to focus on basic teaching, some cutting-edge and in-depth theoretical and technical research work has also developed to a new historical stage. At present, "Harmony Theory" has become one of the most popular professional basic courses among students, and the harmony discipline has become a professional discipline with a complete system, clear layers, and outstanding advantages, and has a certain influence in Sichuan and even the country.

Among the majors affiliated to Sichuan Conservatory of Music, there are different types of basic theoretical courses because of the different directions of the majors. College of Popular Music of Sichuan Conservatory of Music is the first college of popular music in China, which was officially established in 2001 in order to improve the discipline construction, adapt to the market demand and conform to the trend of The Times. The college offers six majors: Music production and recording engineering, popular singing and dancing, popular instrumental music, popular singing, modern music literature and modern popular dance. Since its establishment, the college has always adhered to the goal of building first-class teachers, creating first-class teaching quality, striving for first-class teaching results, and cultivating first-class artistic talents. Adhere to the school philosophy of market-oriented, social demand as the premise and development as the basis, learn from the teaching and management experience of popular music higher education in developed countries, and build a popular music college with world level and Chinese characteristics. The College of Popular Music of Sichuan Conservatory of Music is specialized in pop singing, pop instrumental music, pop music production, pop music education, pop dance and jazz. For Harmony courses, Pop singing, Pop instrumental Music majors and Pop music education majors will not study classical music harmony theory, but all three majors will take a one-year Popular

Music Harmony theory course, with textbooks selected from "Popular Music Harmony" By Tang Jun. Pop music production majors study two years of harmony theory, the first year classical harmony theory and the second year popular harmony theory. Jazz majors will study The theory Of jazz Harmony, from "The Berklee Book Of Jazz Harmony" by Joe Mulholland and Tom Hojnacki. In this way, different majors with different harmony theory courses will be more in line with the learning direction of the major, so that students' theoretical courses can be more combined with the study of professional skills. For the discipline of music performance, theory can be applied to practice is a very important teaching method (Gu, 2020).

Jazz music arranging course for jazz music major student at Chinese university

In the 1920s, jazz music, which was born in the United States, was first introduced to Shanghai, China, and began its journey in China. As a kind of modern music with strong aesthetic, jazz music has exerted a huge influence on the music field in China. On the basis of absorbing local elements, China's pop music developed after referring to and borrowing various western music techniques. The swing jazz techniques made China's pop music enter the golden age in the 1930s and 1940s, and made a great breakthrough in the arrangement. However, the application of swing jazz in Chinese pop music is still in the initial stage, and the related research is still at a shallow level. On the basis of a brief introduction to the technical characteristics of swing jazz, this paper makes a deep appreciation of the Chinese popular music works using swing jazz techniques. Jazz arrangement should be taken as an important practical course in the universities that set up jazz majors in China at present. The arrangement ability of jazz majors is particularly important, and such courses should be carried out for Chinese students, so as to properly integrate Chinese song elements and jazz arrangement skills into new Chinese music, so as to increase students' enthusiasm for learning and diversify the classroom.

Conclusion

Jazz is still a very niche type of music in mainland China. Most music learners in mainland China will learn different types of classical music or Chinese folk music from the age of 4-6, but very few students take the initiative to learn jazz, which is not popular music in mainland China and is not the mainstream direction of music education. According to the survey, most of the students who study jazz music in college do not learn jazz until they are in high school, and are influenced to learn jazz. When these students enter the undergraduate college, they will feel different degrees of pressure when they start to learn harmony theory for jazz music. Because most students have never been exposed to harmony theory for jazz music before entering the university. Therefore, the harmony theory for jazz music curriculum commonly used in European and American countries poses great challenges to students in mainland China. The knowledge of Harmony theory for jazz music has direct effect on the arrangement, composition and performance of jazz music. In the education of jazz music in mainland China, there is a lack of harmony theory for jazz music curriculum for students in mainland China.

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