

Music Education Innovation At Shangrao Normal University: A Regional Case Study Of Curriculum And Teacher Training Reform In China

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Abstract: *This study examines the undergraduate music education program at Shangrao Normal University as a regional model for innovation in music teacher training. Focusing on curriculum design, enrollment strategy, and pedagogical orientation, it aims to reveal how local institutions respond to national education reforms and cultural diversity within China's higher education system. The research analyzes the university's selection process; including entrance examinations and interview components; highlighting how candidates are evaluated for artistic and instructional potential. It then explores the structure of the training plan, with particular emphasis on the integration of music theory, performance, and educational psychology, as well as the role of internships and practicum in enhancing teaching readiness. Comparative analysis with other prominent Chinese music colleges underscores both shared national standards and region-specific adaptations. The findings suggest that Shangrao Normal University balances standardized educational goals with localized cultural needs, offering valuable insight into the broader diversification of music education in China. This case study contributes to current debates on curriculum reform, teacher education, and educational policy in the performing arts, and offers practical references for policymakers, faculty developers, and prospective students alike.*

Keywords: Music education, curriculum reform, teacher training, Chinese higher education, regional development, educational policy, pedagogical innovation

1. Introduction

The role of contemporary Chinese music teachers is undergoing a significant and multidimensional transformation. As education reforms continue to reshape national priorities in the 21st century, music educators are increasingly called upon to function not only as transmitters of artistic knowledge but also as moral exemplars and ideological stewards. The complexity of this role reflects the tension between tradition and innovation, between national cultural imperatives and the global demands of modern pedagogy. Music teachers in today's China must balance technical excellence, pedagogical adaptability, and cultural consciousness while embodying values aligned with national development.

This transformation is framed by China's broader educational policy discourse. In a widely cited letter on Teachers' Day, President Xi Jinping (2023) emphasized the importance of cultivating educators who uphold noble ideals, demonstrate moral integrity, and serve as guides for student growth and social development. While such ideological positioning is characteristic

of education in China, its implications for the arts; particularly music, are far-reaching. Music, often viewed as a vehicle for emotional and moral education, is now being strategically mobilized to support national cultural identity and “socialist core values.” As such, music education is no longer just about technique and aesthetics; it is also about shaping worldviews and reinforcing cultural legitimacy.

The evolving expectations for music educators underscore the urgent need for pedagogical innovation. As Li (2024) points out, music education reform in China must not be limited to superficial changes in content or assessment. Instead, it requires deep structural transformation; integrating performance training with educational psychology, sociocultural awareness, and interdisciplinary methods. In particular, future music teachers must be prepared to teach in a variety of school settings, respond to the increasingly diverse musical interests of students, and engage with both traditional Chinese and global repertoires. This holistic approach aligns with the developmental goals of a “well-rounded” education (*quanmian fazhan*); a key policy objective in contemporary Chinese schooling.

International literature on music pedagogy affirms this integrated model. Lehmann (2014) asserts that effective music teaching demands not only technical proficiency but also an ethical and reflective approach to pedagogy. Music teachers, according to Lehmann, shape the aesthetic and moral orientations of their students through both musical and interpersonal interactions. In this context, teacher education programs must go beyond skill acquisition and actively cultivate professional identity, reflective practice, and cultural empathy. This is particularly relevant in China, where the role of the teacher carries historically Confucian values of mentorship, discipline, and moral authority.

At the same time, China’s embrace of globalization and digitalization is reshaping how music is taught and learned. Students are no longer passive recipients of inherited knowledge; they are digitally literate, culturally diverse, and socially mobile. Their musical tastes reflect hybrid identities shaped by pop culture, global media, and regional traditions. Therefore, preparing music teachers to meet these realities requires a curriculum that not only includes traditional music theory and Western classical training, but also accommodates emerging genres, technological fluency, and diverse learning styles.

This article positions Shangrao Normal University; a regional teacher-training institution in Jiangxi Province; as a case study for examining how these national reforms are being implemented on the ground. While elite conservatories and metropolitan universities often dominate discussions on music education reform, institutions like Shangrao play a critical role in shaping the next generation of teachers, particularly those who will work in rural and underserved communities.

Through a close analysis of its music education curriculum, teacher training strategies, enrollment criteria, and educational philosophy, this study explores how Shangrao Normal University responds to national expectations while navigating the local realities of cultural diversity, resource constraints, and institutional tradition. The aim is to understand how regional institutions can innovate within a policy-driven environment and what lessons they offer for rethinking music teacher education in a multicultural, modernizing China.

2. Objectives

This study examines Shangrao Normal University's undergraduate music education program as a regional case study that reflects broader national efforts to reform music teacher training in China. It aims to explore how institutions respond to policy shifts, educational philosophy, and student needs through curriculum design, faculty engagement, and pedagogical practice. The specific objectives are outlined below:

2.1 Enhance the Training Goals of the Education Department

The primary objective of this study is to investigate how Shangrao Normal University develops professional music educators who are aligned with national priorities. This includes cultivating individuals with a strong foundation in Marxist theory, comprehensive subject knowledge, and applied teaching and performance skills. The study examines how ideological, theoretical, and practical components are structured within the program, and whether they effectively prepare graduates for teaching roles in primary, secondary, and rural education systems. Additionally, it explores how these training goals adapt to shifting national education standards, particularly the call for "virtue-oriented and ability-driven" teacher development.

2.2 Strengthen General Education and Foundational Courses

A key focus of this research is the relationship between general education requirements and specialized music training. The study evaluates how foundational courses; such as Marxist theory, computer literacy, and modern history; complement core music subjects, and whether this interdisciplinary approach fosters well-rounded, critically informed music educators. It also investigates how instrumental proficiency, music theory, and repertoire knowledge are scaffolded across the four-year program, and how early-stage general education lays the groundwork for advanced coursework in pedagogy, performance, and educational psychology.

2.3 Contribute to Comparative Understanding of Music Education Models in China

This case study provides an opportunity to compare Shangrao Normal University's model with those of other teacher training institutions across China. It analyzes how factors such as institutional location, resource allocation, curriculum structure, and student demographics influence educational outcomes. By identifying distinctive features of Shangrao's approach; such as its emphasis on individualized training plans, integration of traditional Chinese music, and responsiveness to local cultural needs; the study contributes to a broader understanding of how diversity in institutional strategies can inform national-level education reform.

2.4 Provide Policy and Administrative Reference for Music Education Reform

The findings of this study aim to inform both policymakers and institutional administrators by offering practical insights into curriculum planning, teaching effectiveness, and graduate development. In particular, it considers how enrollment data, student performance trends, and employment outcomes can serve as indicators of program success. The study also highlights areas where institutional planning, faculty development, and resource distribution may be optimized. Ultimately, the objective is to provide evidence-based recommendations that can support the continuous improvement of music education programs, especially in regional or non-metropolitan settings.

3. Literature Review

3.1 Music Education Reform in China

Contemporary Chinese music education has undergone extensive reform, reflecting broader national agendas for educational modernization and cultural revitalization. Since the implementation of the New Curriculum Standards in the early 2000s, the goals of music education have shifted from a narrow focus on technical skill and cultural preservation to a broader emphasis on creativity, emotional development, and national identity. The Chinese Ministry of Education has repeatedly emphasized the role of music in moral education (deyu) and its function in cultivating aesthetically and ideologically “complete” citizens.

Scholars such as Zhang and He (2018) argue that music education in China is increasingly shaped by dual imperatives: maintaining traditional cultural identity and responding to global educational trends. This duality creates both opportunities and tensions for educators, who must reconcile national ideology with student-centered and multicultural teaching approaches. Studies on normal universities; teacher training institutions; reveal that while national curricula are often standardized, their implementation varies widely depending on institutional capacity, regional culture, and faculty expertise (Chen & Liu, 2020).

Despite policy emphasis on innovation, music teacher education in regional institutions remains under-researched. Most scholarly focus has been directed at elite conservatories such as the Central Conservatory of Music or Shanghai Conservatory, leaving a gap in our understanding of how reform plays out in smaller, non-urban universities. This article addresses this gap by focusing on Shangrao Normal University, a provincial-level institution with an active music education department.

3.2 Multiculturalism and Traditional Music in Pedagogy

Multicultural education has become a prominent theme in global music pedagogy, driven by the need to reflect the diversity of student backgrounds and musical experiences in the classroom. In China, this theme intersects with the state’s promotion of minzu (ethnic) music and the strategic positioning of traditional music as a form of cultural soft power. However, scholars note that the integration of multicultural elements is often symbolic rather than systemic, with traditional Chinese music marginalized in practice despite being emphasized in policy (Wong, 2012; Gao & Liu, 2021).

Internationally, scholars like Banks (2006) and Volk (2013) have argued that multicultural music education must go beyond repertoire expansion to include critical pedagogy, contextual understanding, and the rethinking of teacher roles. Green (2008) introduces the idea of “informal music learning,” where students actively shape learning experiences, a model that contrasts with the still-prevalent master–apprentice model found in many Chinese music classrooms. This suggests a need for hybrid approaches that respect traditional modes of transmission while allowing flexibility and student agency.

In China, efforts to introduce multicultural and localized content; such as regional operas, minority folk songs, or global popular music; often depend on individual teacher initiative rather than institutional reform. Goolsby (2019) highlights the importance of pre-service teacher training that equips future educators with the tools to navigate cultural diversity and adapt curriculum content accordingly. This is particularly relevant in regional universities, where student populations often come from diverse linguistic and ethnic backgrounds.

3.3 Curriculum Innovation and Teacher Training Models

Effective music teacher education requires a balance between theoretical foundations, practical skills, and pedagogical training. Lehmann, Sloboda, and Woody (2007) argue that teacher identity is formed at the intersection of musicianship, educational philosophy, and reflective practice. The design of teacher training programs must therefore include modules that develop not only content knowledge (e.g., music theory, performance) but also educational psychology, assessment strategies, and community engagement.

In China, recent studies (Liu, 2021; Wang & Tang, 2019) have advocated for competency-based music teacher training, with emphasis on classroom management, diversified assessment, and digital literacy. However, implementation varies across institutions. Some urban conservatories have piloted practice-based models that emphasize school internships and portfolio development, while others retain exam-heavy curricula.

Shangrao Normal University's curriculum, with its integration of Marxist theory, individualized learning paths, and strong emphasis on practice; provides a valuable case to evaluate how these principles are being adapted regionally. This case also sheds light on the feasibility of balancing political, artistic, and multicultural demands in teacher preparation.

3.4 Identified Gaps and Study Contribution

While there is growing research on music education in elite Chinese institutions, very little is known about how regional teacher-training universities translate policy into practice. Moreover, although multiculturalism is acknowledged in policy discourse, few empirical studies examine how it is operationalized in music curricula beyond symbolic inclusion.

This study contributes to the literature by:

- i. Providing a detailed institutional analysis of Shangrao Normal University's undergraduate music education program;
- ii. Examining how multicultural content is embedded in training objectives, curriculum design, and practical teaching opportunities;
- iii. Exploring how regional institutions mediate national ideological demands with the local cultural environment;
- iv. Assessing the balance between tradition and innovation in a non-elite setting.

By doing so, this article fills a key gap in the literature on Chinese music education reform and offers a grounded perspective on how teacher education can be reshaped to meet the needs of a culturally complex, politically guided, and pedagogically dynamic society.

4. Methodology

This study adopts a mixed-method case study approach to examine the structure, practices, and outcomes of the undergraduate music education program at Shangrao Normal University. The methodological design integrates qualitative and quantitative tools to analyze how the institution's training objectives, enrollment practices, curriculum design, and graduate pathways align with national policy and pedagogical innovation. Data were collected through expert interviews, classroom and institutional observations, and statistical analysis of internal documentation. The methodological choices were guided by the need to triangulate institutional intentions, observed practices, and measurable outcomes.

4.1 Expert Interview Method

Semi-structured interviews were conducted with academic staff and administrative personnel at the School of Music. While the exact number of interviewees was not specified, the participants were described as individuals with responsibilities in curriculum planning, admissions oversight, and student evaluation.

The interviews aimed to explore:

- i. Institutional perspectives on enrollment policies and pedagogical strategies;
- ii. Perceptions of curriculum effectiveness and graduate readiness;
- iii. Reflections on the integration of Marxist theory, traditional music content, and multicultural education;
- iv. Observed changes and challenges in student learning trajectories across the four-year program.

The interviews were conducted in Mandarin and later transcribed. Although the article does not specify whether qualitative coding software was used, the data were analyzed thematically to extract key insights that complemented the statistical findings and observational data.

4.2 Observation Method

Non-participant observation was used to examine teaching practices, student engagement, and institutional culture. Observations took place in various educational settings within the School of Music, including academic classrooms, ensemble rehearsals, internship seminars, and student performances. The objective was to:

- i. Document how the curriculum was enacted in real-time learning environments;
- ii. Understand how pedagogical strategies aligned with stated training goals;
- iii. Observe the interaction between instructors and students in both formal and informal contexts.

Field notes were taken during observations to record classroom behavior, instructional methods, and student responses. These observations offered important contextual data to support and triangulate the qualitative interviews and quantitative analysis.

4.3 Quantitative Data Collection and Analysis

Quantitative data related to enrollment trends, curriculum structure, and graduate placement were obtained from institutional documentation provided by the School of Music. The dataset covers the academic years from 2021 to 2024 and includes variables such as:

- i. Annual admission quotas and examination subjects;
- ii. Demographic information of enrolled students;
- iii. Credit distribution across core, elective, and teacher education courses;
- iv. Graduate destinations, including employment in education, further study, or professional practice.

Data were analyzed using SPSS 25.0, with descriptive statistics such as frequency distributions, percentage comparisons, and cross-tabulations used to interpret trends. Where appropriate, standard statistical indicators were applied to ensure clarity and comparability. These findings provide an empirical foundation for evaluating the effectiveness of the program and informing best practices in curriculum design.

4.4 Ethical Considerations

This study adheres to ethical research standards for educational case studies. All interviews were conducted with the informed consent of participants, who were assured of confidentiality and anonymity. Observations were limited to public or semi-public academic settings within the university, and no personally identifiable student data was collected or published. The use of institutional documents was authorized for academic purposes. All procedures were conducted in alignment with established ethical guidelines in educational research.

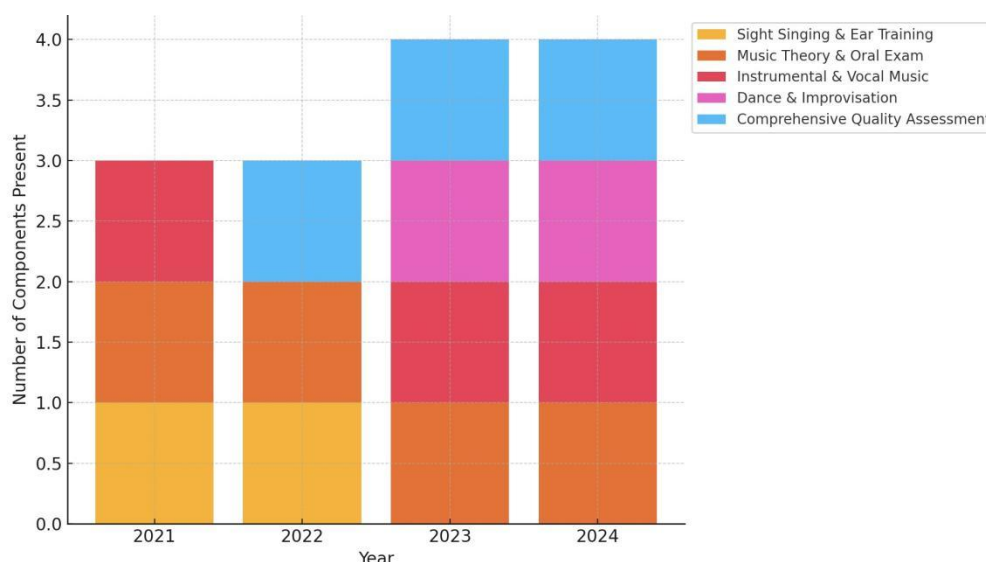


Figure 1: Undergraduate Music Education Enrollment Trends at Shangrao Normal University (2021–2024)

5. Results

5.1 Educational Positioning of Shangrao Normal University

The Music College of Shangrao Normal University employs a rigorous student recruitment strategy that reflects its commitment to high-quality, specialized music education. The selective admissions process ensures that only candidates with strong musical aptitude and potential are admitted, enabling the institution to concentrate its resources on comprehensive, high-impact training for a smaller cohort.:

Each student receives extensive academic and artistic support, including one-on-one guidance in performance, career development, and extracurricular mentorship. Practical opportunities such as concerts, competitions, and internships are embedded within the curriculum to connect theory with real-world application. The college also implements customized learning plans, tailored to individual student strengths and interests. As Goolsby (2019) emphasizes, personalized instruction enhances student growth by addressing both strengths and areas for improvement, contributing to more effective learning outcomes.

The college adopts a “small cohort, high support” model that contrasts with larger institutions, where breadth is emphasized through diverse courses and activities. While this broader model accommodates varied interests, it may sacrifice depth and personal attention. To balance this, Shangrao Normal University promotes an open education philosophy, fostering external exchanges and international collaborations. Since 2020, the institution has actively engaged in

partnerships with domestic and international music educators, offering students exposure to global perspectives through guest lectures, masterclasses, and international festivals (Baker & Green, 2018).

The school also monitors market demand to align its enrollment and training strategies with long-term professional trends. This adaptive approach ensures that its music education program remains competitive, while the curriculum is continually revised to address developments in the field of music education in China (Li, 2024).

| Year | Core Entrance Subjects |
|------|--|
| 2021 | Sight singing, ear training, piano, violin; theory tests in reading, singing, improvisation, and oral exam |
| 2022 | Comprehensive music ability assessment; interview and general aptitude |
| 2023 | Expanded assessment: piano, singing, improvisation, second instrument, dance, and oral examination |
| 2024 | Comprehensive quality assessment: piano, second instrument, dance, music theory, and improvisation |

Table 1: Undergraduate Music Education Entrance Examination Subjects (2021–2024)

5.2 Training Objectives of the Music Education Department

The Music Education Department at Shangrao Normal University aims to develop professionals who combine Marxist theoretical grounding with practical expertise in music education. Students are expected to possess strong pedagogical knowledge, performance skills, and educational research capabilities. The inclusion of Marxist theory ensures ideological alignment and encourages students to understand the broader societal role of education.

The curriculum covers music theory, music history, pedagogy, and music psychology. Courses such as History of Music Education and Psychology of Music Education serve to integrate theoretical knowledge with practical classroom applications. Simultaneously, skill-based modules in piano, voice, composition, and conducting prepare students for real-world performance and teaching environments.

A key feature is the department’s emphasis on teaching practice, including structured internships in primary and secondary schools. These opportunities allow students to apply theoretical frameworks in actual educational contexts. The department also encourages innovation and interdisciplinary thinking, preparing students to explore new instructional technologies and contemporary methods in music education.

Comparatively, Shangrao Normal University’s model emphasizes balanced training; promoting versatile music educators capable of teaching, performing, and conducting research. This contrasts with more narrowly specialized conservatories, positioning Shangrao graduates as flexible professionals in a dynamic educational landscape.

5.3 Comprehensive Preparation and Graduate Readiness

The college requires a total of 170 credit hours for graduation, of which 145 are compulsory and 25 are electives. The compulsory component ensures foundational strength across music theory, history, pedagogy, and performance. Elective modules allow for specialization in areas such as music composition, music technology, and arts management.

The program balances breadth and depth, providing students with:

- i. Strong theoretical knowledge (e.g., music structure, stylistic analysis)
- ii. Practical application (e.g., ensemble performance, composition, conducting)
- iii. Educational methods (e.g., course design, student assessment, use of technology)
- iv. Cultural competence (e.g., music history, cross-cultural repertoire)

The curriculum also fosters professional ethics, compliance with educational standards, and community engagement. Graduates are trained to integrate modern tools such as music software and online platforms to enhance classroom interactivity.

When compared to institutions like Xinghai Conservatory of Music, Shangrao Normal University places greater emphasis on core coursework while still offering flexible elective choices. Both institutions prioritize educator preparation, but Shangrao's approach focuses more on pedagogical versatility and ideological grounding. This reflects the high standard of teacher training expected in China's evolving music education landscape.

6. Discussion

6.1 Innovation in Music Education at Shangrao Normal University from a Multicultural Perspective

The advancement of multicultural education is central to modernizing music pedagogy in Chinese universities. Shangrao Normal University represents a growing trend in Chinese music education: integrating diverse musical traditions and pedagogical methods within a traditionally conservative framework. In the context of globalization, traditional music education must adapt to multicultural realities, ensuring relevance and resonance among increasingly diverse student bodies.

This approach calls for a shift in perspective; from teacher-centered transmission to student-centered learning. Modern educational theory emphasizes learners as active agents in shaping their musical journey. This is especially relevant in the teaching of traditional Chinese music, where passive reception has often been the norm. A student-centered approach not only increases engagement but also allows for autonomy in selecting repertoire, methods, and expressive modes.

Furthermore, embracing multiculturalism involves active exposure to both local and international traditions. The inclusion of regional Chinese musical genres alongside world music traditions enables students to perceive traditional music as dynamic and globally interconnected. As Baker and Green (2018) suggest, multicultural music education helps students situate themselves within a broader global soundscape, fostering intercultural competence and artistic empathy.

To facilitate this, institutions like Shangrao Normal University must expand their curricula, adopt flexible teaching models, and support faculty development. Educators must evolve from authoritative instructors into facilitators who guide students through diverse musical encounters, cultivating aesthetic awareness and global sensibility.

6.2 Establishing a Traditional Music Education System within a Multicultural Framework

To meet the demands of a rapidly changing society, universities must establish a multicultural music education system that merges Chinese traditional heritage with international pedagogical practices. Such integration enables students to contextualize traditional music within both national and global narratives.

Clear and progressive teaching goals are essential. These goals must address three major dimensions:

- i. Cultural Value – Emphasizing the artistic and historical significance of traditional music fosters cultural pride and intellectual depth.
- ii. Emotional Engagement – Since music is inherently expressive, students should develop emotional literacy through curated learning experiences that connect them with the affective core of traditional repertoire.
- iii. Humanistic Understanding – By appreciating the social, ethical, and aesthetic dimensions of traditional music, students cultivate a well-rounded worldview necessary for cultural transmission and innovation.

Teachers must also promote openness and adaptability, designing curricula that bridge folk, regional, and global styles. Teaching materials should be selected with consideration for both accessibility and depth, ensuring students not only understand technical components but also grasp the cultural meanings embedded in the music.

Finally, cross-cultural music projects; such as comparative performance studies, ensemble collaborations, and community outreach; can enhance students' ability to synthesize musical knowledge from multiple traditions.

6.3 Innovation in the Content and Form of Traditional Music Education

Traditionally, university music curricula in China have privileged Western classical instruments (e.g., piano, violin) and Eurocentric theory. However, in a multicultural paradigm, educational content must be diversified to reflect the richness of local traditions and the interconnectedness of global music cultures.

At Shangrao Normal University, reforms include the integration of regional genres (e.g., folk songs, local operas) and instruments (e.g., pipa, suona), alongside global forms like Latin American or Southeast Asian music. These additions enrich students' musical palettes and foster deeper engagement with traditional music.

Content innovation also involves embracing popular music with ethnic influences. Using culturally relevant popular songs in class can bridge generational gaps and promote greater emotional connection. Likewise, including traditional dance elements (e.g., yangko, dragon dance) supports holistic musical embodiment and performance awareness.

In terms of teaching form, the rise of blended and digital learning has transformed how traditional music is taught. Digital platforms allow for access to masterclasses, recordings, and interactive modules. This democratization of music education broadens access and diversifies learning modalities. As Goolsby (2019) points out, pre-service teacher training is most effective when incorporating technological tools, especially in promoting self-directed and differentiated learning.

Finally, the move toward refined, student-centered curriculum management is essential. Personalized instruction, elective diversification, and modular course design enable educators to address a spectrum of learner preferences; from classical purists to contemporary fusion enthusiasts. This approach not only supports artistic individuality but also aligns with national goals of cultivating innovative, globally competent educators.

7. Conclusion

The case study of Shangrao Normal University's undergraduate music education program offers a rich example of how regional institutions in China are responding to the evolving demands of music pedagogy in the 21st century. Through its emphasis on ideological grounding, performance excellence, teaching practice, and curriculum innovation, the university has developed a robust framework that prepares students to become well-rounded, adaptable, and ethically grounded music educators.

One of the most striking features of the program is its integration of Marxist theoretical education with professional music training. While this may appear ideological, it reflects China's national educational strategy and underscores the importance of cultural and political alignment in the formation of future teachers. At the same time, the curriculum's flexibility in adapting to student needs; including elective offerings, personalized mentorship, and a balance of theoretical and practical modules; positions Shangrao as a forward-thinking institution despite its regional location.

Equally significant is the university's embrace of multiculturalism, not as a token gesture, but as a pedagogical imperative. In the context of globalization, national identity, and cultural diplomacy, incorporating regional music, traditional Chinese genres, and world music perspectives helps build a culturally literate and socially responsive teaching force. This not only addresses local and national goals, but also aligns with global trends in decolonizing music education and expanding epistemological boundaries in the arts.

The use of customized learning plans, digital technology, and international collaborations further demonstrates the program's commitment to innovation. These elements are not merely add-ons but are embedded within the institution's strategic direction, reflecting a deeper shift toward student-centered, future-ready education. As Goolsby (2019) and Baker & Green (2018) suggest, the success of music education depends not only on what is taught, but how; and to whom.

However, this study also reveals several limitations and areas for improvement. First, while the ideological component offers national coherence, it may also constrain critical thinking and academic freedom in some pedagogical contexts. Second, the current integration of multicultural content, while laudable, still relies heavily on teacher initiative rather than systemic reform. Third, the availability of resources and teaching staff; particularly for less commonly taught traditional instruments or global genres; remains uneven.

Looking forward, future research might explore how music education programs at other regional institutions compare to Shangrao's model, particularly in terms of graduate outcomes, employability, and long-term impact on community-based music education. It would also be useful to investigate how students themselves perceive the ideological and multicultural aspects of their training, and whether they feel sufficiently prepared for real-world teaching across diverse cultural contexts.

Moreover, greater attention should be paid to music education policy at the provincial level, where decisions about enrollment quotas, curriculum approvals, and teacher placements are made. Understanding how Shangrao Normal University negotiates these structures could provide valuable insight into how educational innovation is achieved within bureaucratic systems.

In conclusion, the Music College of Shangrao Normal University offers a compelling case of how music teacher education in China can be both rooted in national priorities and responsive to global developments. It illustrates that innovation is not confined to elite conservatories or metropolitan hubs but can also thrive in regional settings through institutional vision, pedagogical adaptability, and strategic alignment with educational reforms. As the discourse on music education in China continues to evolve, Shangrao's model provides both inspiration and critical material for reimagining the future of music teacher training in multicultural, politically guided, and increasingly interconnected educational landscapes.

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Conflict of Interest Statement

The authors declare that there is no conflict of interest regarding the publication of this study.

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