

The Western Music Educational Training Mode to China - Take Italy as An Example

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Abstract—This article tries to compare the music history of Chinese and Italian, the model of higher education institutions, the government support model and social attention. We collect some valuable official data and relevant research materials for reference between China and Italy. We compare the National Statistical Yearbook between China and Italy. Reflect on the status of music education in China and find out the enlightenment of Italian music education to China.

Keywords—music education model, music discipline construction, policy support

I. INTRODUCTION

Italy is the birthplace of the Renaissance and its artistic culture goes back to ancient times. It has suddenly become a common cultural heritage for all mankind. The education of modern Italian music colleges not only retains its rich historical experience and rich educational experience, but also has a distinctive higher music education model. As an important cooperative country along the Belt and Road strategy in China, it has always maintained close cultural and artistic exchanges from ancient times to the present. As a university teacher, we should play a role in the new era of “Marco Polo” and draw lessons from the absorption of the mature and effective mode of cultivation of Italian universities of art.

II. THE ORIGIN AND DEVELOPMENT OF ITALIAN HIGHER MUSIC UNIVERSITIES

Italian music has a long history. As early as the sixteenth century, many music masters emerged, such as the famous composer Scaradi, Monteverdi et al. In the middle of the 16th century, Italy had the world's first music colleges - the Naples Conservatory and the Venice Conservatory [1]. These prototypes have had a profound effect on European music education. According to statistics, there are as many as 79 music academies on this 300,000 square kilometer land, including 57 public music schools and 22 private music schools. The Italian modern higher music institution under the deep historical contemplation meets the conditions for becoming a reference object for Chinese music education. Today, Italy’s institutions of higher learning are well developed and have a large number of professional and experienced faculty members. They have cultivated a large number of highly professional and talented graduates for the society. They have formed a system-based teaching model that emphasizes practical results, flexibility and autonomy, and has established a pluralistic system. a multi-level music education system.

III. THE CONTRAST BETWEEN ITALIAN AND CHINESE MUSIC EDUCATION MODEL

General Secretary Xi Jinping put forward in the report of the Nineteenth Congress: "Socialism construction has entered a new era. The major social contradictions in our country have been transformed into a conflict between the people's ever-growing needs for a better life and unbalanced development." During the special historical period, our country's higher music education is also faced with such problems: the music foundations of the eastern and western regions are far from the same, the teaching model is not enough, and the training mode needs improvement. Under the new situation, we need to think about how higher music education can change its development model. Many years of mature higher music education in Italy have many lessons worth learning.

TABLE I. COMPARISON OF FREQUENCY OF CONCERTS BETWEEN CHINA AND ITALY

China	2013	2014	2015	2016
Population (ten thousand people)	136072	136782	137462	138271
Annual Concert Performances (10,000 people)	392	497	548	628
Annual Concerts (per 100 people)	0.29	0.36	0.40	0.45
Italy	2013	2014	2015	2016
Population base (ten thousand people)	5978	6014	6111	6201
Annual Concert Performances (10,000 people)	1608	1654	1986	2056
Appreciation of Classical Concerts (10,000 persons)	544	559	581	597
Other concerts (10,000 people)	1064	1095	1406	1560
Annual Concerts (per 100 people)	26.90	27.50	32.50	33.16

A. Comparison of National Participation in Music Art

In recent years, China’s economic development has attracted worldwide attention. Relatively speaking, the development of music art has lagged behind. From the above table, it is not difficult to see that china people’s participation in the music art is still very weak, far below the Italian average (Table I). The unstable music foundation also indirectly led to the lack of top talent in domestic music. To solve this situation, the government

should increase support to create a better social circumstance suitable for the development of musical art talents, provide more favorable national policies, establish a multi-level employment environment, and treat music infrastructure as a long-term task.

B. Comparison of the Development of Music Foundation

By consulting the statistical yearbook, we found that in the eastern, central and western regions of China, due to the level of economic development and geographical and cultural factors[2], each year people appreciate the distribution pattern of “eastern high and low west” at concerts, [3]and some people in the western region have extremely low participation. Obviously, this imbalance restricts the overall level of development of music education in China. In contrast, although the degree of economic development in southern Italy is much lower than in the north, there is no significant difference in the number of

people attending the concert between the North and the South. Only by properly solving the imbalance in education development can we effectively improve the overall level of higher music education in China. In the developed areas of eastern China, hardware facilities such as concert venues in many cities have outperformed Italy, but the proportion of people participating in concerts is still low. The reason for this is largely related to the way in which music performances are organized and the charging model. In Italy, concerts are held in churches. People can participate freely and conveniently. This model has enabled some small and medium-sized music groups to gain opportunities for growth and meet the music needs of the people. Combining our country's reality, the government can innovative model, providing all kinds of venues, making the cost of music performance lower and participation higher.

TABLE II. ENROLLMENT OF CHINESE AND ITALIAN CONSERVATOIRES [1] [2]

China	2014	2015	2016
Music Academy Admissions	10160	10388	10491
National undergraduate enrollment	3814331	3834152	3894184
proportion	0.266%	0.271%	0.269%
Music Academy graduates	9942	10235	10338
National graduates	3199716	3413787	3585940
proportion	0.311%	0.300%	0.288%
Master of Music Enrollment	1189	1275	1343
National master enrollment	540919	548689	570639
proportion	0.220%	0.232%	0.235%
Conservatory of Music graduates	1061	1065	1129
National graduates	460487	482210	497744
proportion	0.230%	0.221%	0.227%
Italy	2014	2015	2016
Music Academy Admissions	3601	3422	3601
National undergraduate enrollment	185452	212782	212458
proportion	1.942%	1.608%	1.695%
Number of graduates	3423	2977	3413
National graduates	185452	212782	212458
proportion	1.846%	1.399%	1.606%
Master of Music Enrollment	2724	2686	2949
National master enrollment	185643	180038	186547
proportion	1.467%	1.492%	1.581%
Master degree	1919	1538	1705
National graduates	113420	115385	117999
proportion	1.692%	1.333%	1.445%

C. The Development of Music Academies is still in Its Infancy

TABLE III. COMPARISON OF BASIC ANNUAL SALARY OF THE ORCHESTRA (UNIT: U.S. DOLLARS)

Western	CEO	Music Director	Orchestra conductor	Orchestra chief	Orchestra musicians
<i>Los Angeles Philharmonic</i>	1,586,820	1,661,493	1,195,145	554,209	127,140
<i>Boston Symphony Orchestra</i>	852,607	2,274,151	1,767,748	478,935	128,180
<i>New York Philharmonic</i>	626,489	1,751,570	3,291,791	615,924	123,760
<i>San Francisco Symphony</i>	557,312	2,105,920	1,588,816	563,745	124,800
<i>Chicago Symphony Orchestra</i>	633,619	2,309,837	1,124,033	549,794	125,580
China	Head of the orchestra	Music Director	Orchestra conductor	Orchestra chief	Orchestra musicians
<i>Beijing Symphony Orchestra</i>	36,751	39,834	27,641	18,731	10,153
<i>China Philharmonic Orchestra</i>	78,120	89,379	65,431	43,570	22,153
<i>China National Symphony Orchestra</i>	47,910	57,142	35,120	25,930	18,461
<i>Shanghai Symphony Orchestra</i>	87,124	96,701	78,471	50,914	27,692

Through a comparative analysis of the enrollment situation between China and Italy [4], it is expected that the proportion of enrollment in China over a long period of time will be difficult

to reach a higher level (Table II). Especially in recent years, although the total enrollment of music graduates in our country has kept growing, the employment rate of graduates has declined

slightly. Difficulties in employment, narrow employment, weak theoretical knowledge, poor artistic practice, and other issues are common. The authors found that by visiting a number of institutions of higher learning that set up music majors in Jiangsu Province, the demand for higher music professional teachers has shrunk considerably in recent years. Although many engineering colleges have gradually strengthened the construction of music disciplines, however, the overall development situation is still not optimistic. Combined with the analysis of the teaching systems of higher music universities in both countries [5], the curriculum structure of Chinese music education is relatively solid, and the scope of job selection for graduates is relatively narrow. The diversification of the Italian teaching system structure has led to the diversification of talents. The diversification of individual abilities of students has also resulted in the diversification of employment. Music graduates can not only work in schools and music groups, but also in many of our beliefs. Mainstream positions such as film musicians, music producers, audiovisual producers, music consultants, etc. How to carry out more flexible discipline construction work, enhance the employment competitiveness of graduates, and strengthen the building of teachers' talent pool are issues that we urgently need to solve.

D. Structure of Music Education and Employment of Graduates

After more than 30 years of unremitting efforts since the beginning of reform and opening up [6], China's economic growth is obvious to all. High-speed economic development has supported the vigorous development of music culture [7]. Today, the market size of the music and cultural industry has been enormous. A large number of popular stars, brokerage companies, and music publishers have emerged. A considerable amount of output and profits have flowed to these top companies and individuals. However, popular music "hot" and classical music "cold" are still prevalent. Popular music invades the social resources that many other types of music practitioners should have. How to safeguard the fair, healthy, and stable development of the music market is the next issue we face. Only by solving these problems, the lack of senior music talent in China can be fundamentally resolved. The problems faced by graduates of domestic music majors are narrow jobs, low pay for work, and difficulties in finding professional counterparts. The root cause is that many music education majors in our country do not meet the market demand and the market is out of touch. This is an important reason for the difficulty of finding employment in the music profession. In foreign countries, students are not only "more than capable", but after graduating, they can also engage in many occupations, such as online music editors, music program editors, MIDI music producers, film/television music directors, accompaniment musicians, and music therapists. and many more. Of course, everyone else expects to enter than any of the world's leading symphony orchestras. Judging from the United States, the world's largest country in the world, there are also many top orchestras in the United States. (Table III) Even some latecomers have already reached or even surpassed the "Big Five" in the traditional sense. In Europe, what is the treatment of music practitioners, especially these world-renowned symphony orchestras? The table shows the basic salary scales of the six US symphony CEOs, music directors, orchestra conductors, orchestra chiefs,

and band musicians from 2014 to 2015. After comparison, we found that starting from the national level, we must pay more attention to the establishment of career selection channels while improving the quality of education. Let China's music education embark on the track of healthy, healthy and sustainable development.

IV. ENLIGHTENMENT OF THE ITALIAN HIGHER EDUCATION MODEL TO CHINA

Music is a symbol of civilization of the times and an indispensable cultural symbol. General Secretary Xi Jinping emphasized in the report of the 19th National Congress: "Culture is the soul of the country and the nation". We must adhere to the path of socialist culture with Chinese characteristics, build a strong socialist culture, and prosper the development of socialist literature and art. We must promote artistic democracy and promote literature and art. Advocating speaking tastes, speaking styles and responsibilities, and resisting vulgarity, vulgarity, and vulgarity, and the main contradiction in society has been transformed into a conflict between the people's ever-growing needs for a better life and unbalanced development. The longing for life is our goal! The spirit of the Nineteenth National Congress has indicated the direction of development for our country's future music education. The development of higher music education is closely related to the goal of achieving a better life.

A. Instructive, Flexible and Flexible Course Setting

The openness and latitude of Italian professional courses are worth to learn, crates a flexible, self-styled style of study, with a low percentage of teaching materials for fixed textbooks, and more examinations for performances and interviews. Before and after the start of each semester, students are free to find suitable professional teachers to communicate with them. The school regularly collects students' opinions and ideas. In addition to the unified theoretical courses, other professional practice courses related to the major can be consulted with the teachers. The Italian National School of Music's majors, curriculum, and teaching staff are generally even across the country, which is more conducive to the overall development of music education.

B. Outstanding Faculty Selection and Resources "Sharing"

From ancient times to the present, Italian musicians with superb skills in the field of music have not only gained a good reputation in society, but have been loved and respected by the general public. They are the objects of envy and admiration, and they have also been responsible for cultivating talents for music. The task has become a professional professor in colleges and universities, and such traditional habits have followed. If we want to create such a high standard of teaching staff, we should improve the social status and welfare of music teachers, make the public pay more attention to the music education cause, so that high-end talents in society will continue to enter the music industry and form a virtuous circle of music art development.

C. Low Tuition Fees and Preferential Policies for Students

Italian universities have always maintained their traditions, refusing to use education as a profitable industry. The fees for public music college tuition are free to students, and only a small

registration fee is required for enrollment [8]. This contrasts sharply with the domestic conservatory's tuition fees of 10,000 Yuan. Music students bring student IDs to the theatre to listen to concerts, watch operas, enjoy discounts, and sometimes enjoy free operas. When students go out to play, they will enjoy free tour of many European countries and many attractions, which is more conducive to shaping a group of excellent students and motivate them to work hard to improve their quality.

D. Abundant Art Practices and Learning Observation Opportunities

There are a large number of non-professional bands in each of Italy's major regions [9], every city, and even every village. These include music school students, science and engineering students, university teachers, doctors, family women, retired elderly, government employees, corporate research personnel, etc., and their musical performance level and musical quality are high. At the School of Music, each year the principal and professional teacher will work out the annual performance plan. The promotion of elegant culture and art to the society has enhanced the people's artistic accomplishment, and has played a role of "mothless and invisible."

V. CONCLUSIONS

As an elegant art, music is inseparable from a good economic foundation. According to the data collected, the Italian government has maintained a high degree of leaning on art education for many years. Adequate funds have enabled Italian universities to cultivate students' musical literacy. Accumulation for many years not only deepens the school's musical education, but also promotes the development of music education models among Italian higher music institutions. Some key factors for the success of its music higher education model are worthy of our country's research. The most important thing in the good life described in the 19th report is to bring spiritual satisfaction to the people [10]. Music education is a kind of effective way to arouse people's strong resonance and make people feel spiritually happy. It is the crystallization of human spiritual

civilization and a symbol of the degree of social civilization. It also exhibits a wide range of infiltration functions. Under the conditions of high working pressure in today's society, it is not without benefits for people to maintain physical and mental health and maintain social stability and prosperity. With the impending success of the completion of a well-to-do society, the country's demand for music talents is particularly urgent at a crucial moment in the transformation of social needs. The development of music education in institutions of higher learning should be closely integrated with national policies, actively strive for various government support, and create a favorable policy environment. Starting from both social and school aspects, we will actively expand the employment face of music majors.

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