

# Thesis Selection for Music Professional Degree in China in Recent Years

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**Abstract:** *When students write their thesis, topic selection plays an important role. The academic value of the selected topic is closely related to the smooth writing and completion of the paper. So, for students majoring in music, we will discuss the problems encountered during the topic selection of their thesis and provide scientific guidance for the selected students. Therefore, this study has certain significance.*

**Keywords:** Music major; Dissertation Current Status of Topic Selection.

## 1. ANALYSIS OF THE PRINCIPLES AND APPROACHES TO THE TOPIC SELECTION OF MUSIC PROFESSIONAL DEGREE THESIS

The topic selection of the paper clarifies the objectives of the research content and occupies an important position in graduate thesis writing. The academic value and research significance of the selected topic directly affect the smooth writing and completion of the paper. At the same time, for graduates, selecting a topic can showcase their academic research level, and its quality can be related to the quality of the paper. But for music majors, when facing the topic selection of their thesis, they often feel blind, and sometimes even have misunderstandings. For some music major students, due to the inability to comprehensively grasp their personal professional knowledge, they are unable to understand the current situation in the music field, lack a vision for exploring new problems, and often have inaccurate or outdated topics.

For the selection of thesis topics for music majors, the main principles are as follows: firstly, based on an objective perspective, the value of the topic selection. The value of selecting a topic consists of two aspects: practical significance and theoretical significance. When students choose a topic, do they have different meanings in music practice and theoretical research. Secondly, based on subjective concepts, the topic selection and research level, as well as the matching of personal professional strengths. When choosing a topic for music majors, they should fully consider their own cognitive level and ability range, so that students can find research topics that are suitable for their individual needs. Thirdly, the feasibility of the topic selection. Whether it is in terms of data possession, research resources, student time and geography, it is necessary to analyze whether paper writing can be smoothly written. In general, students majoring in music can choose topics through the following methods: Firstly, there are certain problems that arise when students are learning music knowledge. But this part of the problem comes from some music classes, and another part comes from the music knowledge that students have personally learned. Secondly, the paper leads to the provided. For some paper instructors, when students write papers, they will be given paper topics, and some student topics are a branch of the teacher's personal research topic. Thirdly, social hotspots or academic concerns. For students majoring in music, they can identify new information based on current social and academic concerns about music hot topics, and present their personal insights and thoughts. The sources of the thesis not only include these channels, but also other channels, which require specific analysis based on the specific situation.

## 2. ANALYSIS OF THE CURRENT SITUATION OF THE TOPIC SELECTION OF MUSIC PROFESSIONAL DEGREE THESIS

For students, a graduation thesis is an achievement that showcases their learning abilities and methods, as well as a reference for schools to evaluate their individual academic performance. It is highly valued by teachers, schools, and students. With the increasing promotion of teaching reform, music colleges are paying more and more attention to updating the form of graduation theses. Currently, for undergraduate students majoring in music, the format of their thesis has changed. Generally, their graduation thesis is transformed into the following two forms: technical. A theoretical paper. This reform not only enriches the form of papers to a certain extent, but also enables students to showcase their professional skills learned on campus through special concerts, thereby expanding their employment opportunities. However, after participating in the graduation thesis process in recent years, it has been

found that both forms have certain problems and should be addressed.

### **2.1 Current Status of Topic Selection for Theoretical Papers**

Currently, for university teachers, due to factors such as professional title evaluation, most of them are engaged in long-term research in a certain discipline field. The gradually formed scientific research results in the teacher's proposed paper titles being too large, which is not suitable for students' normal writing of papers[2]. The author examined the topic selection of a graduate thesis and found that there were many topics, From the topic alone, it can be seen that writing should be done from the perspective of university teachers, such as: On the Implementation Methods and Significance of Public Elective Courses in College Dance, etc; The topic selection of the paper is not only closely related to music professional knowledge, but also requires mastery of interdisciplinary knowledge to complete, such as "The Role of Music and Dance in Corporate Culture Construction" and so on. The above-mentioned paper titles are not unique to a particular student, but rather a very representative and common problem. After receiving similar paper titles, music majors find it difficult to establish a macro perspective on the paper framework; From recent years' papers, it can be seen that most students' papers have framework loopholes. Even though some students' papers can be reasonably designed with the guidance of teachers, there are still problems in using arguments and dividing arguments. Therefore, the inconsistency between the title and the academic situation of the paper is a problem in the theoretical paper process.

### **2.2 Current Situation of Technical Concerts**

For students, adopting the form of graduation concerts can summarize the knowledge they have learned in school, and at the same time, the concerts can cleverly showcase the personal teaching achievements of teachers. Both students and teachers should be highly valued psychologically, and students will also have large repertoire during daily exams or performances on stage. Therefore, singing at graduation concerts has become a convention. For example, in the graduation concert of vocal music, songs such as "I Love You China" have a high probability of appearing. When singing these types of songs, the singer's singing skills are highly required, and during the singing process, it is necessary to ensure a happy mood and sufficient physical strength. However, at the graduation concert, when students need to sing multiple tracks and then perform such a large track, there will be situations where students cannot master it very well, and it will be difficult for them to demonstrate their own strength, resulting in the concert effect not being very ideal. At the same time, as most of the selected large-scale pieces in the graduation concert have high requirements for accompaniment, students who can play these accompaniments should also prepare personal concerts for practice. Therefore, for the accompaniment of many highly difficult music pieces, the practice time is very short, resulting in poor coordination between the performer and accompanist, ultimately resulting in a situation where the concert format is greater than the actual situation.

### **2.3 Symbol of the Shape**

The residential buildings pay special attention to the formal beauty, with symbol as the main means to express its formal beauty. Based on its unique cultural background and cultural connotation, it conforms to the external natural environment and weather conditions, and then transmits the cultural tradition and humanistic spirit of the building, forming a certain cultural aesthetic concept.

Xiangcheng County is located in high latitudes, with strong winds in winter and low temperatures throughout the year. Due to the high requirements for building insulation in alpine areas. Therefore, in the west and north of the Tibetan houses in Baixian County, the windows are not opened. The walls of the buildings are relatively thick, and the thickness of the wall base can reach 100 cm. The outer walls are inclined, the inner walls are straight, and the walls are gradually thinning from bottom to top. In addition to the daughter wall of the roof, the back of the building is white, without any structural decoration, looks simple and powerful. In order to improve the lighting and heating performance of the house, the sun-facing surface of the building is arranged from the second floor, with equal spacing. The structure of the lintel and the beam is generally the same, which are protruding from the wall. The structure is complicated, and the decorative structure is as many as 4-5 floors. Each floor has a door or a window. The first floor has 6-8 raised wall columns, short rafters with a diameter of about 16 centimeters, and the outer flywood ends are white. The second layer is a load-bearing sleeper beam parallel to the wall, protruding about 8-10 cm. The structure of the third floor is basically the same as that of the first floor. The difference is that the protruding flying wood is processed into a downward and inward tilt, while the four to five floors extend from the inside to the edge of the doorframe and window by means of carving and painting.

The simple and thick white Tibetan room is like a white pearl, dotted in the green countryside, adding a fresh charm to the elegant and pure countryside. On the whole, the architecture of the white Tibetan house in the rural city has simple and lively visual characteristics. It shows a thick effect when looking close, and can feel the simple and natural atmosphere when touching. On the outer wall of the white Tibetan house, the complex and rhythmic decoration effect is adopted. The decoration on the back sun side looks relatively simple, while the decorative hierarchy on the sunrise side is relatively rich, which makes the white Tibetan house in the rural city look heavy and vivid from the whole.

#### **2.4 Symbol of the Object**

The symbol of the object is especially widely used in residential buildings. Residential buildings focus on reflecting the concept of life, and praying for Naji is the main content of life desire. Therefore, people often use the symbolic meaning of natural things to convey beautiful blessings. These are usually reflected in the details of architectural decoration, such as the exquisite patterns of carving, or large or small decorative ornaments, architectural components.

In Xiangcheng County, Tibetans mostly live from generation to generation, and the white Tibetan house is a concrete manifestation of the local Tibetan family relations, after several generations of years of efforts, to be completed. The white Tibetan room looks simple and atmospheric from the outside, while the interior decoration is magnificent. The first floor of the white Tibetan house is used to store livestock, and sometimes used as a storage room. Under the guidance of the government, the production and life style of the Tibetan residents in Xiangcheng County has been changed, and the goal of separating human and livestock has been achieved. The second floor of the White Storehouse is a living area with a living room, a kitchen, a living room, and a Buddhist hall. There is a platform directly above the Buddhist hall. In order to show respect for the Buddha, there is no building here. The third floor is a bedroom, the fourth floor is a family food warehouse, and the roof is usually used to dry food.

#### **2.5 The Decoration of the Hall**

In the core position of the white Tibetan houses in Xiangcheng County, there are mosques. At the same time, the decoration and arrangement of the mosques are unique and representative in the whole Tibetan area. It can be seen that Tibetan Buddhism has a supreme sacred position in Tibetan areas. The window area of the white storage room is the largest and the decoration is the most gorgeous. Yellow and orange are often used to decorate the mosques of the white Tibetan houses, and the shrines are decorated with woodcuts, color paintings, and carvings. Under the influence of the Gelug Sect of Tibetan Buddhism, the layout of the mosque is similar to that of the temples in the Tibetan area. It adopts layered carving, clay sculpture, gold, powder drawing and color painting decoration to create a solemn and magnificent atmosphere.

The main surface of the Sutra Hall is a Buddhist niche, in which the statues of Buddhas are worshipped, and on both sides are rows of Buddhas or Buddhist instruments. The decoration of the niche is mainly orange-yellow. On the back of the Buddha statue, there are lions, tigers, peng birds, magic diamonds and eight treasures, etc. On the screen in front of the niche, there are Buddhist auspicious signs such as dragons and lotus flowers, which are connected with complicated scroll grass patterns. The whole looks extremely luxurious. At the front of the table, the living Buddha's photo frames, incense candles and butter tea are presented. The pillars in the chapel are decorated with woodcarving paintings. There are complex cloud patterns and dragon patterns on the stigma. The four walls are Buddhist-themed murals or stacked Thangkas. The interior decoration of the white Tibetan houses in the township fully reflects the infinite piety of Tibetans to Buddhism, and uses complex decoration techniques to increase the visual effect of the interior, creating a warm and sacred atmosphere, fully demonstrating the strong perception of Tibetan folk culture.

#### **2.6 Kitchen and Living Room Decoration**

In the white Tibetan house, the kitchen and living room are the most important places after the mosque. The kitchen and living room on the second floor are open. There are storage cabinets on the wall of the living room, which are used to place cooking utensils, kitchen utensils and food. The cabinets are mainly made of pine wood and arranged along the wall. From the top of the cabinet to the ceiling, the clay sculptures, wood carvings and

painted works of the Naxi, Han and Mongolian nationalities are placed, mainly dragon and phoenix, peacocks, peony, eight treasures and other patterns, representing auspicious wealth. In front of the cabinet, chairs and coffee tables are placed, which are filled with cushions of various auspicious flowers and auspicious animals.

Tibetans like to be clean, so in the white Tibetan houses in the countryside, every household has a water tank cabinet. Tibetans have unique characteristics in the location and decoration details of the water tank cabinet. The water tank cabinet is near the stove in the kitchen. There are three to five large copper tanks on top, which are filled with spring water taken by Tibetans from the mountain stream. The Tibetan residents in the town have a tradition of offering sacrifices to the stove, that is, placing the god of the stove near the stove. The Tibetan people use the flame retardancy and plasticity of the soil to create a variety of different forms of the stove god totem. In order to prevent it from being polluted by oil fumes, the surface of the clay sculpture is black. According to everyone's preferences, the image of the stove god will also be different. The main statues are the eight treasures, the god of wealth and the Buddha of longevity.

In the white Tibetan house in Xiangcheng County, the special feature of the worship of the Kitchen God lies in the custom of worshiping cats in Xiangcheng. There will be a cat image in the worship of the Kitchen God in every household. It is said that this village was once invaded by plague, rats were rampant, stealing food, and the people were tired of living. Because of the belief in Buddhism, the Tibetans in the village were not willing to kill, so a cat god was invited from India specifically to destroy them. Therefore, cats are regarded as the reincarnation of eminent monks and are admired and worshiped by thousands of households. The yak decoration on the outer wall of the white Tibetan house and the worship of the cat god in the kitchen are essentially primitive totem worship. In the countryside, people combine the primitive totem worship with Tibetan Buddhism, which is not only the tolerance of Tibetan culture, but also a supplement to the connotation of local folk culture.

### **3. ANALYSIS ON THE TREND OF TOPIC SELECTION OF DOMESTIC MUSIC PROFESSIONAL DEGREE THESES**

#### **3.1 Proposal of new phenomena and methods**

The proposal of new phenomena and methods is a view based on a certain perspective or position, which distinguishes the causal relationship, development laws, and right and wrong between things. The significance of proposing new viewpoints is to arouse people's in-depth analysis and high attention to relevant issues, so as to propose new viewpoints, ultimately obtain consensus, and ensure their authenticity. However, concepts mainly refer to the essential characteristics of objective things abstracted from people's repeated practice and understanding, and can be summarized and summarized to achieve the transformation from perceptual knowledge to rational knowledge. Moreover, some important musical phenomena that have just formed should be taken seriously by people; Although some music phenomena have already appeared in the early stage, or have not received people's attention, or the lack of quantitative concepts has led to their not being elevated to theoretical cognition, describing this new phenomenon is very beneficial for helping people to have a deeper understanding of music, and it can also make people pay more attention to this phenomenon, which has certain value. It can also be used to summarize the laws of its evolution from a theoretical perspective, Provide a certain basis. Some methodologies have formed a relatively unique faction in the field of literature and art research, which can be used as a reference for researchers in the field of music. In the new critical research method of literary aesthetics, it is believed that a work is composed of two parts: structure and decoration. The content contains the structure, while the form contains decoration. The content is mainly generated by the form, thus raising special questions about techniques and forms, and developing into a binary connection between content and form.

#### **3.2 Establishing a New Theoretical System**

Since the beginning of the 20th century, innovation has been a major characteristic in the study of music theory. For many music workers, in order to break through the centuries. The technical theoretical method, which is composed of, has successfully constructed a distinctive music language. For example, in the study of harmony, for the study of atonal music structure, it has created an analysis system of the center of gravity in the "sound level set". Based on new and unique markers, analysis procedures and operational formulas, and mathematical set theory, the multi sound elements in atonal music that are similar to "chord" are classified according to the order of sound levels The use of interval containing qualitative finite pitch levels enables pitch materials that are out of tonal

control to be assigned their respective positions in the new coordinates.

### 3.3 Emphasis on Research in the History of Music

The uniqueness of the Institute of Music History not only reflects its research on the human heart, but also in the field of formal technology. Based on literary aesthetics, it can be seen as a combination of text and humanism. Based on the classification of historical research papers, it can be divided into objective descriptions of musical cultural phenomena, explanations and arguments for musical cultural phenomena. Firstly, an objective description of the phenomenon. Mainly summarizing and summarizing the music of a certain ethnic group or region, or a specific type of music. The main body of music creation is "people", which mainly emphasizes that the study of works should regard people as the core point, mainly involving the expression of human emotions in the works. This type of paper generally studies the overview of the ethnic group, region, and music genre, then elaborates on the history of music, and finally elaborates on the objects to be introduced. It may involve the population, place of residence, language, etc. of the ethnic group. Secondly, the explanation and argumentation of musical cultural phenomena are generally conducted through a thematic approach, studying a certain musical cultural phenomenon with unique academic insights. Based on the description of "what", discussions are conducted on "why" and other issues.

## 4. SOUND MEMORY IN HONG KONG: AN UNFORGETTABLE DISTANCE

The Hong Kong experience was a turning point in the life of Eileen Chang. Hong Kong was a diverse colonial city that gave this schoolgirl from a legacy family an extraordinary sense. On 8 December 1941, the Japanese attacked Hong Kong. During the 18 days of the battle, she joined the air defense regiment and later worked as a nurse in a hospital. She returned to Shanghai in 1943 and began to write, referring to Hong Kong in many of her works as having an influence of "cut too close to the bone, affecting me in an altogether drastic fashion" [1] on her.

This can be verified in the words of Eileen Chang. In June, 1977, she wrote to Song Qi and his wife: "I was walking in the nearby street the other days ... Every summer I think of when I first arrived in Hong Kong Mountain in 1939. It was a sunny downhill day, and nothing happened in between, it was blank and light." [3] The daily moments overlapped with the memories of Hong Kong, and the silence in the scene became a special sound. This was what Eileen Chang expected of Hong Kong when she first came to the city. However, after many years in a foreign country, she remembered this experience every year. Is it possible, then, to find some representative Hong Kong soundscapes in her texts to explore what Hong Kong meant to Eileen Chang's writing?

### 4.1 Notion of Foreign Language Communication Anxiety

One common definition was put forward by Spielberg (1983), in which anxiety was used to refer to an unpleasant emotional condition characterizing feelings of apprehension and tension (cited in Ozturk & Gurbuz, 2014). Eileen Chang loved the sound of the city, and she mentioned her memories of Hong Kong in relevant texts. In *Notes on Apartment Life*, she wrote: "...while I can't fall asleep until I hear the sound of streetcars. On the hills in Hong Kong, it was only in the winter when the north wind blew all night long through the evergreens that I was reminded of the charming cadence of a streetcar." [2] She preferred artificial mechanical sounds to natural sounds, but found the charm of a streetcar in the natural sounds of Hong Kong. As a writer with strong sense of urban identity, she thought that Hong Kong had only trees but no trams, and understood Hong Kong as the other side of the city. Also in this article, Chang established an analogy between sound and memory: The further the distance, the clearer the sound, the longer the time, the clearer the memory. Combined with this relationship, it can be linked to the beginning of *From the Ashes*: "There's already a considerable distance between myself and Hong Kong" [1]. This leads to a conjecture about the relationship between Hong Kong and sound: some of the sounds of Hong Kong have survived in Eileen Chang's memory.

Horwitz et al. (1986) posed that "Foreign language anxiety is a distinct complex of feelings, self-perceptions, beliefs and behaviors related to classroom language learning arising from the uniqueness of the language learning process" (p.128). As regards communication apprehension, Horwitz et al. (1986) defined it as "a type of shyness characterized by fear of or anxiety about communicating with people" (p.127).

### 4.2 Significance and Purpose of the Study

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In the process of foreign language learning, many people have more or less foreign language anxiety. In particular, it often exerts negative effect on foreign language communication. As known to all, high anxiety often leads to communication failure. Therefore, it's necessary for foreign language beginners to overcome communication anxiety.

This study aims to provide some advice to help foreign language beginners lower their communication anxiety so that beginners can improve their communicative ability and foreign language level. Chang used sound and hearing as important media in the construction of Hong Kong. In the article *From the Ashes*, she used the metaphors of sound to express her feelings about Hong Kong during the war. "This thing we call reality is unsystematic, like seven or eight talking machines playing all at once in a chaos of sound, each singing its own song.[1]" In fact, she often used a variety of sounds to create dynamic urban soundscapes - urban sound forms that were happening and shifting every moment and entering the human ear.

#### **4.3 Overcoming Psychological Barriers**

On one hand, beginners are supposed to be confident with themselves. For foreign language learners, especially beginners, the establishment of confidence is of great importance. Based on the affective filter hypothesis by Krashen, it holds that low self-confidence is not conducive to comprehensible input into the second language acquisition and may affect the efficiency of foreign language learning. (quoted from Zhang qingzong, 2011). Therefore, beginners should dare to speak more, and communicate with others through using foreign language to help them build up their confidence. Only when beginners are confident and comfortable to speak, will they low their communication anxiety.

On the other hand, beginners should allow themselves to make mistakes. The most important thing in communication is fluency. There is no need to correct every mistake in communication, so the teacher can let some trivial mistakes go. Actually, making mistakes is not the key to making beginners feel anxious, but the reactions of teachers and peer learners after making mistakes. It's better for teachers to give positive and encouraging feedback to defuse beginners' embarrassment. At the same time, the teacher should also pay attention to the way of correction, using indirect corrections instead of direct.

#### **4.4 Developing Language Ability**

The fundamental cause of beginners' communication anxiety is low language ability. The key to reducing beginners' communication anxiety is to help them improve foreign language ability, especially speaking ability.

First of all, beginners can enlarge their vocabularies. Reading is a fast way to help beginners enlarge their vocabularies. As for beginners, they can select some books that they are interested to read, such as fairy tales, fables, picture books and etc. In this way, beginners can accumulate a large vocabulary so that they can know how to express in communication.

What's more, improving listening ability is also inevitable to reduce communication anxiety. Last but not the least, practicing pronunciation should be attached great importance. Imitation is the best way for foreign language beginners to practice their pronunciation.

### **5. CONCLUSION**

In summary, for music majors, when selecting a thesis topic, it is necessary to take the research significance of the topic as the basic point and conduct research and analysis on the feasibility of the research. At the same time, according to the current status of the topic selection, closely combining with the trend of paper selection, to ensure that music majors can successfully complete their thesis. Eileen Chang reconstructed her experience in Hong Kong in her writing, in which her auditory experience is outstanding, including faithfully recording the sounds she heard, imaginary sounds and highly abstract sounds, showing a three-dimensional and emotional world. The soundscape she expressed in Hong Kong is a kind of "everyday life in an unusual state", and under the destruction of civilization, she explained her lonely and desolate personal life experience and pessimistic feelings about life with soundscape. When she first came to school in Hong Kong, the city left room for her imagination, and the modern history expressed in wartime soundscapes, struck her strongly. The experience of facing war and vagrancy deeply

influenced her later writing, not only about Hong Kong, but also reflected in her writing style. Combined with Hong Kong's cultural orientation, an abstract "incomplete silence" can best correspond to it and best reflect the meaning of Hong Kong. Eileen Chang started her writing career with the memory of Hong Kong. After a series of imaginations, she returned to Hong Kong to say goodbye and returned to the state of "silence all around, as if nothing had happened", but the silence was full of sounds.

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