

The Introduction of Local Music Intangible Cultural Heritage to the Classroom

Taking the Curriculum Music Appreciation of Sichuan Minzu College as an Example

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ABSTRACT

In China, music intangible cultural heritage is a hot academic topic participated by researchers. However, how to integrate music intangible cultural heritage into the music appreciation curriculum of local universities for nationalities and let students there complete the study of local traditional music through the general education curriculum still needs further discussion. This paper studies the feasibility and value of local music intangible cultural heritage entering the Music Appreciation curriculum in local universities for nationalities through field survey, questionnaire survey and in-depth interview, taking Sichuan Minzu College as an example.

Keywords: *Local traditional music, Intangible cultural heritage, Universities for nationalities, Music Appreciation.*

1. INTRODUCTION

In 2006, the General Office of the Ministry of Education of the People's Republic of China issued the document "National General College Public Art Curriculum Guidance Program", which put forward clear requirements for the nature of the curriculum, curriculum objectives, curriculum setting and curriculum guarantee. The document points out that the public art curriculum is a restricted elective curriculum set up to cultivate high-quality talents required for socialist modernization, and plays an irreplaceable role in improving aesthetic quality, cultivating innovative spirit and practical ability, and shaping a sound personality. [1] Music Appreciation has become one of the 8 art restricted elective curriculums, and non-art undergraduates need to complete this curriculum and complete 2 credits before graduation. According to the advantages of educational resources such as the discipline construction and location of the university, as well as the specialty and research results of teachers, colleges and universities can offer various freewill elective curriculums or series of special lectures with characteristics to meet the different interests and needs of students. As the

case object of the investigation, Sichuan Minzu College is located in the minority areas in western China, with rich traditional music resources. The intangible cultural heritage of music in the presence of the state is the most representative traditional music in the region. As a local university for nationalities, it also has the responsibility and mission of inheriting and developing local traditional music.

2. RESEARCH MEANING

Introducing local intangible cultural heritage musical resources into the curriculum of Music Appreciation is of great significance in intangible cultural heritage inheritance, teaching research and student training.

2.1 *It Is Conducive to the Inheritance of Local Music Intangible Cultural Heritage*

Music is a soft and elastic bond, which helps to strengthen the national inter-amalgamation and cohesion, as well as the continuity and stability of culture. [2] There have been many successful cases

of local music intangible cultural heritage entering college classrooms in China. First, the experience of intangible cultural heritage projects entering music majors in colleges and universities and their teaching contents and methods can be learned. Second, the case of Music Appreciation curriculum in colleges and universities in other regions of China can be studied. In one of the research achievements — "Local Universities and Local Intangible Cultural Heritage Inheritance — Reflections on the Special Education of 'Intangible Cultural Heritage' in Yunnan Arts University", of the Research on the College Model of the Protection and Inheritance of the Intangible Cultural Heritage of Yunnan Ethnic Minorities, the Yunnan Provincial Science Research Fund Project, emphasized that "we should combine local conditions and play the role of university culture integration". The organic combination of local educational resources and music appreciation curriculums, as well as the organic combination of traditional music culture and ethnic college education, is also an important way to protect and inherit intangible cultural heritage. Therefore, it's needed to build a local characteristic music appreciation curriculum system, and explore the reform and innovation in line with the content and methods of the public curriculum of local universities for nationalities, so as to better inherit and protect the local intangible cultural heritage. [3]

2.2 Promoting Colleges and Universities to Carry Forward Special Curriculums

2.2.1 Cultivation of First-class Curriculums

The construction of local special curriculums is conducive to the cultivation of first-class curriculums. It's needed to build from school-level first-class curriculums — provincial first-class curriculums — national first-class curriculums in layers. The construction of curriculum content should combine theory and practice, and improve the public curriculum system of local universities for nationalities with special features. At the same time, it is necessary to strengthen the preparation of teaching materials for local public music curriculums, take local music intangible cultural heritage items as important curriculum contents, vigorously promote and use teaching materials related to local music contents at the same time, and encourage the teachers of Sichuan Minzu College to write and use local music teaching materials written by teachers of Sichuan Minzu

College that highlight the characteristics, so as to enhance the locality and practicality of teaching materials to meet the learning needs of students.

2.2.2 Compilation of Local Teaching Materials

The compilation of characteristic teaching materials is the basis for the promotion of characteristic curriculums and an important way to inherit and protect intangible cultural heritage in colleges and universities in minority areas. Ethnic colleges and universities located in ethnic areas are rooted in the soil of ethnic music culture and have the ability to organize information and collect documents. A large number of scholars proficient in ethnic music and local cultural museum personnel can participate in the compilation of teaching materials. Local music intangible cultural heritage is the main content of the teaching material construction of local colleges and universities. Because of its typical, endangered, regional and other characteristics, it can fully present the characteristic curriculum of Music Appreciation in local colleges and universities. At the same time, the teaching material construction team of local colleges and universities should combine the local music intangible cultural heritage with the characteristics and advantages of the school based on the multi-ethnic music culture and Kangba cultural resources of Ganzi Prefecture, especially the characteristic research foundation of Kangba Music and Dance Research Institute. Through the compilation of the teaching materials of the curriculum "Music Appreciation" in local universities for nationalities, teachers and students in local universities for nationalities will be strengthened to understand the local music intangible cultural heritage.

2.3 Playing an Important Role in Promoting the Cultivation of Students' Chinese National Identity and Aesthetic Ability

2.3.1 Cultivating College Students with the Diversity in Unity Spirit in the New Era

Chinese President Xi Jinping pointed out that "the culture of the Chinese nation was created by all ethnic groups, and we should protect and inherit the excellent traditional culture of all ethnic groups and adhere to cultural identity as the root of national unity in order to promote all ethnic groups to

embrace together like pomegranate seeds and push the Chinese nation towards a more inclusive and cohesive community of destiny". [4] Most of the local folk music has regional characteristics, and the local music intangible cultural heritage with typical and endangered characteristics is not only the display of local music symbol characteristics, but also the presentation of regional music culture. It represents the spiritual life and style of local people and is the representative of local traditional music. As a local university for nationalities, its students are mostly composed of students from different nationalities. The curriculum integrating local music intangible cultural heritage is a favorable resource for improving college students' music aesthetics and cultivating the diversity in unity spirit. Unlike the context of migration, Chinese ethnic groups have a unique history of formation — a long period of migration and integration that has resulted in a "pluralistic unity in which you come and I go, I come and you go, I have you and you have me, yet each has its own individuality". [5]

To let the local music intangible cultural heritage enter the classroom is also an important way to complete the cultivation of the sense of Chinese national community in the form of aesthetic education.

2.3.2 *It Is Conducive to Improving College Students' Aesthetic Appreciation*

The book *Aesthetic Pedagogy* mentions that aesthetic appreciation "requires not only certain aesthetic knowledge and aesthetic accomplishment, but also certain aesthetic concepts, tastes and ideals as the standard of appreciation". [6] Taking local music intangible cultural heritage as the curriculum content not only inherits regional traditional folk music, but also embodies music as an important means of aesthetic education. Through appreciation, experience, creation and other aesthetic processes, college students achieve the goal of improving their appreciation ability.

3. FEASIBILITY STUDY ON INTRODUCING LOCAL MUSIC INTANGIBLE CULTURAL HERITAGE INTO THE MUSIC APPRECIATION CLASSES OF SICHUAN MINZU COLLEGE

3.1 *Local Music Intangible Cultural Heritage Resources*

Music intangible cultural heritage resources are the content guarantee of curriculum construction and also the basis of characteristic curriculum construction. The research scope of the author is concentrated in the western region of China, taking the local music intangible cultural heritage project of Ganzi Prefecture into the Music Appreciation classes of local universities for nationalities as the research content to analyze the feasibility and significance of the project entering local colleges and universities. Ganzi Prefecture is rich in music intangible cultural heritage resources, covering music, dance and drama. As of 2022, Ganzi Prefecture is a key area for the protection of intangible cultural heritage in China, with its number of world-class and national-level intangible cultural heritage projects ranking first in Sichuan Province of China. At present, there are 4 "human-level" intangible cultural heritage projects, 25 national-level intangible cultural heritage projects, 85 provincial-level projects and 581 state-level projects. There are 11 national-level intangible cultural heritage inheritors, 101 provincial-level intangible cultural heritage inheritors and 551 state-level intangible cultural heritage inheritors. Ganzi Prefecture has rich intangible cultural heritage of traditional music, opera and dance, among which Tibetan Opera (including Dege Tibetan Opera, Batang Tibetan Opera and Seda Tibetan Opera) has been selected as UNESCO Intangible Cultural Heritage. There are 8 national-level music and dance programs, including Batang Xianzi, Western Sichuan Tibetan folk songs, Madami folk songs, Xinlong Guozhuang, Zhenda Guozhuang, Muya Guozhuang, Dege Zhuoqie, and Derong Xueqiang. There are more than ten provincial-level music and dance categories, including Kangding Liuliu tune, "Dingmushan" songs, Ganzi tap-tap, Reba dance, Fengzhuang Guozhuang, Zhaba Mani dance, Danba Rabbit Guozhuang, Lantern Zhuoqin, labor songs, Batang Gegua, bone flute, etc.

3.2 Investigation and Analysis on the Feasibility of Integrating Local Music Resources into the Curriculum of Music Appreciation

3.2.1 School Teaching Resources

Sichuan Minzu College is a full-time average four-year college in Sichuan Province, and the only state-run minority undergraduate college in Kangba area arranged by the Chinese government. The school is located in Kangding, the hometown of love songs in the world. It now has 33 undergraduate majors, 14 second bachelor degree majors, 19 junior college majors and ethnic preparatory education, covering 10 disciplines such as literature, science, engineering and law. There are more than 10,000 full-time students, including more than 3,000 minority students, accounting for 33%. In addition, the School of Music and Dance and the Kangba Music and Dance Research Institute have provided the possibility of teacher resource support and development of characteristic curriculum content for the opening of Music Appreciation.

3.2.2 In-school Students' Opinions on Local Music Resources Entering the Music Appreciation Classes

During the period from September 2022 to December 2022, the author conducted a survey of 420 undergraduate non-art majors in Sichuan Minzu College. 420 questionnaires were distributed and 400 valid questionnaires were retrieved, with an effective rate of 95.2%, meeting the requirements for the validity of the questionnaire. The questions in the questionnaire mainly focus on the cognition, interest points and willingness to participate in learning of the local music intangible cultural heritage in the curriculum of Music Appreciation.

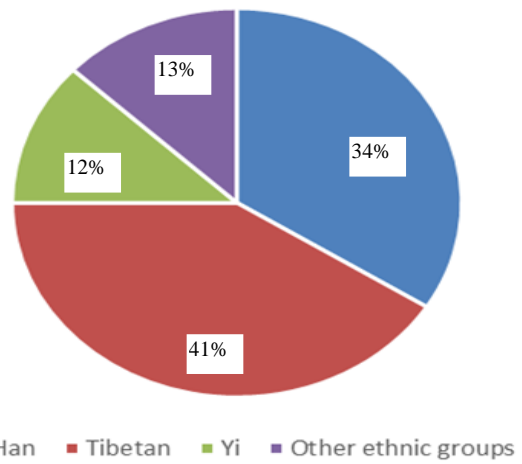


Figure 1 Distribution map of students' interest in local music.

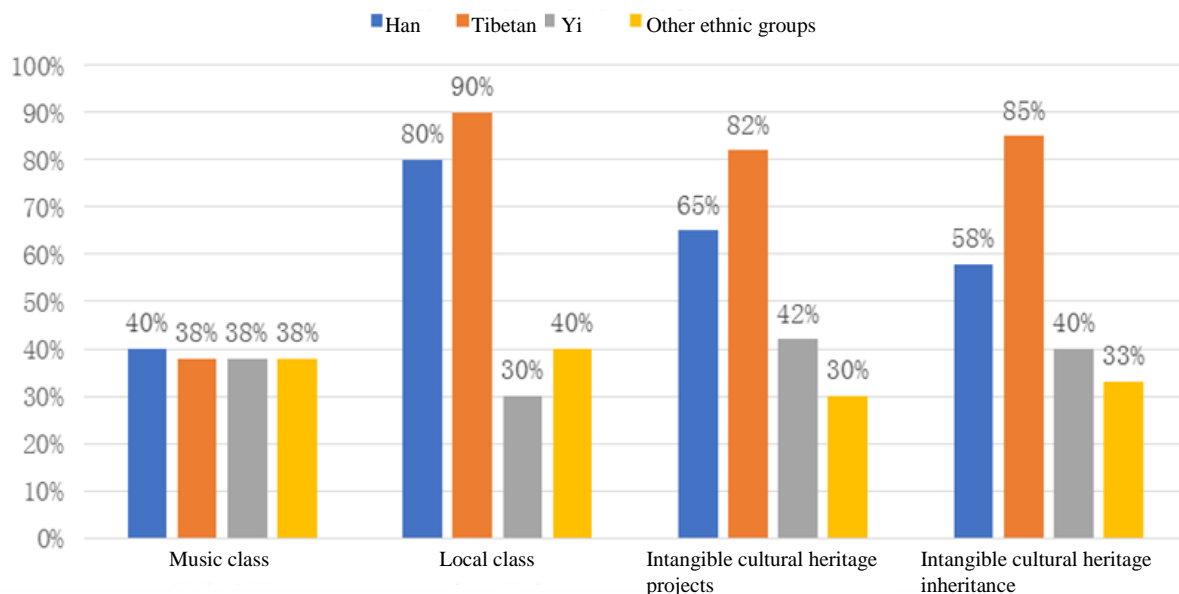


Figure 2 The attention of students of all nationalities to music appreciation class and content.

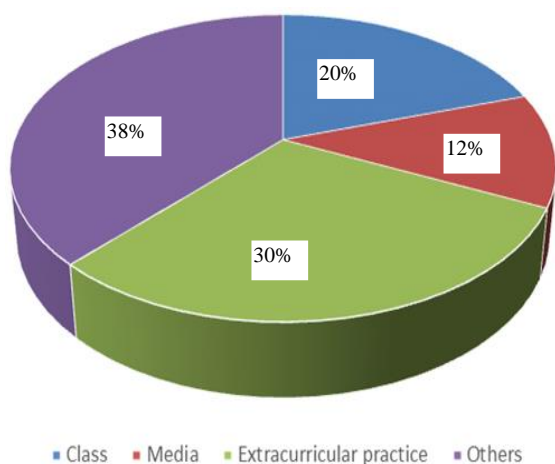


Figure 3 Ways to participate in the study of local music intangible cultural heritage.

To sum up, the above three figures are part of the author's presentation of the results of a survey on students' perceptions of music intangible cultural heritage items entering music appreciation classes in local universities for nationalities. As shown in "Figure 1", in universities for nationalities with Han, Tibetan and Yi as the main source of students, the proportion of Han students who are interested in local traditional music is 34% of the total population, and the proportion of Tibetan students who are interested in local traditional music is the highest, reaching 41%, with Yi accounting for 12%, and other nationalities accounting for 13%. It is not difficult to see that the young generation of college students have little interest in traditional music, which has a great relationship with the school's emphasis on traditional music and education. In Ganzi Prefecture, nearly 80% of the population is Tibetan, with Tibetan, Han, and Yi as the majority, as well as a minority of Hui, Tujia, Naxi and Mongolian. Due to population proportion, social environment and other factors, most of the local traditional music in Ganzi Prefecture is Tibetan music. From the data, it is not difficult to see that Tibetans have the highest proportion of interest in local music intangible cultural heritage, which is also affected by their own culture, identity and other factors. However, even if the local Han population is small, Han students have a strong interest in the local music intangible cultural heritage, which reflects the high acceptance of minority music by Han students.

"Figure 2" is the data of students of all ethnic groups on the way to learn music intangible cultural heritage, their attention to local music, their attention to music intangible cultural heritage

projects, and their willingness to inherit related projects. College students of all nationalities all agree that there are few cases of learning music intangible cultural heritage in the classroom, and there is no opportunity to learn local music intangible cultural heritage in the classroom. It is enough to prove that in the current music appreciation curriculums of local universities for nationalities, the proportion of local traditional music is very small, and there is no compilation of relevant characteristic courses and characteristic textbooks. Tibetans' concern for local music and music intangible cultural heritage items and their willingness to pass them on and protect them are both higher than 80%, and the Han nationality is second only to Tibetans. However, the index of attention and preservation of local music culture and music intangible cultural heritage of other ethnic groups is relatively low. It can be seen that the identity of different nationalities also has a certain impact on college students' curriculum learning. However, the classroom education in colleges and universities is the field of cultural pluralism and interaction, and also reflects the cultural ideology and aesthetic thought of "one should first of all respect one's own culture and also appreciate the culture of others".

"Figure 3" is the data of students' participation in the study of local music intangible cultural heritage. As shown in the figure, the proportion of music intangible cultural heritage learning through other means is the highest, accounting for 38%; the participation in extracurricular practical activities to learn intangible cultural heritage accounts for 30%; 20% of students learn through classroom teaching; the one ranking last is learning through media, accounting for only 12%. According to the statistics of the survey data, "Figure 3" is quite different from the expected value ranges. Through data comparison and group interviews, 10 students were surveyed. They think that there are several reasons for such data: 1. In the current school's Music Appreciation curriculum, there are little local traditional music content that can be learned in the classroom, especially the content of intangible cultural heritage projects, which are hardly mentioned. 2. The school has no music characteristic textbooks, and has not compiled the learning content of the local intangible cultural heritage into a book, and as a result, students cannot learn in the classroom. 3. There are many opportunities to contact local traditional music through traditional media and short videos, which can produce certain learning effect. 4. There are

many local students, mostly Tibetans, who have partially completed the study of local music in the form of practice in local music ceremonies and music cultural activities.

3.3 Teachers' Views on the Entry of Local Music Intangible Cultural Heritage into the Music Appreciation Classes

The author used the semi-structured interview method to conduct in-depth interviews with 8 teachers from different colleges.

Among them, 2 are from the School of Music and Dance, 2 are from the School of Tibetan, 1 is from the School of Arts, 2 are from the School of History and Tourism, and 1 is from the School of Foreign Languages. They all agree that it is necessary to integrate the local music intangible cultural heritage into the classes of Music Appreciation, so that the excellent traditional music culture can be inherited and spread through the study of music courses. The 2 teachers of the School of Music and Dance put more emphasis on allowing students to experience, sing and listen to local music in class, so as to achieve the goal of music appreciation by listening, singing and sensing. The 2 teachers of the School of Tibetan are local people in Ganzi Prefecture, and as insiders, they pay more attention to conveying local cultural confidence through the curriculum. As the music intangible cultural heritage in Ganzi Prefecture, Tibetan song and dancing music is the main content. As teachers of the Tibetan College, they not only expect students to learn music texts, but also pay more attention to the transmission of minority music culture. The teachers of the School of Arts and the School of History and Tourism believe that it is very valuable to let the local music intangible culture into the curriculum, because music is inseparable from local literature, folk culture and history, and music is often the window to display local literature, national culture and history, which can be more colorful and vivid in the form of music classes. The teacher of the School of Foreign Languages believes that of a nation, of the world, and the construction of characteristic curriculums is just the window to show local music and music education to the world.

4. CONCLUSION

The entry of local music intangible cultural heritage into local universities for nationalities is not a new topic in China, but there are different

developments in different regions. While learning from the advanced experience of various regions in China, the school also has to take the path of teaching reform practice in line with local conditions. As the birthplace of Kangba culture, the important town of the Ancient Tea Horse Road and the hometown of the world love songs, Kangding carries a rich and diverse traditional music culture. The combination of local music intangible cultural heritage and local universities for nationalities will obviously become one of the most effective ways of inheritance. It is the core idea of curriculum construction to closely rely on the local music intangible cultural heritage as the content of the curriculum. However, achieving the effect of curriculum teaching is also affected by factors such as student source structure, national culture, and identity and so on. It needs further efforts to establish a diversity in unity national identity. Universities for nationalities with national policy support, local traditional music resources, teaching environment and other preconditions have the soil for curriculum reform and innovation.

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APPENDIX

A Questionnaire Survey of College Students' Opinions on Local Music Intangible Cultural Heritage Entering the Classroom

1. Your gender?

- A. Male
- B. Female

2. What ethnic group are you from?

- A. Han
- B. Tibetan
- C. Yi
- D. Other ethnic groups

3. Are you interested in music appreciation classes?

- A. Very interested
- B. Interested
- C. General
- D. Not interested

4. Which of the following categories of music are you interested in? (Multiple choices are allowed)

- A. Western classical music
- B. Chinese traditional music
- C. Pop music
- D. Others

5. How many music intangible cultural heritages are you familiar with?

- A. 1
- B. 2
- C. 3
- D. More than 3

6. Which of the following music intangible cultural heritage have you heard? (Multiple choices are allowed)

- A. Tibetan Opera
- B. Batang Xianzi
- C. Madami folk songs

D. Kangding Liuliu tune

E. Others

7. What platform do you use to learn music intangible cultural heritage?

A. Class

B. Media

C. Extracurricular practice

D. Others

8. Does your school offer music appreciation courses?

A. Yes

B. No

9. Are you interested in the content of music intangible cultural heritage projects?

A. Very interested

B. Interested

C. General

D. Not interested

10. Can you sing or play music intangible cultural heritage items?

A. Proficient

B. Relatively skilled

C. Unskilled

D. Not at all

11. What is the attitude of people in your hometown towards music intangible cultural heritage?

A. Love very much

B. General

C. Not very love

D. Pay absolutely no attention

12. Are you willing to study music intangible cultural heritage?

A. Would love to

B. General

C. Not very willing

D. Not at all

13. Have you ever interviewed old artists?

- A. Yes
- B. No

14. Have you paid attention to the policies of the local government departments on the performance activities related to music intangible cultural heritage projects?

- A. Pay a lot of attention
- B. Occasionally pay attention
- C. Never pay attention

15. Have you ever watched the music performance of the music intangible cultural heritage projects organized by the government?

- A. Frequently watch
- B. Occasionally watch
- C. Never watch

16. Have you ever participated in the music performance activities of the music intangible cultural heritage projects organized by the government?

- A. Frequently participate in performances
- B. Occasionally participate in performance
- C. Never participate in a performance

17. Does your school carry out music intangible cultural projects into campus?

- A. Frequently organize
- B. Occasionally organize
- C. Never organize

18. Will you take the initiative to participate in the inheritance of music intangible cultural heritage?

- A. Would love to
- B. Willing to participate
- C. Occasionally participate
- D. Never participate

19. How do you know about the music intangible cultural heritage? (Multiple choice)

- A. TV programs
- B. Library
- C. Media
- D. Others