Ten Years of Folk Music Curriculum Construction—A Practical Study
Based on the Inheritance and Innovation of Chinese Excellent Traditional Music

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Abstract: In the face of difficulties in the inheritance and innovation of Chinese excellent traditional music in local colleges and universities, we found that "the Trinity folk music teaching model" of the double-classroom teaching, art collection in the fields and the training on two platforms in and out of school under the guidance of the teacher has a good effect on the inheritance and innovation of excellent tradition music. In this article, the practical results of the ten year construction of folk music curriculum are analyzed and described.

How do we introduce the excellent Chinese traditional music culture to the college class and cultivate the national cultural identity of the students? How do we make the contemporary college students learn, inherit and make innovations based on the genes of Chinese excellent traditional music culture? How do we train the performance, innovation, research and teaching ability of the excellent traditional music of local college students majoring in musicology, so that students can become the disseminators and promoters of Chinese excellent traditional music culture in their work? The construction of folk music curriculum provides a way of thinking to solve the above problems.

The Theoretical Basis of Teaching Reform

On the basis of drawing lessons from the theoretical methods of national music research, pedagogy and psychology, we have made a series of reforms on traditional music.

First of all, we draw lessons from Mantle Hood’s training theory and method of bi-musicality. The cultivation of bi-musicality is the prerequisite and foundation for students to recognize the native Chinese music and culture. According to Mantle Hood’s bi-musicality theory, students are required to learn in the class of inheritors of the intangible cultural heritage and master one or more outstanding traditional music performance skills.

The second is the theoretical method of "Musical Ethnography". The field investigation of folk music and the writing of "music ethnography" are the effective means for students to understand the culture of national music in depth. The teaching and training in this respect are based on the theory and method of "music ethnography" in musicology.

The third is Fei Xiaotong's concept of "cultural consciousness". Contemporary musicology majors, with the core of western music and culture system, urgently need to learn and identify Chinese native music culture. In this regard, we need to guide students to establish a sense of national music and culture, and cultivate their cultural consciousness through art collection in fields, the performance and creation, and the writing of family music survey reports.

The fourth is Gardner's theory of "Multiple Intelligences". The theory of multiple Intelligences provides the theory and method of students' individualized learning, mobilizes most students' interest in learning and enthusiasm for learning and lays the foundation for the students' individualized learning, performance and innovation through the establishment of a multi-level performance and innovation platform in and out of school and a diversified learning evaluation system.

The fifth is Bloom's "Taxonomy of Educational Objectives". Accordingly, we can refine the teaching objectives, make the teaching methods concrete and evaluate the teaching evaluation hierarchically, and practically improve the teaching effect of the theoretical study, the training of performing skills and practical innovation of the folk music curriculum.
The Reform and Practice of the Teaching of Folk Music Curriculum

After nearly ten years of exploration and practice, we initially established the goal of local music curriculum construction based on the learning, inheritance, research, innovation and cultural identity of the folk excellent traditional music. Moreover, we determined the curriculum teaching program based on the theory of "multiple Intelligences" and personalized learning, established "the three-in-one folk music teaching model" of the double-classroom teaching, art collection in the fields and the training on two platforms in and out of school under the guidance of the teacher", and established a diversified and personalized learning evaluation system.

The double-classroom refers to "the college classroom in the school" + "the classrooms of the inheritors of the non-material cultural heritage outside the school". It solves the contradiction of the separation between the folk music theory and the excellent traditional music performance. "Art collection in the fields" lays the foundation for students to feel the traditional music culture in the near distance and to study and to inherit the excellent traditional music of the region. Two platforms in and out of school, that is, "a personalized inheritance and innovation platform in school" + "a personalized individualized inheritance and innovation platform outside school" provide platforms for students to inherit and make innovations. The above three teaching links follow the virtuous circle of "Learning - Inheritance - innovation", thus producing a good teaching effect.

The first is the double-classroom teaching. The college classroom in school" + "the classrooms of the inheritors of the non-material cultural heritage outside school is essentially a combination of theory and practice, which builds a bridge between traditional music culture and modern music classroom. The college classroom in school mainly explains the theoretical research methods of Chinese excellent traditional music and folk music, while the inheritors of the non-material cultural heritage outside school carries out the practice and skill training of the traditional music teaching cases under the guidance of the above theory. The collaborative teaching of the double-classroom is conducive to cultivating students' excellent learning of traditional music under the guidance of theory, and laying the foundation for inheriting and innovating Chinese excellent traditional music.

The second is the art collection in the fields. Music selection, artist liaison, transport and accommodation, survey interviews, performance, learning and singing depend on students' division and collaboration. The cultivation of professional learning and team spirit can exist peacefully. "The study of singing and performing of representative songs" effectively promotes students to formally acknowledge folk artists as teachers and to learn from them, thus achieving the effect of cooperative education. This is an important link to cultivate the students' bi-musicality and promote the national cultural identity of the students.

The third is to build a personalized inheritance and innovation platform in school based on the characteristics of students' interest and individualized learning, that is, the stage (a display platform
of traditional music performance and creative creation) + a podium (a display platform of traditional music innovation teaching) + a scientific research platform (a display platform of art collection investigation and research of traditional music) + innovation and entrepreneurship platform (a display platform of the innovation of traditional music subject and the entrepreneurship of traditional music teaching project). Students can choose a suitable innovation and practice platform to perform or create and make innovations based on their own intelligence features and professional expertise. Concerts, papers, teaching skill competitions and innovation and entrepreneurship competitions provide platforms for students to display personalized learning results.

The fifth is to build a personalized innovation and practice platform. In view of the needs of students' personalized learning, we constructed the "the practical teaching platform outside school", "the platform for stage creation and performance practice "and "the platform for innovation, entrepreneurship and practice of college students" based on the theme of the inheritance and innovation of Chinese excellent traditional music. In addition, "the practical teaching base outside school" and "the volunteer teaching of college students" can provide the environment for the students to carry out the traditional music teaching practice. "The College Students' Orchestra into the community and school" provides a platform for the students' traditional music performance. "Xin Yuefu public welfare organization of the traditional music teaching" provides a practical platform for students' innovation and entrepreneurship outside school.

**Reform in Teaching Content, Form and Examination**

The first is the innovation of the content of the curriculum. We substantially adjusted and expanded the content of local music courses. After research and demonstration, the content of the course covers the following five aspects: The theoretical methods of contemporary music culture, folk music appreciation, excellent local traditional music performance practices, investigation and art collection and music ethnography research, excellent traditional music editing and creation, and the practice of innovative teaching. We focused on strengthening the performance, innovation and practice of excellent traditional music, highlighting the practice of innovative teaching of traditional music for normal students, and breaking the content setting of traditional local music teaching based on music appreciation.

The second is the innovation of the way of teaching. Ten years of practice formed "the three-in-one teaching model" of the double-classroom teaching, art collection in the fields and the training on two platforms in and out of school under the guidance of the teacher". As the organizer and guider of the whole teaching process, teachers can carry out the synchronous training and development to the students' theoretical cultivation, performance, creation and practice with the platform for the inheritance, innovation and practice of traditional music in school and a platform for the inheritance, innovation and practice of traditional music outside school based on the college classroom. Its specific teaching process covers a large number of teaching links, such as teachers' lectures, group art collection, group creation, traditional music case study and a demonstration of the practice and innovation of traditional music teaching.

The third is the innovation of the assessment method. Diversified assessment contents: The learning evaluation project involves the testing of the basic knowledge of Yimeng folk music and culture, the learning evaluation project involves the detection of the basic knowledge of Yimeng folk music and culture, the theme singing of different kinds of Yimeng folk music, art collection investigation and survey results show of the Yimeng folk music and culture, the theme adaptation and innovation of Yimeng folk music, etc. Personalized examination forms: Students are different in their expression and writing ability, music performance, music adaptation and innovation, and team cooperation. Therefore, learning evaluation is carried out in different ways such as paper, team project and music performance so as to provide a stage for students to personalize their learning achievements. Diversified evaluation subjects are carried out in the way of teacher evaluation, peer evaluation and folk artist evaluation. We pay attention to process assessment: the singing of Liuqin
Opera 15% + survey and art collection 25% + survey papers or music performances 25% + traditional music creation or the innovative teaching of traditional music 15%+ classroom performance 10%.

After several cycles of teaching reform, regional excellent traditional music has been widely popularized in universities. If we calculate the number of single course training at Linyi University, teachers and students who are well acquainted with the excellent traditional music in regions after training have reached more than two thousand. According to the performance of the College Students' National Orchestra, the number of audiences has reached tens of thousands of people, so the performance and creative performance based on traditional music have been all the rage. Students participated in the creation and performance of the large-scale national orchestral music "Yimeng Imagination", large-scale revolutionary musical drama "The Impression of Yimeng" and large-scale revolutionary songs "Yimeng Redcliff". Works and creation on the theme of regional traditional culture have won prizes in the "Internet plus innovation project" and "China College Student' Entrepreneurship Competition" and other competitions. Innovative and entrepreneurial projects of college students with the research of regional traditional music culture emerge in endlessly. The related research papers have been published in succession. Furthermore, after graduation, the students of musicology from the teachers’ college will work in primary and secondary schools at all levels. On the one hand, they take excellent traditional music to primary and secondary schools at all levels. On the other hand, the "Xin Yuefu public welfare teaching organization", founded by college volunteers, is the main body of the traditional music teaching. They have a foothold in colleges and universities to carry out traditional music teaching to nearby primary and secondary schools and promote the spread of Chinese excellent traditional music in primary and secondary schools. Therefore, the teaching mode of folk music curriculum after the reform, namely "the three-in-one folk music teaching model" of the double-classroom teaching, art collection in the fields and the training on two platforms in and out of school under the guidance of the teacher" has achieved good practical effect.

References
