

Research on Bottlenecks and Countermeasures of Local Ethnic Music in Curriculum Development of Primary and Secondary Schools

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Abstract: *Local ethnic music is not only the "historical wealth" of regional cultural development but also the "historical microcosm" of the cultural development of the Chinese nation over the centuries. As one of the important inheritance positions of Chinese traditional culture, it is especially important to promote local folk music culture in the development of primary and secondary school curricula. This paper examines the significance, bottlenecks, and coping strategies of local folk music in the development of primary and secondary school curricula, which is helpful to cultivate students' national pride and cultural self-confidence and thus promote the development of primary and secondary school music curricula and teaching in a more effective way.*

Keywords: *local ethnic music; primary and secondary school curriculum; Teochew music; intangible cultural heritage*

1. Introduction

Under the current educational landscape, the development and inheritance of local ethnic music in primary and secondary school classrooms is of utmost importance. Not only does it carry the heavy responsibility of promoting and protecting the diversity of our nation's ethnic cultures [1-13], but it is also a key means to elevate students' aesthetic appreciation of music, and cultivate national pride and self-confidence [14]. However, the introduction of local ethnic music into primary and secondary school classrooms faces a series of bottlenecks, such as the limitations of textbook content [2], the monotony of teaching methods [10], the lack of teacher resources, uneven distribution of educational resources [4], and issues in stimulating and guiding student's interest [15]. In order to overcome these difficulties, scholars have proposed several strategies, such as adjusting and perfecting textbook content, innovating teaching methods to meet student's needs, strengthening teacher training and deepening of local music professional knowledge, integrating field surveys and practical activities [16], and promoting local music culture using multimedia technology and campus activities.

With its profound historical heritage and distinctive regional characteristics, local ethnic music plays a critical role in shaping primary and secondary students' sense of identity and pride in their own ethnic culture [17-19]. Especially in local schools, the integration of local music makes students more receptive and appreciative, thereby deepening their understanding and love for Chinese culture. Therefore, incorporating local ethnic music into primary and secondary school music education is not only a strategic need for the inheritance and promotion of Chinese culture, but also an important path to cultivate culturally confident teenagers in the new era.

1.1 *Local ethnic music provides abundant educational resources for the development of primary and secondary school curricula*

The development of Chinese ethnic music culture cannot be separated from the nourishment of folk soil, showing its colorful and deep historical heritage. With the modernization of music culture and the growing spiritual and cultural demands of the people, local ethnic music is more and more favored by people because of its unique music form and cultural connotation. The so-called local ethnic music culture refers to the music culture of each region that has local ethnic characteristics in terms of form, content, style, and other aspects due to the differences in history, ethnic culture, customs, and aesthetic concepts. It can be seen that Chinese local ethnic music culture has various categories and styles, which is an inexhaustible educational resource for diversified teaching in the music classroom.

1.2 Local ethnic music is a supplement to the teaching methods in primary and secondary school classrooms

Local ethnic music culture is characterized by diverse forms of expression, variety, and different styles. Taking local ethnic music as the expansion and extension of primary and secondary school curricula not only enriches the teaching forms and contents of primary and secondary school music classrooms but also makes the traditional classroom teaching forms more flexible and truly enriches and supplements the traditional teaching classroom forms. Therefore, the way local ethnic music is taught in the classroom will, to a certain extent, change the traditional mode of purely teaching musical songs and their backgrounds in the past and urge teachers to adopt flexible and varied teaching means to attract the curiosity and desire for knowledge of primary and secondary school students so that they can experience and feel the music culture of their own ethnic groups first-hand.

1.3 Integration of local ethnic music for the overall development of quality education in primary and secondary schools

In 2021, the General Office of the Central Committee of the Communist Party of China and the General Office of the State Council issued the Opinions on Further Strengthening the Protection of Intangible Cultural Heritage, which proposes that the content of non-heritage be carried through national education and encourages the "non-heritage into the school" [20]. Primary and secondary education, as the foundation of the national education system, bears the important responsibility of cultivating students' all-round development in morality, intelligence, physicality, aesthetics, and labor. The integration of local ethnic music into primary and secondary school classrooms allows students to experience the unique charm of Chinese ethnic music and culture in a more authentic and profound way without leaving home. This approach invariably promotes the improvement of students' aesthetic ability and moral quality, which does not require external "force" to instill in students but rather through the guidance of students, so that students will have the "inner desire" to promote their own initiative to learn. Therefore, in the process of learning from understanding to appreciation, students will gradually enhance their self-confidence and pride in their ethnic culture. Therefore, the integration of local ethnic music is a new exploration of the classroom structure of primary and secondary schools, as well as a true practice of the comprehensive development of quality education in primary and secondary schools.

2. Bottlenecks Constraining Local Ethnic Music in Curriculum Development in Primary and Secondary Schools

2.1 Teachers' insufficient awareness of the proactive inheritance of local ethnic music into curriculum development

Teachers, as an extremely important part of the teaching process, are the leading factor in determining whether the whole classroom can proceed normally. Setting up the concept of lifelong learning is a necessary condition for every teacher to improve his or her own knowledge and skills. The level of teachers' cognitive concepts determines, to a certain extent, the effect of the development of the local ethnic music curriculum, i.e., the initiative of teachers determines, to a certain extent, the quality of the development of the local ethnic music in primary and secondary school curricula. Although some teachers have a certain understanding of the development of ethnic music culture, they are not thorough enough and do not devote themselves to the application of the curriculum. In addition, the number of trainings provided by the schools and regional education departments on the curriculum of ethnic music with local characteristics is extremely low, which is particularly unfavorable to the healthy development of the local excellent traditional music young teachers' groups and leads to a blurring of the understanding of the teachers' groups on traditional ethnic music with strong local characteristics. This is particularly unfavorable to the healthy development of the local excellent traditional music young teacher group, which may lead to the teacher group having a vague understanding of traditional ethnic music with strong local characteristics. There are also some non-locals in the teaching force who do not have a deep enough understanding of local ethnic music culture, and if they do not conduct targeted learning and fieldwork, they will easily remain with superficial knowledge and understanding of the school-based curriculum.

Therefore, the teacher's active inheritance consciousness and establishing of the concept of lifelong learning are to promote the development of teachers' professional skills and innovative prerequisites. When the teacher's learning and teaching attitude is not correct and solid and emphasizes the integration of teaching and innovation, it seems like "pulling up the seedling to help it grow." In a short period of

time, the classroom teaching ability has improved, but it is Neglect, the most important objective law, that must be steady, good learning, and play the role of teacher initiative, in order to really make the field of wheat seedlings grow strong.

2.2 Lack of a perfect teacher evaluation system

The teacher evaluation system is one of the important means of evaluating the teaching skills and knowledge of the teacher group. When the evaluation index lacks value orientation, the orientation of teachers in teaching value is too inclined to unilateral expectations of the school, which will to a certain extent ignore the teacher's professional development needs, ignore the individual teacher's three-dimensional, diversified value characteristics, one-sided classification and screening of teachers, and other evaluation means that are not conducive to the teacher's professional growth. Evaluation methods such as one-sided classification and screening of teachers are not helpful to teachers' professional growth. In the development of quality education, emphasis is placed on the cultivation of students' interest in learning, moral education, and other diversified development, but less on the evaluation of teachers in these related aspects. In addition, many music teachers in primary and secondary schools know very little about the local characteristics of ethnic traditional music, and the evaluation system lacks standards for teachers' continuous learning and awareness, which leads to a lack of effective ways for teachers to improve their professionalism and lifelong learning and, to a certain extent, induces teachers to develop an inertia mentality.

2.3 Lack of students' interest in and right to choose local ethnic music culture

With the continuous development of social modernization, the gradual disappearance of places for folk music and cultural activities, the continuous demolition and relocation of residential areas, the construction of high-rise buildings, the inheritors of local music and culture are getting old and old, and the dilemma of cultural extinction is becoming more and more prominent, which makes the students' understanding of traditional culture too fragmented, and most of the knowledge they get is only "hearsay."

On the one hand, primary and secondary school students do not have enough time to learn about local music culture, especially since there is no assessment of traditional music culture in the current promotion system, which greatly affects the children's attention to the development of music culture. On the other hand, students lack relative freedom of choice in the introduction and application of local ethnic music culture. The introduction of school programs is mostly decided by leaders and teachers without focusing on the selection of students according to their individual differences, which means that students do not have the right to choose before the introduction of local music culture into the classroom, and they still do not have the right to choose after it is introduced into the classroom.

2.4 Lack of pertinence in relevant national policies

In March 2004, the propaganda department of the Central Committee of the Communist Party of China and the Ministry of Education made it clear in the Outline for the Implementation of Education to Carry Out and Cultivate the Ethnic Spirit in Primary and Secondary Schools that schools should organically infuse various subjects into ethnic spirit education and that education to carry out and cultivate the ethnic spirit should be incorporated into the whole process of primary and secondary education and carried out through all aspects of education and teaching in schools^[21]. In February 2011, the Standing Committee of the Eleventh National People's Congress explicitly stated in Article 34 of the Law of the People's Republic of China on Intangible Cultural Heritage that schools should, in accordance with the provisions of the competent educational department of the State Council, carry out relevant education on intangible cultural heritage. However, most of the relevant policies issued by the above countries are in a macro sense to play the role of encouragement and guidance and are not mandatory, and the degree of supervision on the development and dissemination of local ethnic music into primary and secondary school classrooms is not high, and the influence of the policies decreases from the top to the bottom and is minimal when implemented in grass-roots schools. As a result, many schools have not been able to implement the relevant policy recommendations and have not fulfilled the requirements of the policy, such as "infiltrating Chinese ethnic culture into all aspects of teaching and learning," in their education and teaching. This is also one of the bottlenecks in the unfavorable development and application of local ethnic music in the classroom.

3. Strategies for local ethnic music in the curriculum development of primary and secondary schools

3.1 Establishing and Improving Teachers' Learning Channels

When local ethnic music culture is brought into the classroom, one way is to invite the inheritors to the campus to teach in the classroom, and the other is for the music teachers in the school to learn and then teach to the students. Since most of the inheritors teach by "oral transmission," they have limited experience teaching large classes of students in the classroom, so it is especially important to establish relevant professional learning channels for teachers, i.e., combining the skills of the inheritors with the teaching experience of the teachers. Taking Chaozhou music as an example, most Chaozhou music players and inheritors have not received professional systematic education theory and other teaching methods, may not have taken the teacher's qualification certificate, cannot replace the status of the school music teacher, and the music teacher, as a result of the profession, is not a Chaozhou music inheritor or player for the historical development of Chaozhou music and music types. Therefore, schools and related departments should organize regular and high-frequency professional training for music teachers, continuously improve teachers' own teaching ability, practice and transform their teaching skills in the classroom, enrich their own music teaching content, better drive the classroom learning atmosphere, and enhance students' ability to appreciate and perceive the beauty of music.

3.2 Establishing a diversified teacher evaluation system

Teachers need a diversified-dimensional evaluation system. Music, as a secondary subject in the school curriculum system, is relatively less highly valued because the examination is not a compulsory subject for promotion. Teachers do not have relatively perfect assessment regulations, and there is no diversified measurement standard for students' learning effect, which will prompt teachers' teaching and students' learning to be in the state of following the current at the same time. According to the requirements of the New Curriculum, the teaching objectives and cultivation goals of different ages are different, and a variety of factors need to be considered to ensure the fairness and applicability of the standards. In the case of music teachers, for example, the first thing to do is to focus on students' learning outcomes. For example, the participation and attitude of students in local music classroom activities, the number of participants in after-school music interest groups, and the results of performances can all show the teaching ability of music teachers.

Secondly, the professional development and initiative of music teachers is also a consideration of the evaluation system. Through the evaluation, teachers are encouraged to reflect on classroom teaching with the concept and attitude of keeping abreast of the times and lifelong learning in order to be able to effectively adjust the teaching progress and classroom mode according to the students' responses.

Finally, a scientific evaluation system must have multiple evaluation methods, such as student evaluation, self-evaluation, peer evaluation, anonymous evaluation, and other ways to test and respond to the effectiveness of teaching and work. The evaluation system should be kept transparent, with the establishment of a complaint mechanism, and teachers and students are welcome to the school's suggestions and supervision so that school leaders and teachers find teaching problems can be improved in a timely manner to ensure that the evaluation system has the value of effectiveness and better learning. To ensure that the evaluation system has the value of effectiveness and better promotes the development of schools and teachers.

3.3 Continuously cultivating primary and secondary school students' subjective awareness of passing on ethnic culture

Primary and secondary school students have not yet formed a complete worldview, outlook on life, and values at this stage, which requires the joint cooperation of schools, teachers, and parents. In the development of local ethnic music and culture curriculum, it is necessary to adapt to the individual differences of students so that different students can have the choice to play their own subjectivity, and students of each age have different preferences for local ethnic music. In addition, the support of students' parents has an indispensable role in the cultivation of primary and secondary school students' cultural subject consciousness, which is more conducive to the development of students' all-round quality. Primary and secondary school students, in the study of cultural programs at the same time, can take the initiative to participate in and understand the excellent cultural traditions of their own ethnicity, to promote the formation of students' self-confidence, love of unity, goodness, and other outstanding

character. In the process, students continue to learn about a real motherland, "flesh and blood," to understand the history of its culture of the droplets, and to feel the happiness of the time of learning, which is not easy and hard to come by. Learning time is hard to come by and really plays the main consciousness of the students to inherit the ethnic culture.

3.4 Strengthening the implementation of national policies related to cultural heritage in schools

Since the 19th National Congress of the Party, the state has attached more importance to the promotion of traditional outstanding culture, introduced a series of targeted support policies, and increased the media coverage of traditional Chinese music and culture. For example, the Ministry of Education of the State issued the "Ministry of Education on the national primary and secondary schools to carry out the creation of Chinese outstanding cultural and artistic heritage schools notice" and other policies encouraging local primary and secondary schools to declare on their own, recommended by the provincial education administrative departments, expert review, etc. Selection and announcement of primary and secondary schools for the country's outstanding cultural heritage schools As can be seen, local primary and secondary schools, according to the characteristics of their own schools, according to local conditions, employ inheritors and folk artists into the school, relying on the school to increase the inheritance of Chinese traditional culture education, radiation driven by the local townships and counties in the region of the primary and secondary schools, this move is more conducive to the integration of local ethnic music into the classroom teaching, so as to really let the Chinese ethnic culture be effectively inherited and protected, and better promote the creative transformation and development of the outstanding Chinese culture! This will be more conducive to the integration of local folk music into classroom teaching, thus truly enabling the effective inheritance and protection of Chinese culture and better promoting the creative transformation and development of Chinese excellent culture!

4. Conclusion

China's local ethnic music, precisely by virtue of the different styles of regional characteristics and humanistic background, gradually constructed the traditional music culture of the Chinese nation. Therefore, the school is the necessary way of cultural inheritance. It is inevitable to do a good job first of all in the inheritance of the local ethnic music culture of various regions. In the diversified music teaching classrooms of primary and middle schools, more began to pay attention to the absorption and integration of the local music culture, so as to go on this foundation to understand the music culture of various ethnic groups in China and the world.

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