

Promotion of Folk Music Ensemble to Reform of Music Courses in Undergraduate Colleges

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Abstract: Folk music ensembles combine music theory, music practice, and music aesthetics to form a framework for enhancing students' musical thinking, provide a framework for practical learning, and are important for improving students' overall quality, professional skills, and training in the spirit of teamwork. The purpose of this paper is to examine folk music ensembles as a catalyst for reforming music curriculum instruction in undergraduate institutions. Understanding the current state of research on school folk ensembles and school cultural heritage, as well as studying and understanding curriculum standards, traditional Chinese music aesthetics, folk instrumental music, and other related theories and excellent research results, serve as the basic theoretical foundation and factual basis for this study. Through research on various aspects of the music curriculum development, performance, teaching process and evaluation strategies at the University of M, to understand the students' learning of music, their needs for music and their awareness of the curriculum reform, the experimental results suggest that folk music ensembles should be strengthened to promote the implementation of the music curriculum teaching reform in undergraduate institutions.

1. Introduction

Folk music ensemble research is a compulsory part of music practice and an important part of the implementation of music aesthetic education in music and art schools [1-2]. Its purpose is to cultivate and improve the musicianship, musical performance and abilities of the student body. It is not only to improve the level and ability of all students, but also to develop collectivism and to combine musical practice with musical aesthetics [3-4]. The teaching of popular music courses is an important part of popular music teaching and is a useful extension and integration of various musical instruments [5-6].

Music education is increasingly valued by schools as a key aspect of improving the overall quality of students. Teaching methods have evolved from active lectures by teachers with simple blackboards, chalk and pianos, and passive learning by students, to various means of improving the effectiveness of teaching music lessons. Music teaching should be a process of mutual experience,

discovery, creation, expression and enjoyment of musical beauty between teachers and students. Ali Darvishi uses information technology as the basis for innovative music curriculum teaching using appropriate teaching tools and methods to stimulate students' interest and initiative in learning through the selection and optimization of teaching contents and methods, which have a subtle impact on students' aesthetic enjoyment and moral education [7]. Shamyia Karumbaiah designed and developed a digital music curriculum teaching aid system based on computer application technology. The system analyzes video, audio and physiological details beyond the student defining and maintaining specific training in a database. Real-time changes in test skill levels. The system has proven to not only provide more visual information and all instructional and training parameters, but also translates theoretical and skill models into vivid pictorial data information. It also improves the rationality of music skills training and increases the efficiency of skills learning worth promoting and applying [8]. The influence of culture is bound to directly affect education, which is directly related to the development of teaching. In terms of practical work in vocal music teaching, there are many issues that need to be addressed directly. Radek Pel ánek will examine the impact of vocal music teaching in the context of global cultural diversity based on frontline teaching practice, analyze the need for reform of vocal music teaching in a multicultural context, and propose appropriate measures to support the development of pedagogical theory [9].

This paper takes cultural inheritance as the perspective, the spirit of "vigorously promoting traditional Chinese culture" proposed by the Party and the state as the guidance, traditional Chinese music basic theory, traditional Chinese music aesthetics, traditional Chinese music teaching ideas, and modern music curriculum view as the theoretical basis, and the investigation and research on the construction and teaching of student folk ensembles at M University as the reality. The purpose of this study is to explore the strategies and methods for the construction and teaching of student folk ensembles in order to provide a reference for the construction of folk ensembles in schools and to make a small contribution to the inheritance of Chinese traditional culture.

2. Promoting Teaching Reform of Music Courses in Undergraduate Colleges by National Music Ensembles

2.1 Importance of Offering Folk Music Ensemble Classes in Higher Education

In recent years, the rapid development of folk music ensemble works has brought new requirements to folk music performers. Structured rhythmic training has a significant role and impact on folk music ensemble players. Rhythmic structured training focuses on rhythmic training for popular song singers, combined with other musical elements (tempo, rhythm, power, expression, etc.). Starting from a sense of rhythm, combined with singing and reproduction training, folk music performers develop a common reflection on rhythmic, aural, visual and movement structured thinking. The integration of folk music ensembles into the classroom has significant personal characteristics and advantages such as collectivity, comprehensiveness, and interactivity, and is undoubtedly a powerful measure of current music education and a great progress in music education [10-11].

2.2 Promoting Teaching Reform of Music Curriculum in Undergraduate Institutions

(1) Cultivating students' correct values of traditional Chinese music

In contemporary China, with the continuous progress and development of traditional music culture, traditional culture is also closely associated with the great rejuvenation of the Chinese nation. However, today there are still many people who blindly worship Western music while maintaining stereotypes about the traditional music culture of their own nation, and have prejudices

and misunderstandings about traditional Chinese musical instruments. It has become an increasingly urgent task to guide people to a correct understanding of excellent Chinese traditional music and how to pass on the excellent Chinese music. In the process of orchestra teaching, the hardware and software advantages of the national orchestra should be utilized to not only teach students to play, but also to help them understand the development history of each instrument, recognize the history and cultural and ideological values behind each classical piece, cultivate students' correct values of Chinese traditional music, and achieve the goal of educating people [12-13].

(2) Traditionality of teaching content

The national orchestra did not exist in ancient China; it was tried to be established by modern Chinese music performers based on the establishment of Western symphony orchestras, learning from their experience, and was continuously improved in the process of its development, forming a systematic establishment in contemporary times. Therefore, the national orchestra pieces are not completely traditional; they are the results of the creation and processing of modern composers. The national orchestra is a new thing born in modern China, and it has been influenced by Western music in different degrees, so the ensemble pieces played by the national orchestra cannot be called the original Chinese traditional music. However, among the many pieces played by national orchestras, there are still many ensemble pieces that adhere to the Chinese music style [14].

(3) Incorporating the aesthetic experience of traditional Chinese music into the music teaching process

The folk orchestra ensemble repertoire contains a great deal of traditional Chinese musical knowledge, and it is important to organically infuse this knowledge in the orchestra rehearsals and not just focus on the teaching of musical technical skills. For student orchestras, traditional Chinese music has a unique beauty, and the emphasis on students' aesthetic experience of traditional music in the teaching process not only highlights the characteristics of "aesthetic education", but also is complementary to cultivating students' artistic cultivation and enhancing the expression of "beauty" in the orchestra ensemble. It is also complementary to the development of students' artistic skills and the enhancement of the expressive power of "beauty" in the ensemble.

3. Investigation of Folk Music Ensembles to Promote the Reform of Music Curriculum Teaching in Undergraduate Institutions

3.1 Questionnaire Survey

The respondents of this paper were students and music teachers of the University of M. A set of comprehensive music knowledge test questions was proposed to them, which covered the basic knowledge in the textbooks of music works, appreciation and analysis of music works and musicians. A total of 355 copies of the test were sent out, 321 were returned, and 318 were actually valid. According to the results, 44% of the students scored below 60; 38% scored 60-69; 10% scored 70-79; and only 8% scored above 80. From the scores of the test papers, we can see that the music literacy of U of M students is generally not high, and they do not even have a firm grasp of the basic knowledge in the textbook. Students' musical knowledge is narrow, most of them know the short score, but not many of them know the pentatonic score, and even fewer of them can hear and play musical instruments. The interviews revealed that most of the students with higher musical literacy and who could play musical instruments had received professional training outside of school since childhood.

3.2 Data Processing and Analysis

This paper used SPSS 22.0 software to count and analyze the results of the questionnaires and to

conduct t-tests. The t-test formula used in this paper is shown below.

$$t = \frac{\bar{X} - \mu}{\frac{\sigma X}{\sqrt{n}}} \quad (1)$$

$$t = \frac{\bar{X}_1 - \bar{X}_2}{\sqrt{\frac{(n_1 - 1)S_1^2 + (n_2 - 1)S_2^2}{n_1 + n_2 - 2} \left(\frac{1}{n_1} + \frac{1}{n_2} \right)}} \quad (2)$$

Where, equation (1) is a single overall test, s is the sample standard deviation, and n is the sample size. Equation (2) is a double overall test.

4. Folk Music Ensembles to Promote the Reform of Music Curriculum in Undergraduate Institutions

4.1 Duration and Orientation of Music Classes

In response to the multiple choice question, "Which of the following six teaching modules do you use in your classroom?" 40.9% of teachers chose music appreciation; 13.6% chose singing, as shown in Table 1; 18.1% chose performance; 13.6% chose music and dance; 9% chose music and drama performance; and 2 chose composition, as shown in Figure 1.

Table 1: Course Orientation

Teaching module	Number of people	Proportion (%)
music appreciation	18	40.9
sing	6	13.6
play	8	18.1
Music and Dance	6	13.6
Music and Drama Performance	4	9
a literary creation	2	4.5

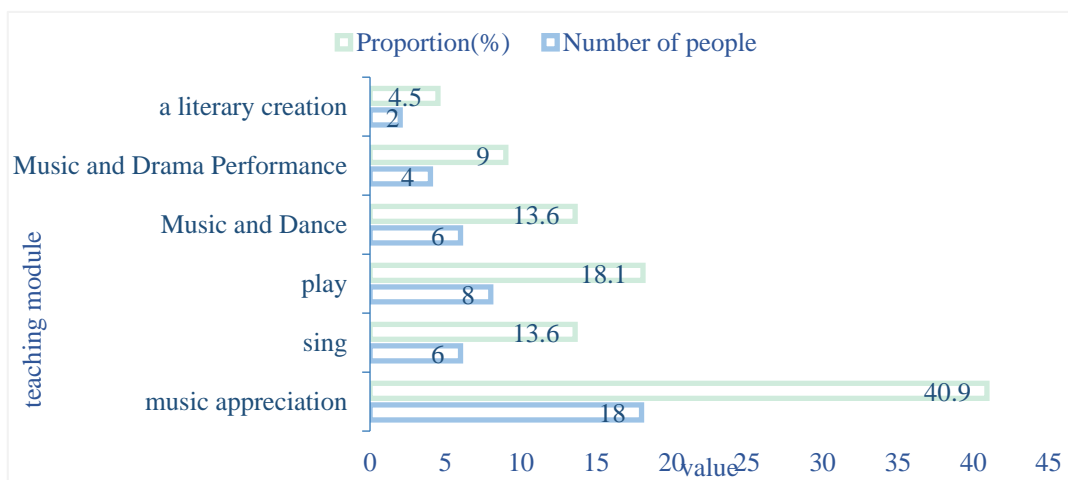


Figure 1: Survey results

This indicates that of the six modules, the most frequently used in the classroom is Music Appreciation, followed by Singing, and the least frequently used is Composition. It takes at least 3

semesters for a student to complete 3 credits, or 54 class hours, in a 18-20 week semester at the university. Upon investigation, we learned that the University of M usually compresses these 3 credits to be completed in 2 semesters, and in some cases, the music course is offered as a dummy course, with most of the course time being taken up by the main course instructor. Compared with the old syllabus, the new curriculum standard has fully integrated the module teaching content in the previous teaching, which is more in line with the development of society and the actual teaching needs. Whether the teaching of the six modules in the new curriculum standard can be carried out well in the university, partly lies in the overall quality of university music teachers, many universities have teachers with low overall professional skills, can not adapt to the current stage of the reform environment, and partly because the school can not fully provide the teaching equipment needed for the new curriculum reform, the music module teaching advocated by the education reform can not be carried out well.

4.2 Construction of Campus Cultural and Artistic Environment

When teachers were asked whether the school often organizes extracurricular music activities such as cultural performances, singing competitions, music lectures or concerts for teachers and students, no teachers chose no; 68% chose occasionally; and 32% chose often. This indicates that schools occasionally organize extracurricular art activities. We learned from the survey that among various extracurricular music and art activities, University of M has a relatively prosperous choral competition and singing competition, and has established a school art troupe. The New Year's Eve party is a teacher-student concert, which is held once a year and organized by classes or schools. The school has never organized music lectures.

4.3 Development of Music Education Resources

When answering the question "what musical specialty you are good at", 27% of the students are good at musical instruments; 29.9% are good at singing; 17.8% are good at dancing; and 25.1% have no specialty, as shown in Figure 2. This shows that most of the students have specialties. In response to the question, "Have you participated in music classes outside of school?" 21% of the students chose yes; 79% chose no. Based on our interactions with students, most of the students who are willing to spend their spare time and energy to participate in music tutoring classes are music majors. Students are the mainstay of the campus cultural environment, and the above data shows that while the number of students who have studied music specifically outside of school is small, the number of students with musical expertise is large. The problem of not having a good cultural and artistic environment on campus for students to develop due to academic pressure should be taken seriously by school leaders and relevant education departments.

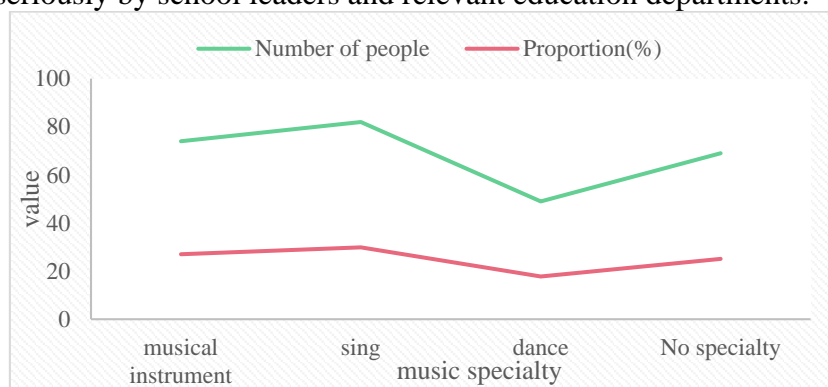


Figure 2: Survey results of music specialty

5. Conclusions

In this paper, we investigate the teaching of six modules of Music Appreciation, Singing, Performance, Composition, Music and Dance, and Music and Drama Performance in University of M. We find some problems in teaching, analyze the causes of the problems, and propose corresponding countermeasures. In the future education and teaching work, front-line teachers should update their knowledge, keep abreast of the times, thoroughly comprehend the concept of the new curriculum and be familiar with the teaching of each module. The implementation of the new university music curriculum is a vast process of innovation and reform, and changing and improving the status quo of university music teaching is also a huge, complex and arduous project. It requires the attention and support of the whole society and the cooperation and persistent efforts of many parties to make university music education usher in a brighter and better tomorrow.

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