

# *The Status Quo and Prospect of Music Education Based on Musical Diversity in Mainland China*

Fan, Zuyin & Xie, Jiaying

China Conservatory

## Abstract

Talking about music education based on musical diversity, we must consider two aspects. The first one is the significant role that music plays in the protection and development of musical diversity. The second one refers to the fact that musical diversity should be the significant basis for education. From this point of view, this paper will illustrate the status quo and the perspective of music education based on musical diversity in Mainland China. There are four parts in this article: the status quo, historical and current causes, Introspection and exploration and the present task and future prospective.

After the introduction, analysis and summary in the previous three parts, the article comes to the conclusion as follows: In order to set up school music education based on musical diversity, we need to solve the problem of mutual basis between school music education and musical culture inheritance, that is, school music education should be based on the inheritance of traditional musical culture and the latter is also based on the former.

In other words, from the educational perspective, school music education should take traditional music inheritance as its basis just as language acquisition, we first learn dialect, then mandarin Chinese and then foreign language; and it is the same with music learning, and the multinational music culture is expected to be regarded as important resources of music education. From the cultural perspectives, education serves as the main channel for cultural inheritance. Only the combination between education and cultural inheritance can make the inheritance of musical culture obtain continuous promotion and induce the reconstruction of multi-cultural music.

**Key words:** Musical diversity Basis Music education Status quo Prospect

*The report on the Protection and Promotion of Musical Diversity* carried out by the International Music Council of UNESCO indicates that “the situation of traditional music is very dangerous...the basic cause is that the circumstances for the production and development of these

musical cultures have either disappeared or changed...in some countries, efforts have been made to record and reserve traditional music, which is not the best solution at all. Many countries even wish to teach them in daily life” Richard Letts 2006 p.26

Preserving music in daily life is a fundamental measure for the fulfillment of music diversity and we should face up to the fact that school education will be the main channel for this goal.

Hence, based on musical diversity, we must consider two aspects: the first one is that education should play a significant role in the protection and development of the cultural diversity in music, and the second one is that musical diversity should be the foundation of education. From this point of view, this paper will illustrate the status quo and the perspectives of music education based on cultural diversity in Mainland China.

## **.Current situation**

### **1, Rich traditional music culture and its current encounters**

China is an ancient civilized nation with a long history and has rich varieties of musical resources. It has more than 8000 years of recorded musical history and Chinese music began to be recorded when there were music and dance played by Chinese forefathers. Chinese music is extensive, diversified and also unique in the world. In terms of ethnic features of music, we know China has 56 ethnic groups and each of the 55 ethnic minority groups in different regions preserves its own characteristic local music, in addition to the rich Han music. In terms of musical genres, there is a wealth of repertoire in Chinese music. According to the incomplete statistics in 1980s, there are 394 types of local operas in China, among which Tibet, Bai, Dong, Korean and Manchu ethnic minority groups have their own operas; more than 400 kinds of narrative arts(songs) and each of the 55 ethnic minority groups has its own narrative arts (songs); There are over 600 traditional folk musical instruments and the variety of compositions is rich. In accordance with the incomplete work *Collection of Compositions for Chinese Traditional Folk Instruments*, the number of compositions included is near ten thousand. There is also tremendous amount of folk songs, numbering more than 45,000 according to incomplete statistics.

The Chinese Government and scholars have been committed to developing traditional music culture. Since 1949, many discussions have been conducted centering on learning and inheritance of traditional music. The central topic of discussion is how to prosper traditional musical arts and how to understand, master and display Chinese rich musical heritage. In order to excavate and preserve traditional folk arts, many music workers have dedicated to this work and also achieved rich fruits. One of the prominent achievements is the huge project of traditional music collection that was started in 1980s and has been completed recently.

With the accelerated development of globalization and modernization drive, Chinese cultural ecology has experienced great changes happened in many other countries in the world. Pop music

supported by strong commercial operations and other various factors have brought great shock to traditional music and also have posed obstacles for traditional music protection and inheritance. At present, intangible cultural heritage is suffering from more and more impact, oral cultural heritage or that handed down through practices are disappearing, their survival environment is drastically worsening, and the intangible cultural heritage protection work is facing a serious situation.

According to official statistics, there were around 4000 traditional opera troupes in the middle of the 1980s. Since which time, the number has decreased to only 2600 in 2003, a quarter of which had not performed in that year. The total number of performances is also decreasing. The number now is 400,000,000, whereas in 1985 it was 700,000,000. It is the same with audience numbers (Fu, 2006). Many traditional sorts of music and songs, such as Qu, are dying out (Hu, 2003 p2). In *Points of View on Strengthening Chinese Intangible Cultural Heritage Protection* by the Office of the Chinese State Council (Qing, 2005), it is pointed out that:

....along with the enhancement of globalization, and the sudden economic and social transition, many new situations and problems come to the fore, such as the protection and development of the Chinese intangible cultural heritage, which is faced with critical situations....more and more impact has been imposed on the intangible cultural heritage. Many cultural heritages based on oral and actions that have been passed on to the next generation, are disappearing year by year, the living environment is experiencing sudden transitions....The protection of Chinese intangible cultural heritage is very urgent now (p. 1)

## **2, Huge music education system and its weakness in the inheritance of traditional music**

China has a huge school-based music education system, more than 200,000 music teachers provide music education to more than 219,941,100 students in universities, middle schools and primary schools, 388 colleges and universities provide teacher training. Wang, 2006 However, concerning the multiple music culture, Chinese music education is not satisfying. According to investigations, many students do not know their own music culture but keen on pop music. Many traditional musics have disappeared or are on the way disappearing among the young generation.

Sample investigation data shows that 90% of middle school students like pop music (Liu et al., 2005), and only 2% like national music (Wang, 2003). Some sampling investigation questionnaires show that 90% of college students like pop music (Lv, 2003), 53% like Western symphony or vocal works, yet only 26% like traditional Chinese music (Lei, 2005, p. 31). Another sampling investigation in music departments and the conservatories of normal universities shows that only 2% of future music teachers hope they could pass on the practices of traditional Chinese music (Zhang, 2003). This data, although only partial, demonstrates well how the young generation in China, under the impact of Western pop music culture, has become indifferent to traditional

Chinese music.

Another investigation shows that according to the questionnaire given to more than 1700 students from Zhuang, Yao, Miao, Dong and other minority ethnic groups in various parts of Guangxi concerning 'how many students can sing songs of their hometowns', only 3% of Zhuang students, 5% Yao students, 29% Miao students and 31% Dong students could sing songs of their hometowns (Li, 2003).

This data, although only partial, demonstrates well how the young generation in China, under the impact of Western pop music culture, has become indifferent to traditional Chinese music, and shows that the cultural heritage of traditional music is being lost by these ethnic groups and the weakness of school music in inheriting traditional music.

## **.Historical and current causes**

### **1, Historical causes**

Chinese school-based musical education has had to cope with 'Western music going Eastward' in the twentieth century. The melodies of the 'School songs' movement came mostly from Europe, the USA and Japan, whilst all the lyrics were concerned with anti-imperialism, anti-feudalism and national survival. After the 1920s, China totally accepted German and Austrian music instructional modes and theories, and traditional music was criticized as being part of feudalism. In the 1950s we borrowed professional music instructional modes from the Soviet Union. In the 1980s we introduced modern composition techniques from the Western world, and imported pop music from Hong Kong, Taiwan, the USA and Europe. Although this trend has not been unidirectional, because we have witnessed a revolutionary traditional music movement led by folk songs in the 1930-1940s, and advocacy to learn folk music in the 1950s, Euro centrism has gradually become main stream.

Hence although the Chinese Government has done a lot to ensure and protect traditional music since the founding of the People's Republic of China (PRC), school-based music education harbors the inertia of history. Chinese contemporary musical historians have thought that school songs had suffered from "violently criticizing traditional music and vigorously introducing American and European music" (Li, 1997, p. 7). As a result traditional music has not been reflected fundamentally and systematically in the guidelines and textbooks of China's school-based musical education, and has not therefore been easy to promote.

### **2, Current causes**

As mentioned above, with the accelerated development of globalization and modernization drive, Chinese cultural ecology has experienced great changes happened in many other countries in the world. Pop music supported by strong commercial operations and other various factors have brought great shock to traditional music and also have posed obstacles for traditional music protection and inheritance.

Along with the implementation of China's 'Open Door' policy of the 1980s, the mass media, including film, TV, and the Internet has developed rapidly, gradually becoming the main channel for people to receive cultural information, and playing an increasingly important role in forming youngsters' aesthetic tastes.

With the economic wave of Western (US-American in particular) globalization, cultural products have been spread worldwide by the commercial mass media, demonstrated by the contemporary popularity of US movies, popular music, Broadway musicals, TV, plays and various magazines and novels among Chinese young people. The pursuit of maximum economic interest through the commercialization of the mass media has spread popular culture everywhere. On April 17<sup>th</sup>, 2006, the Chinese Brand Research Institute announced the 100 Top Valued Chinese Individual Brand of 2006, naming the pop singer LI Yuchun, who was popularized by Hunan Cable TV in 2005, the 'Super Girl of American Pop singers'. Her Western-style music, with Chinese and sometimes English words, was economically the third most successful, earning her 96,200,000 Yuan (Chinese Brand Research Institute, 2006). These sales figures demonstrate the sensational effect of China's rising wealth Zhang, H. X. 2006 , and the massive impact of pop culture on its young people.

### **3, Systematic causes**

For a long time, China's traditional music inheritance has been carried out by artistic organizations, professional traditional music institutions and non-governmental music organizations, and supported by the cultural sector at various levels. However, school-based music education (including teachers' higher education) still uses 'school songs' as its main content, and always neglects traditional musical resources, particularly local ones. This must be one of the causes for students' lack of awareness of traditional music culture, and for the threat to the cultural heritage of traditional music.

## **.Introspection and exploration**

Since 1980s, Chinese scholars (including musical scholars and music educators) and educational administrators have begun reflecting on the status quo of the cultural diversity of music in music education, as well as making series of reform measures to promote music education based on musical diversity.

### **1, Introspection on School-based Musical Education since the 20<sup>th</sup> Century**

#### **(1). Propose to Overcome the Negative Impact of Euro-Centric Theory and Call for School-based Education's Attention to Traditional Music Inheritance**

In February 1993, at the "Seminar on Thoughts of the National Music Community of the 20<sup>th</sup> Century" jointly hosted by The Chinese University of Hong Kong and Hong Kong Ethnomusicology Society, delegates reviewed both positive and negative impact of introduction of

western music educational system at the beginning of this century since 1980s. Some scholars argued that on one hand such introduction helped Chinese music education embark on the road of systematization and professionalism, broadened the vision, promoted exchange of musical cultures between China and the western world and promoted the development of Chinese music to a certain extent; on the other hand, the negative impacts of “Euro-centric Theory” brought by this movement could not be ignored either. Scholars pointed out that the practice that school-educated students with European music theories ignored in-depth discussion and re-establishment of Chinese musical system, fostered ideas of unduly belittling oneself and having blind faith in things foreign, and did harm to the spread and development of Chinese excellent traditional musical culture. They suggested overcoming negative impacts brought by “Euro-Centrism” upon various social communities, fundamental musical textbooks and national musical life. They also analyzed the historical resources for the formation of “Theory of Lagging Behind” and proposed to uphold relative equality of music cultural value.

While scholars are writing articles to reflect the harms of having blind faith in things foreign and belittling traditional musical culture, a dilemma occurs in the research task of comparable music education: when conducting comparable research between Chinese and foreign contemporary music education, they fail to find Chinese music educational system, because our music education is either “Euro-American type” introduced into China in 1920s-30s or “Soviet type” introduced in 1950s. Such phenomena trigger scholars’ centurial question “where is China?” They further propose to look at Chinese contemporary music education from the cultural perspective and point out “we must grasp the center of experiment of Chinese musical culture, display traditions and fully develop culture-based music education”.

## **(2). Establish Music Education with Chinese Culture as the Mother Tongue**

Based on the previous Introspection, scholars begin to discuss the specific contents of traditional musical culture to be inherited in school. In October 1995, the 6<sup>th</sup> Seminar on Reform of National Musical Education was held with “music education with Chinese culture as the mother tongue” as its theme. Some scholars proposed that music education with Chinese culture as the mother tongue should include philosophical basis, thought pattern, aesthetics, typology, value concept of Chinese music, and establish theoretical framework while doing diachronically research in the historical development course and comparable research in musical cultures of eastern and western nations and Chinese ethnic groups. The connotation of “mother tongue” system will include historical formation of traditional, civil, ethnical, contemporary and national aesthetical mentality.

Some experts continue to discuss the nature and significance of “music education with Chinese culture as the mother tongue”, believing that establishing music education with Chinese culture as

mother tongue must also absorb the diversified musical cultures of all nationalities in the world and that there is no contradiction but internal unity between emphasizing “musical tradition as important resources of local cultures” and emphasizing “musical diversity across the world”.

### **(3). Every Child Should Be Able to Sing Songs of His/Her Hometown and Concern Diversity of Chinese Traditional Music**

China is a country with multiple nationalities and each of the 56 ethnic groups has its own characteristic musical culture. Therefore, music culture of different groups and music cultural inheritance of the same group is an important and complicated research issues. With further consideration of inheritance of traditional music in school, scholars are paying more and more attention to diversified features of Chinese music and its characteristics of multiple ethnic groups and multiple territories.

In 1999, the “National Academic Seminar on Ethnic Music Education” was held in Hohhot, Inner Mongolia, focusing on issues like how to introduce the rich traditional music cultural resources into school-based music education and how to introduce what has been excavated, sorted out and researched in traditional musical culture by China’s professional music community for the past 50 years into school-based music education. On the meeting, delegates also discussed teacher training and solutions, proposed that “each student can sing songs of his/her hometowns”, directly expounded the connotations of traditional music, and further discussed importance, far-reaching significance and practical strategies of protecting diversity of Chinese traditional musical culture.

**2. Practice and Explorations for School-based Inheritance of Traditional Music** Since the end of 1980s, traditional music inheritance in school-based education has been started from syllabus and textbook revision, instructional practice, teacher training and academic research.

#### **(1). Revision of Syllabus and Textbooks**

In order to help students in primary and middle schools to know traditional culture, MOE (Ministry of Education) has issued a series of guiding papers since 1980s, specifying the proportion and types of traditional music in musical instruction so as to provide policy support for traditional music inheritance in school.

The *Nine-Year Compulsory Education Music Syllabus for Full-Time Primary Schools (Trial)* promulgated by MOE in 1989 points out: “It is necessary to know the excellent traditional and folk music of all ethnic groups and to cultivate students’ passion for Chinese music, as well as their sense of national pride and self-confidence”. It also clearly states that: “In order to spread excellent traditional music and display characteristics of music instruction in various regions, all schools may select their own the local textbook, whose proportion may account for 20% of the total instructional contents”.

The Syllabus of Arts Appreciation in General High School (first draft for examination) in 1995

and a series of syllabus of normal schools, primary and elementary schools require to “value excellent Chinese traditional and folk music so as to promote Chinese musical culture”, emphasize “China is a large country and the development of music education is unbalanced, ...so try to compile some folk music textbooks”, and points out “China is a nation with multiple ethnic groups, long history and splendid culture and it enjoys diverse contents and forms of music. In order to promote traditional music culture, ...option of musical items in textbooks should follow the principle of unity of ideological and artistic qualities and choose Chinese master pieces as main contents, such as songs, instrumental pieces, folk songs, folk art forms, opera aria and traditional instrumental music which have strong ethnic characteristics and ideological quality. At the same time, we must also learn excellent music from other countries.” It clearly points out that Chinese traditional music has the multi-ethnic nature.

With the Introspections on school-based music education going deep, MOE issued *Music Curriculum Standards (Experimental Draft)* for the full-time compulsory education in 2001. Its fourth part “Development and Utilization of Course Resources” provides: “We practice national, local and school levels of administration; courses developed by the locality and school should account for a certain proportion; locality and school should integrate the local humanistic geography and ethnic cultural traditions to develop music course resources with local, ethnic and school features”. After the issuance of the *Music Curriculum Standards*, besides some traditional music all textbooks incorporate foreign folk music and representative music of the 56 ethnic groups like Han, Hui, Tibetan, Mongolian, Uigur, Kazak from northwest to other parts of China, which manifests the guiding principle of “Chinese mother tongue” and “diversity”. What’s more, local textbooks are also compiled across China.

## **(2). Practical Explorations—Conduction of Instructional Practice**

With introduction of some guiding papers and publication of various kinds of textbooks, many music teachers across the country have conducted instructional practice explorations. They start with local or ethnic music known by students, adopt flexible teaching methods and try to integrate classroom instruction with extra-curricular activities. All these efforts have achieved good results and accumulated some successful experience for traditional music inheritance.

In terms of classroom instruction, a relatively successful example is made by Zhao Guoping, a middle school teacher in Fangshan District of Beijing, who attempted to introduce *Ping Opera* to pupils. She is a fan of opera and musical dramas, so that she can teach by personal example as well as verbal instruction, curriculum design in accordance with laws of musical arts, and help students to understand and love musical arts by leading them into communities to investigate drama spots and to interview drama fans. Liu Ying from Xiamen of Fujian Province, researcher of *Research and Practice on Minnan Ethnic Folk Music in Classroom*, is another typical example. She explores

instruction combining in-class and out-of-class and introduces music cultural resources from multi levels. She invites artistic troupes and folk performers to the campus to act for pupils, helping them to experience colorful folk music in southern Fujian. The research result is practical and operational. Pu Hong, a teacher in Guizhou Province, introduces Dage of Dong Ethnic Group into classrooms of primary and middle schools, which are welcomed by students. Furthermore, music teachers in all parts of China are gradually emphasizing inheritance of traditional music, which can be reflected in national competition of music instruction. For instance, in the 4<sup>th</sup> National Competition of Music Lesson in Primary and Middle School, many outstanding instructional demonstrations are filled with vivid musical contents of various regions and ethnic groups.

In terms of extra-curricular activities, the successful one is the “Nanyin Music into Campus” Movement, which has been practiced for more than a decade in Quanzhou of Fujian Province. They carry out “Small Young Nanyin Singers Competition” in order to arouse students’ interest in Nanyin Music and cultivate small Nanyin singers, who later become main characters and successors of Nanyin corporations. This movement motivated hundreds of schools in Quanzhou to set up Nanyin Music courses and hundreds of thousand students in primary and middle schools have accepted Nanyin Music education. The success of the practice in Quanzhou City is to combine the government, organizations, schools and research institutes into one, integrating school-based inheritance of traditional music with reestablishment of local traditional musical culture.

Admittedly, the mentioned instances cannot be said to have universal significance. From the whole country we can see the situation of traditional music instruction is not satisfactory, particularly in terms of local textbooks extension. Teachers’ general reaction is that they are not familiar with local traditional music, nor do they like it, so the goal “local textbooks account for 20% of the total instruction” in the syllabus is far from being achieved. These phenomena reflect the weakness of traditional music education in training of teachers and loss of course resources, and also highlight importance of training of teachers and resources building.

### **(3). Grasp the Critical Link—Training of Teachers**

Many normal universities and colleges as well as music & arts colleges have realized that the critical point for whether traditional music inheritance is successful or not lies on cultivation of teacher’s contingency with traditional musical quality. In the education program, these universities and colleges have added traditional music course and established local musical courses in light of local conditions, so that the future music teachers can possess the quality of traditional musical culture. Some normal universities and colleges even have started exploring local traditional music teacher training.

The typical case in this respect is Music Department of Hulun Buir College in Inner Mongolia, which began to enroll junior college students in music teachers’ education in 1997 and first

introduced Hulun Buir (Hulunbeier) folk songs into classroom. Later, the department also established the course *Folk Music of Mongol Ethnic Group*, compiled textbook so as to help students understand the local traditional music as well as its history and connotation, and engaged folk song singer Boindeleger as guest professor. The department has made useful explorations in teaching methods and contents, which have been recognized by the society and relevant experts. Besides, some universities and colleges of higher education like the Nanyin Music Junior College Program in Quanzhou Normal University and Dong Music Junior College Program in College of Art in Guizhou University, as well as some music and arts universities and colleges, have made valuable trails in cultivating traditional music teachers.

At present, inheritance of traditional musical culture is attracting more and more attention from normal universities and colleges and music & arts colleges. Traditional music courses have been consolidated and strengthened in many universities and colleges.

#### **(4). Theoretic Support—Advancement of Research and the Achievements**

In fact, Introspections over school-based music education since modern times are gradually started with the beginning of research in school traditional music inheritance. Therefore, start of relevant research as well as its achievements provides theoretic support for practical exploration of traditional music inheritance and serves guiding significance. *Traditional Music Inheritance in School*, sub-project of *Research on the Practice of Artstic education in School*, which was the research topic of the National Education and Science Ninth “Five-Year Plan”, was conducted in 1996 and *Inheritance of National Culture and Research on School Artstic education*, the research topic of the National Education and Science Tenth “Five-Year Plan” was conducted in 2002. They point out that one of key roles of education is to inherit national culture, make school-based music education as an important route to inherit traditional music culture, and promote the practice of traditional music going into classroom across the country. The research has employed many research methods to analyze and support the combination of school-based music education and traditional musical cultural arts in the form of collection of historical data, collection of thematic research, works, survey report and research papers, translations and introduction collections, information resources, and so on.

In the research topic *Traditional Music Resources and School-based music Education in Beijing*, the key project of the “Tenth Five-Year” Plan of philosophy and social sciences in Beijing in 2002, attempts were made to investigate music resources in Beijing and explore the school-based inheritance of traditional music. Through interviews, field study, literature collection and data input, the Beijing Traditional Music Resources database, including 72 dynamic traditional music resources in Beijing (including 6 types of drama, 19 kinds of Quyi (art songs), 7 genres of folk songs and various kinds of names of dramas and musical forms), have been loaded preliminarily for

use in primary and middle schools and universities. Various music classroom experiments are also opened in primary and middle schools, which has explored introduction of traditional musical culture resources into school-based music education in Beijing and also provided experience to consider and practice traditional music inheritance in school from the perspective of traditional music resources.

### **.Current tasks and the perspectives**

In Mainland China, some scholars have written articles on the argument and suggestions on implementing music education with diversity. (Fan Zuyin, 2004), which have been involved with the present task and future prospective of it. This paper means to further develop these ideas in three aspects as follows.

1, A. fully realize the important role of education in the inheritance of traditional music culture

The obstacle lying ahead is that Government and educators are not fully aware the important role music education is playing in the inheritance of traditional music culture and that school-based education system is the main channel for cultural inheritance. As a result, many local musics and songs have been dying in resent decades although Mainland China have accomplished programs to preserve them.

In summary, since 1980s China's mainland has made certain achievements in reflecting school-based music education since modern times and exploring school traditional music inheritance, and provided some successful experience. Educational departments at various levels and teachers in primary and middle school as well as normal universities or colleges begin to attend and enhance traditional music in instructional courses. And facts have proven that, in all such schools that have made this endeavor, students' understanding and love for traditional music have increased.

Chinese Government is highly committed to the current situation of traditional music culture. Just as the Chinese Government points out in *Papers and Opinions on Intensifying Intangible Cultural Heritage Protection Work*: We must hold responsibility for our nations and generations to come and try our best to do this long-term and arduous work of intangible cultural heritage protection. (Chen, 2005, p. 1) In 2002, China formally launched the project of saving and protecting Chinese verbal oral and intangible cultural heritage; in 2006 the Chinese Government designated the second Saturday in June as "Cultural Heritage Day". People's awareness of traditional music protection has been strengthened, but at the same time we should also realize that school education is a very important channel for social culture inheritance in the contemporary world.

2, Setting up the target of school music education based on music diversity.

Hence, the important mission of Chinese music education is to confirm the target of school music education based on music diversity. In order to set up school-based music education aimed at traditional music inheritance, we need to solve the problem of mutual basis between school-based music education and musical culture inheritance, that is, inheritance of traditional musical culture should be based on school music education and the latter is also on the basis of the former.

On one hand, from educational perspective school-based music education should take traditional music inheritance as its basis. As mentioned earlier, due to historical reasons, what constitutes the basis of the current school-based music education is always an unsolved question in the field of music education in China. Through explorations in recent years, now we can say that it is a sacred task assigned to China's school-based music education in the new times to regard traditional music culture as important resources of music education, to be based on local traditional music (just as language acquisition, we first learn dialect, then standard language and then foreign; that is also the case with music learning), to help students really get "the most precious gift local culture presents each of our members"(Bennett Reimer 1998 , and to become people of new generation with self cultural quality.

On the other hand, only by putting traditional music inheritance on school-based music education, is there speak of re-establishment of traditional music culture (including musical cultures of 56 ethnic groups and local cultures). As some scholars point out, schools should become the stronghold for traditional music inheritance and we should fully display school education's role in protecting intangible culture. Only by so doing can the verbal heritage of our traditional music culture be protected and inherited in real sense.

3, Accomplish the integration of music inheritance and school-based music education by introducing diverse music resources.

As we know, introduction of traditional music inheritance in school-based music education involves the overall restructuring in schools, re-establishment of music education system based on traditional music, and even re-establishment of local traditional music culture. Its expectations cannot be met overnight.

We will meet the conflict between the inheritance of traditional music and contemporary education system. The main task appears to be the balance of the tow sides and the realization of the integration of traditional musical cultre and school education seems to be significant. Therefore, we should focus on the following aspects.

#### (1) Textbook edition

Current state music textbook cannot embody the multicultural concerns, thus we must endeavor to edit local music textbooks. Problems would appear, such as: will the local music invoke the interest of schoolchildren to learn and who will edit the textbook Some provinces have

introduced local music into the state textbook which proved successful. The exploration calls for cooperation between musicians and music teachers.

#### (2) Teacher training

Some examples given above involves teacher training and proved not enough. Music teachers are not so familiar with traditional music so that they cannot teach effectively even if the text books require them to do so (W, S. Y. 2003). Thus we should invite local musicians to engage in teacher training programs, one example of which is Zhang Weidong of the North Kun Opera Theatre. (Chen, H. 2007)

#### (3) Traditional pedagogy

Traditional music pedagogy differs from the pedagogy contemporary music education system adopted due to the historical, cultural causes. Thus it is crucial to adopt traditional teaching concepts and methods and introduce traditional music accordingly. Presently, we not only have focused discussion, Fan, Z.Y 1996 we also have several successful examples (Zhang, J. J. Liu, S. 2007), and it proved that carrying out such program calls for collaborative effort made by musicians and music teachers.

#### (4) Systematic problems

The inheritance of traditional music culture needs the support not only from school-based music education, but also the one outside school. Native Program (Jin, N. 2006) and Enlightening National Music(Xu, Q. L, G. D. 2006) are such successful examples which proved that balancing local and governmental support would benefit the music culture.

#### (5) Traditional music and traditional culture

The diverse traditional music is a part of traditional culture. Only by realizing the significance of traditional culture can we attach importance to the music culture. Some programs such as Reading Chinese Classical Work have explored the possibility that teach music on the cultural background (Liang, X. J. Li, Z. Y. 2007) and it is still a long way to go.

#### (6) Education as the basis for cultural inheritance

If we admit that education is the main channel for cultural inheritance, education as the basis of cultural inheritance will be a logical conclusion. We have offered many examples that the involvelement of education have brought the rebirth of tradition, just to mention the so-called South Sounds Coming to School. So it is a necessary task to let students come out of school gate, participate in community folk activities and integrate education and culture. Hence, it is possible to make music culture acquire continuous promotion, and thus give rise to the reconstruction of diverse music culture.( of course, limited by the task of this paper, other issues such as how to make school education the basis to lead to the the reconstruction of diverse music culture tradition will be discussed somewhere else.)

Make the following points the present task: fully aware the significant role of education in the inheritance of national music, setting up the target of school music education based on musical diversity and realizing the integration of the inheritance of traditional music culture and school music education by intruding diverse music culture recourses, which also means the prospect of music education based on music diversity.

## REFERENCES

- Bennett Reimer 1998 Facing challenge : Music education in the 21st century *Journal of Yunnan Arts Institute* 1998 p.53
- Chen Z. L. (2005, November 19). Speech in the National Intangible Cultural Heritage Protection Conference. *Chinese Culture Newspaper*, 1.
- Chen, H. 2007 The Study on Kunqu Teaching of Zhang Weidong *The 6<sup>th</sup> Asia-Pacific Symposium on Music Education Research ISME Asia-Pacific regional Conference-2007* Chulalongkorn University, Bangkok Thailand
- Chinese Brand Research Institute (2006) <http://www.brandcn.org/displayContent.asp?id=1011>
- Fan, Z. Y. (1996) Traditional Music and Music Education in Schools *Music Research* 1996.4 p19-24
- Fan, Z. Y. (2004) The role and position of Chinese Minority's Music in the World Music and Multi-Cultural Music Education. *Music Research* 2004.4 p11-14
- Fu J. (2006, May). Literature and art system reform under the background of market economy. *2005 Beijing Literature and Art Forum - Market Economy and Literature and Art*. Beijing: People's Literature and Art Publisher 123-133
- Fang Nan Tan Li 2007 Seeking Hometown Music –Discussing Localization Effort of National Middle- school Music Teaching Material in Anhui District *The 6<sup>th</sup> Asia-Pacific Symposium on Music Education Research ISME Asia-Pacific regional Conference-2007* Chulalongkorn University, Bangkok Thailand
- Hu J. H. (2003, December 23). Over 50 Beijing folk art on the edge of extinction, folk customs culture general investigation to be conducted. Beijing *Beijing Entertainment and information* 1
- Xu, Q. Li, G. D. (2006) The Traditional Music Teaching: Disciplinary Complement or Cultural Reconstruction?---The Investigation on “Enlightenment of Chinese Music” Project in the Mainland China *27<sup>th</sup> ISME World Conference 2006*, Kuala Lumpur Malaysia
- Lei, D. X. (2005). A study on traditional music appreciation in contemporary Chinese universities from the views of cultural inheritance--based on music appreciation teaching in eight universities in Beijing. Beijing: *China Conservatory*.
- Li H. Z. (1997). *Contemporary Chinese Music*. Beijing: Contemporary China Publishing house.
- Li J. (2003). How many students can sing songs of his/her hometown. *Chinese Music Education*, 2, 33-34.
- Liu M. S., Zhang L. Y, Lan B. B., Wang B. (2005). *Middle school students and pop music* Retrieved November 14, 2005, from <http://www.newader.com/Article/113b807fa/93120b6e7/1114112159cba5-1.shtml>

- Long, Y. T. (2004, January 14). *Where am I in the globalized world* Retrieved June 25, 2007, from <http://www.zaobao.com/special/china/taiwan/pages6/taiwan140104cc.html>
- Jin Na (2006) Inheriting by Keeping Alive and Maintaining the Ethnic Identity: A General Review on the Seminar of the Yunnan Experimental Spots of the “Tu Feng Plan” Countryside Culture Inheritance Program 2<sup>nd</sup> issue of *The People’s Music* 2006
- Liang X. Li, Z.Y. (2007) Research on the comparison of the Analects of Confucius with the Music Curriculum Standard *The 6<sup>th</sup> Asia-Pacific Symposium on Music Education Research ISME Asia-Pacific regional Conference-2007* Chulalongkorn University, Bangkok Thailand
- Lv, J. (2003, January 1). *Imbedded in youth times: College students and pop music*
- Ministry of Education (MOE). (1989). *The nine-year compulsory education music syllabus for full-time primary schools* (Trial version). Beijing: People’s Education Press.
- Ministry of Education (MOE). (1995). *Syllabus of arts appreciation in general high school* (first draft for examination). Beijing: People’s Education Press.
- Ministry of Education (MOE). (2001). *Music curriculum standards* (Experimental draft). Beijing: Beijing Normal University Press.
- Qing, F. (2005, March 26). Points of view on strengthening Chinese intangible cultural heritage protection. *Office of the Chinese State Council No. 8* Retrieved March 26, 2005, from <http://www.hmxyzxw.com/zhengcefagui/faguiwenku/gwyxzfzk/200505/476.html>
- Richard Letts (2006) *The Protection and Promotion of Musical Diversity-A study carried out for UNESCO by the International Music Council* Richard Letts, Principal Investigator June 2006
- Wang, S. Y. (2003). Folk music education in elementary and middle schools in Beijing. In L. C. R. Yip, C. C. Leung & W. T. Lau (Eds.), *Curriculum innovation in music* (pp. 377-381). Hong Kong: The Hong Kong Institute of Education.
- Wang, Y. H. (1994). Achievements and failures of modern China’s school music education. *Music Research*, 2, 10-17.
- Wang, A. G (2006) the practice of artistic education: music education reform and policy development in mainland China *Beijing International forum on music education 2006: A dialogue on Research and Policy development*
- Xie, J. X. (1994) *Cultural thinking on Contemporary Chinese Music Education. Music Research*
- Xie, J. X. (2000). Enabling each student to sing songs of his/her hometown. *Chinese Music*, 1, 35-39.
- Zhang, T. T. (2003). Music education in normal universities and traditional music inheritance. *Chinese Musicology*, 3, 101-115.
- Zhang, Y. (1993, June 26). *Brief report on the issue of school esthetic education theories and practice research 12*. Document of Aesthetic Education Research Center of MOE.
- Zhang, J. J. Liu, S. 2007 Study on Teaching Methods of Chinese Traditional Music Heritage—Survey on Cases of the Four Music teachers of Beijing and Shandong *The 6<sup>th</sup> Asia-Pacific Symposium on Music Education Research ISME Asia-Pacific regional Conference-2007* Chulalongkorn University, Bangkok Thailand
- Zhang, H. X. (2006) A Report on the Ecology of Fans in Pop Music: Schools of Fans enjoying themselves, Retrieved August 27, 2006, from:

<http://www.daynews.com.cn/mag4/20060827/ca475517.htm>