Investigation into the Promotion and Instruction of Chinese Traditional Music in Liaocheng Peiwen School of Peking University

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Abstract. This research investigates the promotion and instruction of Chinese Traditional music in Liaocheng Peiwen School of Peking University. The first author, an alum with a decade of pedagogical experience, examined the challenges faced by private schools in providing tailored regulatory frameworks for Chinese Traditional music education. We share practical experience, drawing on the successful establishment of the school-based course "Chinese Folk Music and Geography." As the course is offered each year during the geography exam for students in their second year of junior high school, singing folk songs while learning geography enables students to explore China's beautiful landscapes while broadening their horizons. Students can understand the connection between folk music and geography, assisting their preparation for the exam.

1 Introduction

China's rich traditional culture and history have cultivated the nation's cultural advancements. The inheritance and development of the excellent Chinese traditional culture have been highly valued and supported by the Central Government. However, the journey for music education in private schools, especially Chinese traditional music, remains challenging due to the lack of tailored regulatory frameworks. This research seeks to understand and enhance the caliber of Chinese traditional music instruction within private institutions. The value of such music, a reservoir of Chinese traditional culture, in the educational context is immense in terms of cultural preservation and the dynamism it introduces to modern music pedagogy. Drawing from prior research on Quyi music from the Northwest region (Zhang et al., 2022), this research aims to incorporate specific Quyi music elements, bridging research and pedagogical principles.

Keywords: Chinese traditional music, private school, pedagogical insights, cultural preservation, Quyi music, educational context

2 Literature review

2.1 Education of Chinese Traditional Music

The domestic literature landscape prominently underscores the critical importance of seamlessly integrating traditional culture into academic frameworks. A central tenet of this discourse is the symbiotic relationship between traditional cultural elements and the modern educational arena.

2.1.1 Importance of traditional music culture

Wu Wentao's work on "How Traditional Culture Enters Schools: The Practical Logic of School Traditional Cultural Education" advocates an organic infusion of traditional culture into classroom teachings, emphasizing the need for genuine assimilation rather than mere superficial inclusion[1]. This perspective complements Zeng Yuping's strong emphasis on the continued inheritance and evolution of traditional music culture. Notably, Zeng underscores the challenges faced while transmitting this cultural knowledge[2], although without delineating specific remedial measures in "The Inheritance and Development of Traditional Music Culture in China."

Wu Yan, in "A Discussion on the Exploration and Integration of Traditional Music in Music Education," emphasizes the importance of reconstructing traditional music education, including enhancing humanistic literacy and deepening cultural heritage and traditional spiritual carriers[3]. Corresponding cultivation plans are proposed based on the current state of education. Zhuang Tianxin, in "Research on the Inheritance of Ethnic Music Culture and Music Education," mentions that promoting Chinese traditional culture requires continuously strengthening students' understanding of ethnic music culture[4]. Various teaching methods and new music...
education concepts are necessary to deepen the integration of ethnic music culture.

2.1.2 Application of Quyi music in music classrooms

The unique nuances of Quyi music, an integral facet of the broader traditional music sphere, also find significant representation in academic writings. For instance, Shan Nan, in "The Development and Historical Position of Quyi Music in China" (Master’s thesis, Hebei Normal University, 2009), offers a comprehensive exploration of Quyi music from various dimensions, including its preservation, historical contributions, and pedagogical implications[5]. These insights are further augmented by Song Lina and Zhao Zhipeng’s assertion of Quyi music’s pivotal role in the evolution of Chinese ethnic folk music, emphasizing its transformational impact on the artistic landscape, in "Quyi Music: A Milestone in Chinese Ethnic Folk Music."[6]

2.1.3 Music education in private schools

Wang Mei’s "An Investigation and Research on Music Education in Hunan Private Universities: A Case Study of the School of Music, School of International Economy and Trade" provides valuable reference points for the development of music education in private universities based on the author's working experience in music education institutions[7].

Zhao Feifei’s "Education Management in Shanghai Full-time Private Music Schools" describes and compares the general situation of domestic and foreign private higher music education, identifies the characteristics of private music higher education in China, and analyzes the current status of educational philosophy, teaching management, teacher management, student management, and school finance and material management in four private music schools in Shanghai from the perspective of music education management[8]. This research combines the special features of private institutions and music pedagogy to analyze the difficulties and existing problems in private school music education and proposes strategies and thoughts for overcoming obstacles, promoting the development of private music schools in Shanghai, and highlighting their role in cultivating applied and popular music talents.

Ju Dixi’s "An Initial Exploration of Music Practical Activities in Guangzhou Private Music College" discusses the historical mission and responsibility of Guangzhou Private Music College under specific cultural backgrounds[9]. Through analyzing its practical music activities, the college has left a rich spiritual wealth for its teachers, students, and citizens of Guangzhou, thereby exploring the insights that private music colleges can provide for current music education practices.

In summary, the distinct dynamics of music education within private institutional settings are critically examined through works like Wang Mei’s empirical analysis. Based on her experiential insights, she delivers a valuable commentary on the developmental trajectory of music education in private universities, offering a fine-grained understanding of the challenges and potential pathways ahead.

2.2 Education on International Traditional Music

Giovanna Carugno articulates the imperative of legally safeguarding the intellectual property associated with traditional culture. She emphasizes the need to preserve and promote traditional cultural heritage, especially within anthropology and ethnomusicology[10]. She posits that such protections would bolster the vibrancy of ethnic music.

Kauf's "On 'Tradition': Navigating the Local and Global Nexus in Traditional Irish Music" delves into the ubiquitous presence of traditional Irish music across various global contexts. This global spread underscores the tension between preserving local culture and the expansive reach of globalization. Meanwhile, Elizabeth de Lowerntal's "Curricular Innovations in Traditional Music: An Examination of Zimbabwean Music Teacher Education Post-1980" analyzes the challenges faced by Zimbabwean culture due to prolonged European influence. The article reexamines these issues in the nation's music culture and education.

Babatunde Yussuf and Oladipo Olubomehin study the significance of traditional Yoruba music in Nigeria[11]. Matsunobu offers an in-depth analysis of the trajectory of traditional shakuhachi music in Japan, focusing on its preservation, innovation, and metamorphosis[12]. Grant comprehensively evaluates the evolving nature of traditional Cambodian music genres[13].

2.3 Research gap:

In summary, research on traditional culture has been extensive both in China and internationally. China's research focuses mainly on integrating traditional music into primary, secondary, and university music education, while international research primarily explores the origins of traditional culture, the impact of protecting traditional culture on the future, and how to use legal regulations to safeguard traditional culture. Most articles focus on compulsory education and higher education, while research on music education in private schools, particularly in the form of Quyi music and folk songs, is scarce. Extensive scholarship on traditional music underscores the need for protective measures and integrative methods in music education. Notably, there remains a significant gap in the literature regarding the status of traditional music education in private institutions. Thus, this research has the following three research questions:

Q1. How can teaching competence in Chinese traditional music be improved?
Q2. How can student engagement and learning outcomes of Chinese traditional music be improved?
Q3. How can preserving and disseminating Chinese traditional music be advocated to promote Chinese traditional culture?

3 Research Methodology

Based on the research perspective and the problems under investigation, this research employed the following methods to achieve the objectives.

Literature Review: An exhaustive review of secondary sources, including journals, books, government publications, and digital media, facilitates a holistic understanding of the current research status and achievements of domestic experts in fields related to ethnic cultural heritage, traditional music education, music curriculum standards, and other areas relevant to this research, and situates the research within broader academic conversations, providing reliable theoretical bases for research, practice, and innovation.

Empirical Surveys: Fieldwork involved engaging with school administrators, educators, and students to ascertain the status quo of Chinese traditional music education. Feedback from students about the curriculum, coupled with a rigorous analysis of gathered data, underpins the empirical approach of this research. Empirical investigation is essential to provide strong relevance and supporting arguments.

Qualitative Interviews: Interviews were conducted with music teachers from private schools to collect, organize, and obtain information regarding the current teaching situation of local music teachers. In-depth interviews with music educators shed light on the pedagogical challenges and perceptions associated with imparting Chinese Traditional music.

Pedagogical Experimentation: Students were selected from different grades and majors in private schools to engage in practical teaching of music courses. Real-world classroom sessions with a diverse student body provide invaluable insights. Post-session feedback sessions with students augment the analysis of curriculum efficacy in private educational institutions.

3.1 Improving teaching competence in Chinese traditional music (Q1)

3.1.1 Incorporating Technology

Interactive online platforms or software applications can simulate traditional music performances. Students can access these platforms through computers or mobile devices to explore various aspects of Chinese traditional music, such as instrument-playing techniques, historical context, and cultural significance.

Organizing webinars or online masterclasses with renowned musicians and artists in Chinese traditional music during music classes or as extracurricular activities can provide students with opportunities to interact with professionals in the field and learn from their expertise.

3.1.2 Guest Lectures and Performances

Collaborating with local music organizations or universities to invite guest musicians and experts to give lectures and perform at the school during assemblies, special music events, or as part of the music curriculum helps students learn directly from these experts, ask questions, and witness live performances, enhancing their understanding and appreciation of Chinese traditional music.

3.1.3 Collaborative Projects

Student-led music clubs or ensembles dedicated to Chinese traditional music enable students passionate about traditional music to come together to learn, practice, and perform traditional pieces. These clubs can organize small-scale concerts or participate in regional music competitions, providing valuable performance opportunities for students.

Encouraging interdisciplinary collaboration by integrating Chinese traditional music into other subject areas is also essential. For example, students studying Chinese language and culture can incorporate traditional music elements into presentations or theatrical performances, fostering a holistic understanding of Chinese traditions and arts.

3.1.4 Field Trips and Cultural Immersion

Field trips to local cultural centers, museums, or Chinese traditional music festivals as part of music classes or cultural exchange programs enables students to observe live performances, interact with musicians, and immerse themselves in the cultural ambiance, deepening their connection with Chinese traditional music.

Inviting local musicians or music groups specializing in Chinese traditional music to perform at the school as an annual event or as part of a cultural festival enables students to experience live performances without leaving the school premises.

3.1.5 Experiential Learning

Establishing a traditional Chinese music ensemble within the school can let interested students play traditional instruments under the guidance of experienced teachers or visiting musicians. Regular practice sessions, rehearsals, and performances can be organized to provide students with hands-on experience in playing Chinese traditional music.

Workshops or short-term courses on traditional music composition, dance, or vocal techniques can let students participate during breaks or after school hours to develop their skills in specific aspects of Chinese traditional music.

3.1.6 Research and Documentation

Encouraging students to conduct research projects focusing on various aspects of Chinese traditional music
can be incorporated into the music curriculum as a dedicated research module or as an extracurricular activity. Students can be guided in selecting research topics, conducting literature reviews, and presenting their findings through research papers or multimedia presentations.

A digital platform or blog documenting students' research, experiences, and performances in Chinese traditional music can be an online resource for students, teachers, and the wider community, showcasing the school's commitment to promoting traditional Chinese music education.

3.1.7 Professional Development for Teachers

Professional development workshops or seminars can be tailored explicitly for music teachers in private high schools. These sessions can focus on integrating Chinese traditional music into the curriculum, exploring innovative teaching methods, or deepening teachers' knowledge of traditional music genres and techniques.

Collaborations and networking opportunities among music teachers from different private high schools can be achieved through regional music teacher conferences, online forums, or collaborative projects, allowing teachers to share best practices, exchange ideas, and elevate their teaching competence in Chinese traditional music.

Notably, music educators in private institutions exhibit varied proficiency levels in teaching Chinese traditional music. This research analyses the current educational landscape, suggesting targeted pedagogical strategies to refine and enhance teaching efficacy. This can help teachers recognize the importance of teaching Chinese traditional music and actively improve their proficiency and teaching competence in the subject. Further, it allows for identifying and analyzing existing issues to improve teaching methods and further optimize classroom instruction.

3.2 Enhancing Student Engagement and Learning Outcomes (Q2)

Chinese folk music presents a colorful variety due to the differences in ethnic groups and geographical environments. Academic research indicates that the geographical environment is crucial in shaping Chinese music. This section shares the first author's practical experience of successfully offering a school-based course titled "Chinese Folk Music and Geography." The course standards, evaluation, and essential learning for teachers are clarified as follows:

3.2.1 Course Standards

To enrich students' extracurricular life, respond to the educational philosophy of "cultivating future individuals with Chinese souls and international perspectives," assist in the college entrance examination, align with the college entrance examination, and construct a characteristic community course for Liaocheng Peiweng School of Peking University, the course "Chinese Folk Music and Geography" was launched in Fall 2023.

3.2.2 Course Values

We explore the relationship between music and geography with students, aiming to provide a comprehensive and multi-angled analysis of the characteristics of regional music culture in China. The objective is to deepen students' understanding of the overall commonality of Chinese music and serve as a means to comprehensively implement quality education and prepare for the future integration of art into the college entrance examination. Meanwhile, this course helps deepen students' interest in geography. Through participating in club activities, students can broaden their horizons and understand the customs and traditions of various regions in China and even the world from a musical perspective, which is helpful for their review of the geography examination.

3.2.3 Course Delivery and Methods

The course targets sophomore students of the school, with classes held every other week. We adopt a unified teaching model for large classes and employ various methods such as questioning, lecturing, demonstrating, and discussing to ensure effective classroom operation. Our basic approach is first to provide an overview of the region or branch, prompting students to recall related geographical knowledge from their textbooks. Then, we introduce and play the characteristic music of the region, using the "Seven Elements of High-Efficiency Classroom" method for some classic works to enable students to learn to sing. Finally, we lead students to ponder the relationship behind "music-geography-people" and callback to geographical knowledge learning.

3.2.4 Course Evaluation and Assessment Standards

The test counts for 90 points, and the usual results (attendance and class performance) count for 10 points, a total of 100 points (see Table 1), and the details are shown in Table 2 below.

<table>
<thead>
<tr>
<th>Grade</th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
</tr>
</thead>
<tbody>
<tr>
<td>Score</td>
<td>90-100</td>
<td>80-89</td>
<td>70-79</td>
<td>60-69</td>
<td>Below 60</td>
</tr>
</tbody>
</table>

Table 1. Score and corresponding grades
Table 2. Student record registration form

<table>
<thead>
<tr>
<th>No.</th>
<th>Details</th>
<th>Detailed grading rule</th>
<th>Value</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Sing</td>
<td>Each person will sing at least one of the folk songs learned in this semester, requiring a correct melody and full of sincere feelings</td>
<td>30</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Music analysis</td>
<td>An independent review of the music of a region</td>
<td>30</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Dialogue</td>
<td>A question-and-answer dialogue between teachers and students, a round table discussion of the content of the semester</td>
<td>30</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Attendance</td>
<td>Performance + attendance at ordinary times</td>
<td>10</td>
<td></td>
</tr>
</tbody>
</table>

Total points

Overview of Student Evaluation:

Grade:

3.2.5 Pedagogy Design

Notably, in preparing the course manual for this course, other teachers and collaborators offered considerable help. Firstly, in terms of knowledge, the pedagogy design was greatly inspired by domestic monographs on ethnic music and the views of several scholars, such as Professor Pu Hengqiang's classification of Chinese regional music culture (South and North), and the book "An Introduction to Traditional Chinese Music" co-authored by Professors Wang Yaohua and Du Yaxiong, which classifies the Chinese music system into twelve branches[14], as well as Professor Cai Jizhou's book "Introduction to Traditional Chinese Music" that divides Chinese folk music into several "music cultural regions."[15] After continuous research and comparison, this course mainly refers to Professor Cai Jizhou's work as a blueprint, and I would like to express my gratitude as a junior scholar. The following is a section of the school-based course manual: Section one: The Qin-Jin music cultural region

![Qin Jin map](image1.png)

**Fig.1** The location of the Qin-Jin music cultural region on a map of China

From the perspective of music regionalization, the Qin-Jin music cultural region includes the eastern part of Shanxi, Shaanxi (north of the Qinling Mountains), Gansu, Ningxia, and the northeastern part of Qinghai (see Fig. 1). It differs from the administrative geography division, where "Qin" refers to Shaanxi Province and "Jin" refers to Shanxi Province. However, as a music-cultural region, it encompasses more provinces, reflecting the division based on the musical style characteristics of the original author. The Qin-Jin music cultural region starts from the Hexi Corridor in the west, extends to the Taihang Mountains in the east, borders the Great Wall to the north, and limits the Qinling Mountains and the Taibai Mountain Range to the south. The ancient Yellow River flows through the region twice, and the fertile Guanzhong Plain and the Fen River Valley are the cradle of ancient Chinese culture.

At this point, teachers can prompt students to recall the contents of Chapter 2 of the eighth-grade textbook "China's Topography," such as the main mountains and their orientation. The mountains running from east to west include the Tianshan Mountains, the Yinshan Mountains, the Yan Mountains, the Kunlun Mountains, the Qinling Mountains, the Dabie Mountains, and the Nanling Mountains. Students can better learn and appreciate music and cultural regions by recalling the relevant geographical knowledge and constructing a mental map and theoretical framework.

The Qin-Jin music cultural region is mainly located in the Loess Plateau. This region is the most water-eroded and ecologically fragile area in China and even the world. The region's mountains and valleys were crisscrossed by traditional agricultural societies, with a sparse population and inconvenient transportation. According to the overall trend of annual precipitation distribution in China, it decreases from the southeast coast to the inland northwest. The specific natural geographical environment shapes the region's robust, high-pitched, and desolate music style.

Teachers can guide students to read the "China Topography Map," identify the location C (see Fig. 2) of the "Loess Plateau," and associate relevant examination points. Numerous gullies characterize the surface features of the Loess Plateau.
The area is known as “Northwest Dialect” (also known as "Northwest Mandarin"), which is a sub-dialect area of China's northern dialects. The specific dialect tones have an important influence on the traditional musical varieties of the region. Living in this land, in addition to the Han, there are Hui, Dongxiang, Sala, Bao 'an, Yugur, and other ethnic minorities.

Guide the students to read the map and name the topographic areas with mountains as the dividing line. Location L. The Loess Plateau

The region is located in the vast and open natural environment of the Loess Plateau, making it a sea of folk songs. Folk songs are widely distributed throughout the region, with Xintianyou in northern Shaanxi, Shanqiu in Shanxi, and Hua'er in Gansu, Qinghai, and Ningxia. Xiaodiao is also widely popular in various regions, with Zuoquan Xiaodiao in northern Shaanxi and Shanxi having a greater influence.

The Jiaofu tune is a folk song of the Han nationality (see the score in Fig. 3). This song is called Xintianyou from Shaanxi. Teachers can sing it and explain the story behind the folk song to the students. Combined with the knowledge points of the Loess Plateau previously told, let the students imagine the environment in which the folk singer lived.

Knowledge points for this lesson: The music culture area of the Qin and Jin dynasties mainly covered several regions in northwest China. The eighth-grade textbook has many knowledge points about the Northwest region. We can lead the students to review before class.

As far as the geographical environment is concerned, it is the basic space of human existence, which determines people's lifestyle, habits, psychology, and artistic traditions to a large extent. The northern climate is relatively dry, with seasonal winds, and semi-arid and arid from east to west. People living in this harsh, barren environment have cultivated strong subjective personalities and tenacious fighting spirits. Thus, northern music expresses a sense of desolation and solidity.

At the heart of effective teaching lies student engagement. This school-based course sought to discern genuine student experiences, formulating effective teaching strategies to invigorate their interest in Chinese traditional music and optimize their learning outcomes.

3.3 Advocacy for the Preservation and Dissemination of Chinese Traditional Music and Promoting Chinese Traditional Culture (Q3)

To advocate for preserving and disseminating Chinese traditional music and promoting Chinese traditional culture, we can adopt the following strategies and provide practical examples of implementing them in private high schools.

1. Integrate Chinese traditional music and culture into the curriculum:
   * Allocate a specific period in the school schedule for music and cultural appreciation classes, focusing on traditional Chinese music and culture.
   * Hire qualified teachers specializing in traditional music and cultural education.
   * Develop a comprehensive curriculum that covers the history, theory, and practice of traditional Chinese music and dance.

2. Establish school-based Chinese traditional music ensembles:
   * Form student-led traditional music ensembles under the guidance of experienced musicians.
   * Encourage participation in regional and national music competitions or festivals showcasing traditional Chinese music.
   * Organize regular performances and concerts for students, parents, and the local community.

3. Promote cross-cultural exchanges and collaborations:
   * Invite guest speakers or artists from diverse cultural backgrounds to share their experiences and insights.
   * Organize cultural exchange programs with foreign schools or institutions specializing in traditional music and culture.
   * Encourage collaboration between Chinese and international musicians, fostering a mutual appreciation of traditional music.

4. Strengthen awareness and appreciation of Chinese traditional music and culture:
**Organize cultural activities, such as traditional music appreciation sessions, workshops, and seminars.**
* Display posters, artwork, and other promotional materials around the school highlighting Chinese traditional music and culture.
* Encourage students to share their cultural experiences and traditions with their peers.

5. Engage the local community and seek support from government and private institutions:
* Collaborate with local cultural organizations, museums, or concert halls to organize outreach programs and events.
* Apply for government grants or private donations to support developing and promoting traditional Chinese music and culture.
* Invite community members to participate in school-based cultural events and encourage their involvement in the school's music and cultural programs.

By implementing these strategies in private high schools, we can effectively promote preserving and disseminating Chinese traditional music and culture, fostering a deeper understanding and appreciation of our rich musical and cultural heritage. Private school classrooms serve as pivotal platforms for transmitting Chinese traditional music. By proffering robust pedagogical strategies, we will improve the quality of Chinese traditional music teaching activities and amplify the resonance of Chinese traditional music in contemporary society.

We know that the formation of northern music is the product of long-term fusion and fermentation of various factors. The elements of Northern culture are very diverse, and the relationship between music and culture is complex. It is not easy to find out the connection between them.

As far as the geographical environment is concerned, it is the basic space of human existence, which determines people's lifestyle, habits, psychology, and artistic traditions to a large extent. The northern climate is relatively dry, with seasonal winds, and semi-arid and arid from east to west. People living in this harsh, barren environment have cultivated strong subjective personalities and tenacious fighting spirits. Thus, northern music expresses a sense of desolation and solidarity.

In general, the influence of northern music culture on northern music is complex and tortuous, resulting from the comprehensive action of many factors. Various cultural factors are not equally relevant and valid to music.

**4 Conclusion**

Through a microscopic examination of private high schools, this research seeks to champion the cause of preserving and revitalizing traditional Chinese music. The overarching goal of focusing on music education is to orchestrate a harmonious blend of cultural inheritance and pedagogical excellence. Also, traditional Chinese music is used as an example to explore the construction of this course in consideration of the special issues and requirements in nurturing music talents in private schools. We aim to achieve two objectives through this course: to inherit traditional Chinese music culture effectively and to promote standardized development of education and teaching in private schools.

**References**
