

# Measures and Practices of the Multi-win Cyclical Effect of Music Collection in Higher Normal Schools Taking the Teaching Activities of College of Music and Dance of Shaoguan University as Examples

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## ABSTRACT

The musicology majors of local colleges and universities bear an inescapable responsibility for rescuing and inheriting traditional national music culture. In the past five years, the teachers and students of the Department of Music of Shaoguan University have taken the practice of music collection as a breakthrough, insisting on the concepts of sublation, inheritance, transformation and innovation, cultivating people through culture, and educating people through practice, giving full play to the leading function of university culture, actively organizing and carrying out the collection, sorting, excavation, research, inheritance, activation and development of folk music culture of folk traditional music culture and art, realizing the coordinated advancement of spread of education, research and elucidation, protection and inheritance, innovation and development, communication and exchange, and achieving a multi-win cyclical effect.

**Keywords:** Music collection, Intangible cultural heritage protection, Multi-win effect.

## 1. INTRODUCTION

Shaoguan is located in the northern part of Guangdong, and all parts of northern Guangdong have their own unique folk music forms, and their musical characteristics, modes, melody rules, melody and singing styles are very different, reflecting different artistic characteristics. However, the local music art of northern Guangdong, like many other folk music art across the country, lacks successors in inheritance. The music ecological environment is becoming more and more serious, the distribution area is becoming narrower, the number of participants is declining, and much of the local music art of northern Guangdong are severely endangered. The local music of northern Guangdong is a mirror that reflects the culture of

northern Guangdong, Hakka folklore, national memory, and the way of thinking of the people of northern Guangdong. Therefore, studying and protecting local music in northern Guangdong is not only to protect the music art, but to better protect the spiritual home of the people in northern Guangdong. Local colleges and universities have an inescapable responsibility for rescuing and inheriting traditional culture. The College of Music and Dance of Shaoguan University has been guided by General Secretary Xi Jinping's important instructions on the importance of protecting and inheriting Chinese traditional culture for many years, taking the practice of music collection as a breakthrough, insisting on the concepts of sublation, inheritance, transformation, innovation, cultivating people through culture, and educating people through practice, giving full play to the leading function of university culture, actively organizing and carrying out the collection, sorting, excavation, research, inheritance, activation and development of northern Guangdong music culture, realizing the coordinated advancement of spread of education, research and elucidation, protection and inheritance,

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innovation and development, communication and exchange, and achieving a multi-win cyclical effect.

## **2. THE PRACTICAL SIGNIFICANCE OF COMBINING MUSIC COLLECTION WITH INTANGIBLE CULTURAL HERITAGE PROTECTION**

"Music Collection" is a basic professional practice course generally offered in music education of normal universities. It has an important and irreplaceable function and role in the application of students' professional knowledge, the development of students' vision, the formation of professional education ideas, the improvement of the ability to integrate theory with practice, and the practical training of professional ability in artistic creation. [1]P137-139 It is the biggest challenge for the musicology major in local colleges and universities, especially the teacher-training major to strengthen the "service ability" and "contribution ability" aiming at the local. This is the significance of the teaching reform mode combining music collection and intangible cultural heritage protection.

First of all, this model is consistent with the school's development orientation and talent training goals, which can further enhance the driving ability of service innovation and improve the level of talent training, promote the construction of the connotation of the musicology major, and highlight the school-running characteristics of application-oriented local colleges and universities.

Secondly, this model helps to enhance the sense of identity of college students with the local culture. Through the organization of music collection, students are infected, nurtured and inspired by the excellent local art culture, and they will like and are willing to inherit local music. In this way, in addition to understanding the rich and moving regional folk music outside of the classroom, students also deeply feel that as music majors, they should be able to contribute to the protection of these folk treasures. They also realize the social responsibility, education responsibility, and cultural inheritance responsibility that they should bear as future music teachers.

Thirdly, this model can effectively promote the construction of the database webpage of the Northern Guangdong Music and Dance Research Center. This includes text materials, photos, videos, recordings, music scores, and the activities and

training of inheritors, etc., to accumulate and broaden teaching resources.

Fourthly, this new model promotes the entry of local music into university classrooms. It can cooperate with departments such as the Cultural, Sports and News Broadcasting Bureau, Mass Art Center and so on of this city and the counties and cities under its jurisdiction, adopt external recruitment, guest professors, consultant experts, etc., and spread local folk music, organically integrate protection and inheritance, innovation and development, let intangible cultural heritage enter the campus, and continue the vitality of folk music art through short-term teaching, lectures, creation of folk music clubs and new media.

Fifthly, this combination can deepen and enhance the characteristics of local music, promote the creation of the city's music art brand, and create conditions for local cultural construction and a culturally strong city. It can carry out activities such as collecting, sorting, and excavating folk music with local characteristics, then promote the creation of new works, spread local folk music, organically combine protection and inheritance, innovation and development, and continue the vitality of folk music art through transformation and innovation.

The combination of music collection and intangible cultural heritage protection is in line with the Scientific Outlook on Development and the laws of higher education, and the practice of school-local collaborative training of talents is consistent with the school's development orientation and talent training goals, which can further enhance the driving ability of service innovation, improve the level of talent training, promote the construction of the connotation of the music major, and highlight the school-running characteristics of application-oriented local colleges and universities.

## **3. SPECIFIC MEASURES AND PRACTICES COMBINING MUSIC COLLECTION AND INTANGIBLE CULTURAL HERITAGE PROTECTION**

In November 2015, the College of Music and Dance of Shaoguan University established the Northern Guangdong Music and Dance Research Center, which is responsible for the study of Northern Guangdong music theory and the practical work of collecting in the Department of Music. At the end of the same year, Shaoguan University

signed a strategic cooperation agreement with the Publicity Department of the Shaoguan Municipal Party Committee — the construction of a three-dimensional database of local music culture in northern Guangdong. After more than four years of collection, practice and exploration, it has gradually established a set of standardized operation system, realizing the standardization of training links, methods, processes, and systems.

To begin with, it pre-sets relevant basic courses in the training plan and syllabus. It does a good job of professional accumulation before collection and setting up relevant courses. Through these courses and special lectures, such as "Ethnic Folk Music", "Northern Guangdong Local Music Appreciation", "Folk Song Appreciation", "Opera Appreciation", "Ethnic Folk Dances", "Recording Technology" and professional lectures on field study methods, it enables students to deepen their knowledge and understanding of national folk music, folk dances and related customs, ritual activities, folk beliefs, historical culture, language characteristics, field study, and on-site collection procedures and methods in northern Guangdong, lay a solid foundation for the practice of art collection, establish correct professional ethics and rigorous academic awareness, master data collection standards, and make theoretical and technical preparations.

Secondly, there is a complete collection plan and examination and evaluation for each collection, including clear collection goals, collection time, location, steps, investigation methods, skills, outlines, matters need attention, etc. There are specific requirements for teachers and students. [2]<sup>112-117</sup> The specific process arrangements are as follows: (1) The first step is to position the practice of music collection as the field work content of local ethnomusicology in northern Guangdong. The courses are offered in the 15th and 16th weeks of the second semester of the junior year. They are divided into two types: collective collection and scattered collection. (2) The second step is to contact the location of the collection and do some on-site homework to formulate a detailed collection plan. Starting from the 10th week of the school year, according to the construction of the center, it has specially hired personnel from the Intangible Heritage Center of the county cultural center of collection as the specially invited researchers of the college, so as to help the center staff to do some on-site homework to draw up the basic information of the traditional music and dance projects in the county, including time, location, inheritance

personnel, project content, labor service, room and board, etc. After the location of the collection activity is determined, the Northern Guangdong Music and Dance Research Center will formulate a detailed budget report, itinerary, and teaching goals (including group projects). For specific matters, the head of the teaching and research section, the counselor of the grade and the class teacher who organize the collection activity will write relevant materials after investigation, and report to the director of study for approval before implementation. Counselors and class teachers are responsible for students' matters need attention and travel discipline. (3) The third step is the comprehensive evaluation of the grades of the "Music Collection" course. The faculty adviser collectively grades, and evaluates the students' comprehensive scores for the course according to the amount of collection tasks completed, the research results and value of the topics declaration, etc.

Thirdly, a fixed data collection and reporting system is established. (1) One week before the collection, the students will be given a collection plan and grouped reasonably. For example, the collective collection of Renhua County includes four categories: Cattle Dance, Matang Bayin, Yuejie Songs, and Hakka Folk Songs. The corresponding faculty advisers are divided into three groups of dance, instrumental and vocal teachers. Students are also divided into groups reasonably according to their learning and practical abilities and interests by faculty advisers. The members of each group are responsible for camera shooting, recording, interview (according to the interview content listed in advance) and collection of works examples of music. Faculty advisers guide students to look up relevant text and audio materials and familiarize themselves with the work process. (2) The next is on-site collection and recording, including the collection of image data, shooting and recording of music of active state, and transcripts of artist interviews. It includes the age of a music genre, historical records, inheritance methods, singing tracks, scores, singers, music form, societies, manuscripts, etc. Research methods include recording, video, interviews, and photograph. It strives to provide detailed information for the study of the current situation of local music, and at the same time, it tracks and continuously collects and records the folk performers and societies that are still passed on, including their name, number of artists, living conditions, financial status, and inheritance status.

In the process of collection, the Northern Guangdong Music and Dance Research Center (hereinafter referred to as "the Center") has made various attempts to the data collection standards, especially the recording and notation. For those content that can be recorded according to the twelve-note system, the Center organizes notation for teachers and students; for works whose national style is distinct and difficult to be explained with twelve-note interpretation and notation, in order to retain the original taste and flavor, in accordance with the principles of intangible cultural heritage protection such as scientificity, objectivity, authenticity, and originality, the Center uses recording, video, photograph and other collection methods as far as possible to prevent distortion of its original appearance and charm. [1]<sup>137-139</sup> (3) Then, it is to divide the work to write the collection experience, organize the collection text, videos, photos, and PPT and submit them to faculty advisers for check, and those materials that pass the inspection will be collected to the Center. (4) After previous steps, the Center convenes students from the Digital Media Technology Entrepreneurship Center of the College of Education to conduct post-production of FLASH webpage, and initially builds the intangible heritage materials collected from music collections into a local musical teaching resource database in northern Guangdong.

Fourthly, a guarantee mechanism including funding, system, quality, and position has been established. (1) On one hand, the school's office of academic affairs strongly supports it, and has a fixed annual expenditure of 200 yuan/student for the practice of collection. On the other hand, the school signs a cooperation agreement with the Publicity Department of the Shaoguan Municipal Party Committee to raise funds to effectively guarantee the financial resources, so that the scope of intangible cultural heritage collection continues to expand. (2) It establishes standardized activity measures, management methods and specific plans for music collection activities. (3) In the higher music education system, academic research and curriculum systems are mainly used as the carrier of traditional culture inheritance. [3]<sup>1-2</sup> It has established a faculty team of faculty advisers for the collection mainly composed of associate professors, combining the collection with scientific research, so that the quality of the collection is guaranteed and the research level is high. (4) It establishes practice and internship bases for collection. At present, there are 3 internship and practice bases established, namely the "Renhua

Teaching and Research Base", "Qujiang Teaching and Scientific Research Practice Base", and "Ruyuan 'Jin Gu Gu' Yao Autonomous County Literature and Art Support Practice Base" in Shaoguan City, Guangdong.

#### **4. THE PRACTICAL EFFECT AND INFLUENCE OF THE ORGANIC COMBINATION OF MUSIC COLLECTION AND INTANGIBLE CULTURAL HERITAGE PROTECTION**

For the first time in the form of a central file, "Opinions on the Implementation of the Project for the Inheritance and Development of Chinese Excellent Traditional Culture" (2017) elaborates on the coordinated development system of Chinese excellent traditional culture research and analysis, spread of education, protection and inheritance, innovation and development, and communication and exchanges.[4]<sup>315</sup> It takes the practice of music collection as a breakthrough, insisting on the concepts of sublation, inheritance, transformation, innovation. It aims to cultivate people through culture and thus give full play to the leading function of university culture by actively organizing and carrying out the collection, sorting, excavation, research, inheritance, activation and development of northern Guangdong music culture, realizing the coordinated advancement of spread of education, research and elucidation, protection and inheritance, innovation and development, communication and exchange, and achieving a multi-win cyclical effect.

##### **4.1 Spread of Education**

It develops new courses, holds "two-way" inheritance activities, and promotes the inheritance of "intangible cultural heritage" music and dance colleges. [5]<sup>42-47</sup> Based on the accumulation of abundant materials and the accumulation of teacher resources, it develops "Tea-picking Performance", "Humanities and Art Appreciation of Yao Nationality in Northern Guangdong", "Folk Instrument of Northern Guangdong", "Traditional Dance of Yao Nationality in Northern Guangdong", and "Local Dance Creation", "Northern Guangdong Dragon Boat Songs" and other professional basic courses, and public general education elective courses. It inherits the traditional music culture of northern Guangdong through a series of activities such as performances and folk artists entering the

classroom. "Shidian Meihua", "Cattle Dance", "Hakka Folk Songs", "Paper Horse Dance", "Yue Jie Songs", "Matang Bayin", "Yao Dance", "Northern Guangdong Tea-picking Opera", "Yao Folk Songs", etc. enter the campus, enter the classroom, and integrate into the construction of the base successively. Since 2016, a total of 6 centralized collection practice activities have been held, involving 462 teachers and students. The activities of decentralized team collection reach more than 70 times. 11 folk artists and literary and art workers are hired to teach in class. Experts in folk dance, folklore scholars, inheritors of intangible cultural heritage, and folk artists are invited to give lectures in the school, and more than 40 academic activities have been held.

#### **4.2 Research and Elucidation**

To begin with, it forms a team to carry out scientific research to deeply explore the cultural characteristics of the music language, folk customs, drum music, and dance in northern Guangdong. It has published 39 research papers on local music and dance in northern Guangdong, including 12 Chinese core journals and 4 CSSCI journals. It has a wide range of research coverage including Northern Guangdong Tea-picking Opera, Lechang Flower Drum Opera, Qujiang Shidian Meihua, Ruyuan Yao Songs, Renhua Yuejie Songs, Nanxiong Dragon Boat Tune, Wengyuan Jiufeng Folk Songs, Hakka Folk Songs, Panwang Songs, Yao Long Drum Dance, Ruyuan Guoshan Yao's Lantern-hanging Ceremony, etc. Among them, "The Investigation and Research on the Gong and Drum Music of Froglike-Lion Dance in Sanxi of Northern Guangdong" was published in Journal of Beijing Dance Academy, "Singing and Spreading of Guo-shan Yao Folk Songs in Northern Guangdong and Its Migration Path" was published in Journal of Guangxi University for Nationalities, Philosophy and Social Science Edition, and "Study on Dance Elements of Yao Nationality in Northern Guangdong — A Case Study of 'Big Cymbals' of Ruyuan" and "Ou's Shidian Meihua of the Jigong Lion Dance Percussion Accompaniment in Northern Guangdong" were both published in Journal of Xinghai Conservatory of Music. In addition, it has published six works: "Northern Guangdong Tea-picking Opera", "Study on Shao Music", "Yue Feng Xu Jiu", "Shitang Yuejie Songs", "Research on Northern Guangdong Dragon Boat Songs", and "Investigation and Research on Local Music in Northern Guangdong". What's more, it has won 1 national-level and 1 provincial-level

education and teaching paper selection awards respectively, and 1 first prize of school-level teaching achievement. Last but not least, it has received 45 related research topics and crossing research projects, including 28 government-sponsored teaching and scientific research topics and 17 crossing research projects. Among them, there are 8 scientific research projects at the provincial level and above, including the 2019 China National Arts Fund Youth Dance Creative Talent Funding Project "The Daughter of Zoushan", Guangdong Federation of Social Science (2016) "Research on Northern Guangdong Dragon Boat Songs", etc., with a total funding of 2.51 million yuan.

#### **4.3 Protection and Inheritance**

It has completed 11 items on the Northern Guangdong music and dance FLASH webpage (including text materials, photos, videos, audios, recordings, scores, etc.). It collects a large amount of textual information and first-hand musical elements. It explores a new way to excavate and organize local music in northern Guangdong and cultivate special music forms, so as to realize the sharing of cultural resources between colleges and universities, government and the masses.

#### **4.4 Innovation and Development**

It extracts elements of local music in northern Guangdong and creates original works with the characteristics of northern Guangdong's music culture, reflecting the purpose of serving local culture by local colleges and universities. On one hand, original dance and instrumental music works won 11 awards, including 9 provincial-level awards. The original dance "Guoshan" won the Bronze Award in the Professional Group of the Fifth Lingnan Dance Competition in Guangdong Province; "The Daughter of Zoushan" and "Guoshan" won the second prizes respectively in the professional and non-professional groups of the 13th Technical Secondary School and Junior College Student Dance Competition in Guangdong Province; "First Secretary", "Past Events in Northern Guangdong" and "Homesickness" won the first and second prizes of the 14th College Students Dance Competition in Guangdong Province. On the other hand, it encourages students to participate in scientific research activities and actively apply for innovation projects of college students. Through the practice of collection, students and teachers have a flexible connection

point in scientific research. Since 2016, it has guided students to complete 12 national-level and provincial-level college student innovation projects; it has instructed students to accomplish more than 90 graduation thesis on the topic of traditional music and dance in northern Guangdong; it has guided undergraduates to publish 11 related papers.

#### **4.5 Communication and Exchange**

First, nine research-based academic lectures are held. Second, it exchanges experience with other faculties and departments such as Guangzhou University and Guangdong Polytechnic Normal University. Third, mainstream media, such as China Central Television, China Wenming Network, China Education News Network, China Education Daily, Learning Power Platform, Guangdong Television and so on, report on the results of traditional culture excavation, sorting, inheritance, and activation of Shaoguan University. With the theme of "Shaoguan University Gives a Helping Hand to Yao Autonomous County 'Great Harvest of Literature and Art'", the Learning Power Platform sings the theme of the era of national unity. The literary works "The Daughter of Zoushan" and so on are shown and broadcasted on the Learning Power Platform and China Central Television with nearly 140,000 times of view counts, receiving a warm response from the society.

### **5. CONCLUSION**

There are some deep-seated problems in the process of combining music collection practice courses with intangible cultural heritage protection. The music collection course is only an art practice course after all. There are some overlaps between it and the students' professional internships and graduation internships. Therefore, problems occur such as how to allocate the art collection funds more reasonably with internship funds, and how to ensure the sustainable development of music collection activities after the completion of the census of local intangible cultural heritage music projects. [6]<sup>69-71</sup>

The local universities bear an inescapable responsibility to solve the problem. To fight the challenge, we have undertaken the practice of music collection as a breakthrough in the past five years, insisting on the concepts of inheritance, transformation and innovation, giving full play to the leading function of university culture, actively organizing and carrying out the collection, sorting,

excavation, research, inheritance, activation and development of Ruyuan County folk music culture, realizing the coordinated advancement of Shaoguan University and Ruyuan County Government, and achieving a multi-win cyclical effect.

### **AUTHORS' CONTRIBUTIONS**

Qunying Wang is responsible for experimental design, analyzing data, revising and editing. While Qianxin Gao wrote the manuscript.

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