



# School-Based Curriculum Construction of Local Music and Dance Appreciation of Musicology Major in Colleges for Nationalities

## A Case Study of Sichuan Minzu College

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**Abstract.** The purpose of school-based curriculum construction of musicology major in colleges for nationalities is to seek curriculum construction suitable for the characteristics of colleges for nationalities on the basis of national and local curriculum construction. Local music and dance resources and teaching teams participating in the courses are the basic guarantee for the development of characteristic courses of musicology in ethnic universities. Taking Sichuan Minzu College as an example, this study discusses the basic characteristics of school-based curriculum construction of local music and dance appreciation of musicology majors in colleges for nationalities, highlighting locality and typicality. Through the qualitative research method of case study and semi-structured interview, this study puts forward some suggestions on the school-based curriculum construction of musicology major in Sichuan Minzu College. The school-based curriculum contents take local music and dance resources, especially the intangible cultural heritage music and dance resources, as the main contents of the construction of teaching materials. In addition, the school-based curriculum designs the teaching and practice scheme according to the teaching characteristics.

**Keywords:** School-based curriculum construction · Local music and dance · Musicology major in colleges for nationalities

## 1 Introduction

According to the document of the Ministry of Education [1] ([2004] No. 12) “Guiding plan for undergraduate professional courses of musicology (Teacher Education) in national general institutes of higher education”, various professional courses in colleges and universities are composed of compulsory courses, elective courses and local and school courses. Local and school courses (accounting 180 class hours, 10 credits) include national music history and culture, regional music history and culture, minority musical instruments, folk music collection, national music teaching research, music education practice of national language, etc., which can be offered according to the requirements of regional and national music education and school characteristics. The development of school-based curriculum can not only make up for the deficiency of national curriculum

development, but also help to form the university characteristics and meet the development of “personalized” characteristic courses of musicology specialty in ethnic colleges and universities.

As the only ethnic undergraduate college located in Ganzi Prefecture, a ethnic minority region in Western China, Sichuan Minzu College recruits a certain number of ethnic minority students all year round and students mainly come from the surrounding ethnic areas. Due to the needs of local music and dance inheritance and protection, the needs of ethnic college students for local music and dance learning and other factors, the curriculum construction of students majoring in musicology in ethnic colleges and universities should also be unique. The national unified curriculum can not fully meet the teaching needs of musicology in ethnic colleges and universities. What kind of teaching materials should be constructed? How to design courses? These problems have become the core issues of the school-based curriculum development of musicology major in colleges and universities for nationalities. Clarifying the problems is not only an important premise for the development of school-based curriculum, but also the basic guarantee to set up musicology courses and participate in local music and dance learning. Fu Yajie’s [2] doctoral thesis “Research on the development of school-based teaching materials for the inheritance of national music culture — Taking music of Xibe nationality as an example” of Northeast Normal University provides a basis for the development of school-based teaching materials based on the inheritance of music culture, puts forward the development theory of school-based teaching materials based on the inheritance of national music culture, and selects music of Xibe nationality as the main content of teaching material development. In the study on the construction of aesthetic education curriculum in colleges and universities for nationalities, Wu Hailun [3] of South-Central Minzu University proposed to build a system with national culture as the core of aesthetic education curriculum in colleges and universities for nationalities. These studies provide a theoretical basis for the school-based curriculum construction of musicology major in Sichuan Minzu College.

Sichuan Minzu College is located in the cultural area of the Tibetan-Yi Corridor and has rich folk music resources. Through the field investigation for many years, combined with the existing theoretical basis and based on the local music and dance resources, it is feasible to construct the school-based curriculum of musicology major in colleges and universities for nationalities in this region.

## **2 Development of School-Based Teaching Materials with Local Music and Dance as the Main Contents**

### **2.1 Definition of Region Where Local Folk Music is in**

Tibetan-Yi Corridor [4] is the concept of ethnic region put forward by Fei Xiaotong around 1980. Geographically speaking, the scope of “Tibet-Yi Corridor” is centered on the Western Sichuan Plateau and includes the Hengduan Mountains, mountains and valleys in Sichuan, western Yunnan and eastern Tibet. During this period, there are six major rivers, i.e. Nujiang River, Lancang River, Jinsha River, Yalong River, Dadu River and Minjiang River, which flow from north to south. Sichuan Minzu College is located in

Western China, and is the only undergraduate university for nationalities established by the Chinese government in the Tibetan-Yi Corridor of Ganzi Prefecture. In this study, the regional scope of local music and dance resources is mainly defined in Ganzi Prefecture.

## **2.2 Definition of Local Music and Dance Resources**

Ganzi Prefecture is rich in music and dance resources. This study only takes the most representative traditional music and dance resources in Ganzi Prefecture as the collection contents of the textbook. First of all, folk music is the core content selected in the compilation of teaching materials [5]. In the “outline of research on Chinese folk music” (revised in 1982), Lv Ji [6] mentioned that the categories of folk music included folk labor music, folk song, folk rap, folk drama, folk custom music, folk dance music, folk religious music and folk musical instrument music. In “Chinese Folk Music”, Wu Guodong defines it as follows: “folk music is both an ancient and modern music culture type in the world today, is a non-professional social music and cultural product that is created by the masses of the people and manipulated, enjoyed, interpreted and inherited by the masses through oral instruction in daily life.” By December 2021, 79% of the Tibetan population lived in Ganzi Prefecture, with people from 41 ethnic groups, including Yi nationality, Bai nationality and Hui nationality. Folk music is the general name of the word-of-mouth music forms that are sung when people have labor. Ganzi Prefecture has formed the characteristics of ethnic minority folk music. However, traditional music includes folk music, but also religious music and court music, and is also an indispensable part of the local music and dance in Ganzi Prefecture. The development of school-based teaching materials of local music and dance appreciation in musicology major mainly focuses on the music and dance resources of Tibetan distributed in the Tibetan-Yi Corridor of Ganzi Prefecture.

## **2.3 Principles for the Selection of Local Folk Music and Dance Resources**

### **2.3.1 Intangible Cultural Heritage of Music Resources**

There are a large number of intangible cultural heritage of music and dance resources in the Western Sichuan Plateau, including Madami folk song in Jiulong County, Kangding Liuliu Tune, Dingmushan song in Danba County, Tibetan folk song in Western Sichuan, bone flute and labor song in Seda County. Among them, Tibetan folk song in Western Sichuan and Madami folk song in Jiulong County are national intangible cultural heritages. Madami folk song in Jiulong County is originally a love song to express family affection. It can be sung in daily life, wedding ceremony and other situations. Kaihua Li, a national inheritor, believes that Madami folk songs have a history of thousands of years. The main singing area is Nimabaozi, Zier Township, Jiulong County. There are few singing people. With Er-su Tibetan language as the main singing language, Madami folk songs are facing the situation of loss. Kangding Liuliu Tune is the prototype of Kangding Love Song, which is sung around the world. And Liuliu Tune mainly sung in Kangding. Tibetan folk songs in Western Sichuan are not only sung in the Western Sichuan Plateau, but also in Aba, Hanyuan and other ethnic areas. There are many kinds of typical folk songs in people’s daily life during house repair, firewood cutting and

labor. Dege labor songs are mainly popular in Dege and belong to typical folk songs. Dingmushan song is a love song spread in Zhonglu Township, Suopo Township and Yuezha Township of Danba County, mainly in the form of duet. Besides, it is a witness of Tibetan Youth's pursuit of love in Jiarong.

### 2.3.2 Intangible Cultural Heritage of Dance Resources

Dance is mainly divided into three categories: religious dance, court song and dance and folk dance. Religious dance is mainly presented in religious ceremony activities, court dance is mainly performed in sacrificial activities, and folk dance is a dance form for people to entertain themselves in their daily life, which belongs to mass dance. There are mainly Zhenda Guozhuang, Muya Guozhuang, Derong Xueqiang, Danba Akemuweng (Tuer Guozhuang), Xiangcheng Qiare, Xinlong Guozhuang, Dege Guozhuang, Batang Reba, Batang Xianzi, Ganzi tap-tap, Lan'an Guozhuang, Litang Guozhuang, Huoer ancient dance and Derong Jiubu Guozhuang. Among them, Batang Xianzi, Zhenda Guozhuang, Xinlong Guozhuang, Dege Zhuoqie, Muya Guozhuang and Derong Xueqiang are national intangible cultural heritages.

These dances spread in the Western Sichuan Plateau are mainly characterized by traditional dances, mainly group dances. Batang Xianzi is a beautiful and lyrical Tibetan dance, which is mainly popular in Batang County, Ganzi Prefecture. During the performance, several men with a stringed instrument lead the dance in front of the team, while other dancers sing and dance. Guozhuang dance, which means circle dance in Tibetan, is an art form loved by Tibetan people. It is also an ancient and extensive folk song and dance art in Tibetan areas. However, due to the differences of geography and dialect in various Tibetan areas, it has also formed different styles, so there are different appellations for Guozhuang dance. Derong Xueqiang is a folk self-entertainment song and dance, which is mainly popular in Waka Town, Derong County. Usually, it takes love as lyrics and has no accompaniment and props. It spreads in Derong County together with Jiubu Guozhuang. Zhenda Guozhuang, Muya Guozhuang, Xinlong Guozhuang, Lan'an Guozhuang, Danba Akemuweng, Huoer ancient dance in Luhuo County, Dege Zhuoqie and Litang Guozhuang are all popular local folk dances. Guozhuang is also one of the three major Tibetan folk dances. These Guozhuang in different regions all have the commonness of Guozhuang. When dancing, men and women usually form a circle, men stand in semicircle and women stand in semicircle). One person takes the lead, men and women answer in turn, and they sing in pairs repeatedly without musical instrument accompaniment. Guozhuang is the way for primitive ancestors to communicate with gods when offering sacrifices to gods. With the passage of time, the social function of Guozhuang has gradually changed from paying and entertaining God to entertaining people. Dancing around the bonfire is the traditional form of dancing around the fire of the primitive clan, and it is also one of the basis for Guozhuang dance to come into being in the primitive society. It can be seen that the early Guozhuang dance has a great relationship with sacrifice, and has gradually developed into the current folk dance. Even if Derong Xueqiang, Huoer ancient dance and Dege Zhuoqie have no name of Guozhuang, its prototype is still Guozhuang dance. The purpose of dancing Guozhuang is mainly to seek blessing and health, praise for love and good life from God and Buddha, and reflect working life, etc. Ganzi tap-tap was separated from the temple dance. It was

first learned from Tibet by the monks of Ganzi temple and Dajin temple and was first a sacrificial dance. Reba dance is a kind of drum dance and is also a comprehensive dance performance. Like Guozhuang, it is one of the three major Tibetan dances. Batang Reba dance is warm and unrestrained during the performance in major festivals.

In the geographical area studied in this study, there are still traditional operas, the most typical of which is Tibetan opera, which has been listed as a national intangible cultural heritage in 2009. It is mainly divided into Dege Tibetan opera, Batang Tibetan opera, Seda Tibetan opera, Muya Tibetan opera and Litang Tibetan opera. Tibetan Opera is the general name. Tibetan opera in different regions has different characteristics. However, these Tibetan operas have absorbed folk songs, dance and rap art, and are developed on the basis of temple music and dance. The main disseminators are monks and preachers. Tibetan opera is generally performed in religious ceremonies. Performers will wear masks, as long as the presentation of important historical epics is the main content of the performance.

Whether it is the song and dance or opera art spread in Tibet-Yi Corridor of Ganzi Prefecture, it has a long history and rich content. It not only presents the essence of religious culture and folk art, but also the crystallization of people's wisdom and aesthetic connotation in life. Intangible cultural heritage projects of music and dance include the main local ethnic music and culture. The school-based curriculum is based on local music resources, which is not only the basis of the construction of school-based curriculum with musicology characteristics in ethnic universities, but also an important way for college students to carry out local music and dance.

### 3 Selection of Curriculum Objects

Sichuan Minzu College was established in 1985. At present, it has 32 undergraduate majors, covering literature, science, law and other disciplines. There are more than 10000 full-time students, of which ethnic minority students account for 33% of the total. In addition to students majoring in music and dance, there is also school-running scale of nearly 10000 students. The students of ethnic minorities are mainly from Ganzi Prefecture, the students of Han nationality are mainly from Sichuan Province, and there are also a small number of students from outside the province. The school of music and dance of Sichuan Minzu College has a history of 23 years, including musicology, dance and music education. The students are mainly from Sichuan and some from the surrounding ethnic minority areas, with a total of 691 students. The proportion of ethnic minority students is close to the average number of schools, accounting for 30% of the total. There are 314 students majoring in musicology, including ordinary students of musicology and public-funded normal students (115 public-funded normal students).

The interviewees were randomly selected and semi-structured one-on-one interviews were conducted. A total of 20 interviewees were selected, including 4 ethnic minority students in Ganzi Prefecture, 2 students of Han nationality and 14 students outside Ganzi Prefecture (including 5 normal students at public expense). Through the interview, it is learned that four students majoring in musicology in Ganzi Prefecture have a certain understanding of local music and dance. During the interview, they can also sing impromptu. The researcher believes that they are good at local folk song singing

or dance performance. However, due to the influence of geographical environment, language environment, learning methods and other factors, they basically only know the songs and dances where they live. Even when asked about the names of songs and dances, very few students can answer correctly. They mainly complete the study of local music through large-scale song and dance activities during important ceremonies, oral instructions from their families in daily life, music and dance activities in their spare time, etc. However, they don't know much about the song and dance art in other areas, let alone be good at it. In addition, the music learning they participate in happens to be carried out in a situational infiltration learning way. The two students of Han nationality who also live in Ganzi Prefecture have a certain understanding of the names of local music, songs and dances, but they can hardly sing or dance. They believe that even if there are certain opportunities for learning local music and dance, they are not interested in local music and dance and do not take the initiative to participate in learning. 14 students outside Ganzi Prefecture can't sing the folk songs in the prefecture, but they can all sing Kangding Love Song. Three students can dance Guozhuang, but don't know the rest of the music works. Besides, they are very interested in the music and dance culture in the Tibetan-Yi Corridor of Ganzi Prefecture and want to learn more.

Through the interview, it can be concluded that for works that have been widely spread, both students of music majors in Ganzi Prefecture or outside the prefecture can obtain different learning effects and have basic cognition or mastery through communication. College students living in the place have rich local music resources, have an influenced learning environment of national music and dance, and can grasp the music style more accurately. Local students of Han nationality do not have enough sense of identity and interest in local minority music. College students who do not live in Ganzi Prefecture have less knowledge of local music without learning in other ways. However, they are generally interested in music and dance in Ganzi Prefecture. It can be seen that geographical environment, community environment and other factors have a certain impact on the learning of local music. In addition, students know less about the music with less communication. With the construction of local music and dance appreciation courses in line with the study of musicology, students can accept the edification of local music and art and improve the appreciation ability of local music and dance. Therefore, the role of spreading excellent music culture will be played. Students' participation in local characteristic courses is not only the way to inherit excellent national music and dance, but also the most important way to spread local national music and dance.

## 4 Design of Teaching Style

### 4.1 A Collective Teaching Focusing on Appreciation

The collective teaching based on appreciation course is the most important form for students majoring in musicology of colleges and universities for nationalities to participate in the course. The teaching content of local music is divided into three chapters: music, dance and opera art in Ganzi Prefecture of Tibet-Yi Corridor. Appreciating classic folk songs, dances and important ceremonial music and dance works Through appreciation, the ability of national music appreciation can be improved. At the same time, students

can understand the natural and social background of music, dance and opera art, and inherit the excellent local music and dance culture.

#### **4.2 Group Class Supplemented by Practice**

Practice classes can be divided into three categories. The first category is practice in class. Students learn singing on the spot by listening to local folk songs in class; by watching excellent dance works in class, students imitate dance movements in class. In ethnic areas, people can sing when they can speak and dance when they can walk. Music is an important part of people's life. The second type of practical course is the practice course of collecting folk songs and dances. Students are organized to collect and record folk songs and dances nearby, or participate in music ceremony activities to experience the real scene of local music and dance activities with the villagers. The third kind of practical courses is to invite inheritors of intangible cultural heritage into the classroom, and students have zero distance contact with classics. The inheritance mode of intangible cultural heritage, which is taught in the oral teaching form, can be presented in the classroom, which also increases the possibility of inheritance and dissemination of intangible cultural heritage.

### **5 Conclusion**

Rich ethnic music and dance resources need to be learned, protected, inherited and disseminated through reasonable ways. College students majoring in musicology in ethnic universities are not only the main force of learning local music and dance resources, but also the disseminator of future music culture. They represent the new life of inheriting China's excellent ethnic music culture. As for the construction of school-based curriculum in colleges and universities for nationalities, it is suggested to not only clarify the goal of characteristic curriculum education of musicology specialty, but also aim at inheriting China's excellent traditional music culture and receiving classics art education, so as to form an environment for learning and communication inside and outside the classroom. The construction of local courses and the development of teaching materials have laid the foundation for college students majoring in musicology in ethnic areas to learn local music and dance culture. They not only expand the music vision of college students majoring in musicology and improve the aesthetic ability of national music, but also enable college students in local ethnic areas to learn local national music and dance and enhance their sense of national identity and pride.

**Authors' Contributions.** This paper is independently completed by Min Qiu.

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