

# **SURVEYING ON CURRENT SITUATION POPULAR FOLK MUSIC TEACHING IN UNIVERSITY AT GUIYANG GUIZHOU PROVINCE**

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## **Abstract**

Culture, belief, and religion play a pivotal role in shaping the teaching of popular folk music in universities at Guiyang, Guizhou Province, as these elements deeply influence the musical heritage and the content taught in classrooms. Understanding and incorporating local cultural practices and religious traditions can enhance the authenticity and relevance of folk music education, fostering a stronger connection between students and their regional identity. The research purpose was to survey on current situation popular folk music teaching in university at Guiyang Guizhou province. This paper adopts qualitative research method, interview method and observation method. The key informants were three folk music teachers.

The research finding was through observing the classrooms and interview of the three key informants, it is clear that they focus on both skill transmission and students' understanding and perception of music in their teaching process. They hope to inspire students' love for ethnic music through their teaching, allowing them to continuously progress on their musical journey.

**Keywords:** Surveying; Current Situation; Popular Folk Music

## Introduction

The curriculum setup in Chinese universities aims to comprehensively enhance students' overall qualities and professional abilities. It typically includes foundational courses, specialized courses, and elective courses. Foundational courses cover subjects like Chinese language, mathematics, and foreign languages, aiming to cultivate students' basic academic literacy. Specialized courses are designed according to the specific needs of different majors, to meet students' future career requirements. Elective courses offer students more options, promoting individual development and interest cultivation. The curriculum system design in universities also emphasizes the combination of theory and practice, encouraging students to participate in social practices, internships, and research projects to enhance their hands-on skills and innovative thinking (Di, 2012).

Folk music teaching holds a significant position in Chinese universities, especially in regions rich in ethnic cultures. As a carrier of traditional culture, folk music embodies rich historical, cultural, and social connotations. University folk music courses usually include music theory, instrument performance, and singing techniques, aiming to inherit and promote traditional music culture. The teaching methods are diverse, including classroom lectures, practical performances, and cultural inspections. Moreover, folk music teaching also focuses on students' cognition and understanding of ethnic cultures, encouraging them to actively participate in various cultural activities and music practices (Fan, 2020).

In recent years, popular music teaching has gradually gained attention in universities, as it reflects modern society's cultural trends and the aesthetic tastes of young people. Popular music courses typically cover music theory, arrangement, singing techniques, and music production, emphasizing the cultivation of students' innovative abilities and practical skills. The teaching methods are flexible and diverse, including classroom teaching, workshops, and live performances. Additionally, popular music teaching encourages students to create original music works, participate in various music competitions and performance activities, to enhance their comprehensive qualities and practical abilities (Guan, 2009).

Universities in Guizhou Province have unique advantages in ethnic culture education, especially in folk music and popular music teaching, these methods and techniques have been widely applied and promoted, making the learning process more lively, interesting, and easy to understand and master. Guizhou Minzu University, Guizhou University, and Guizhou Normal University, as the three key universities in the province, all offer music-related majors dedicated to inheriting and promoting ethnic culture. These universities boast rich teaching resources and experience, strong faculty, and well-designed curricula. Students here not only receive comprehensive and systematic education but also gain practical opportunities to enhance their overall qualities and abilities. The vibrant cultural activities on and off-campus provide students with a broad platform for practice. Additionally, these universities actively cooperate with local cultural institutions to jointly promote the inheritance and innovation of ethnic culture (Hao, 2023).

## **Research Objectives**

1. To survey on the current Situation of ethnic music teaching in Universities in Guiyang, Guizhou Province.

## **Literature Reviews**

The localization and internationalization of folk pop music are two significant trends in modern music culture. These trends, while distinct, intertwine to drive the diversity and richness of global music culture. Localization emphasizes the unique development of music within specific cultures and regions, reflecting local cultural characteristics and social realities. On the other hand, internationalization refers to the cross-border dissemination and influence of music on a global scale. Exploring the localization and internationalization of folk pop music helps better understand its position and role in today's world. Understanding these trends is crucial for appreciating how music evolves and impacts cultures globally.

Localization serves as the foundation and source of development for folk pop music. Each form of folk music is rooted in specific cultural backgrounds and social environments, reflecting the lifestyles, historical traditions, and values of the local people. For example, Chinese folk music such as Xinjiang's Rawap and Yunnan's Hulusi performances have developed within specific geographical and ethnic cultures, exhibiting strong local colors and unique musical styles. These music forms are passed down through generations via oral and written traditions, becoming integral parts of local culture. Localization is not only the inheritance and promotion of traditional music forms but also the recognition and protection of local culture (Guan, 2009). This ensures that cultural heritage is preserved and valued across generations.

Building upon localization, folk pop music revitalizes itself by integrating modern musical elements. Elements of modern music such as rhythm, melody, and harmony from pop music blend with traditional folk music, creating many innovative and contemporary music pieces. For instance, the combination of Mongolian throat singing (Khoomei) with modern electronic music has generated a unique musical style that retains the essence of traditional music while incorporating a sense of modern fashion. This fusion not only enriches the forms of music expression but also attracts more young people to folk music, thus promoting its inheritance and development (Zhang, 2011). This fusion creates a dynamic and evolving music scene that resonates with a broader audience.

Internationalization serves as a crucial pathway for folk pop music to reach the world stage. With the acceleration of globalization, music, as a medium of cultural exchange, transcends borders and cultural barriers, spreading and influencing globally. Folk pop music from many countries enters global music markets through international music festivals, cross-border collaborations, and music copyright trades. For example, South Korea's K-pop and Japan's J-pop, besides being widely popular in Asia, have also sparked trends in Europe and America. Through careful production and promotion, these music forms successfully attract audiences worldwide, becoming essential components of the international music market (Dai, 2016). This international reach expands the cultural influence of these music styles globally.

In the process of internationalization, folk pop music not only spreads music pieces but also facilitates cultural exchanges. Through music, people from different parts of the world can understand and experience the cultural characteristics and spiritual outlooks of different countries and ethnicities. For example, African drumming, Indian ragas, and Spanish flamenco showcase their unique cultural charms on the international music stage, presenting diverse cultural heritages to the world. This cultural exchange not only promotes understanding and recognition between different cultures but also contributes to the diversity and prosperity of global music culture (Feng, 2009). Such exchanges foster global unity and appreciation for cultural diversity.

However, the internationalization of folk pop music also faces challenges and issues. Firstly, there is the risk of cultural assimilation. In the context of globalization, dominant cultures often exert strong assimilation effects on weaker cultures through economic and technological advantages, leading to the gradual disappearance of some indigenous music cultures. Secondly, there is the issue of cultural misinterpretation. Audiences from different cultural backgrounds may misread and misunderstand foreign music due to cultural differences, potentially leading to biases against original music cultures. Therefore, in promoting the internationalization of folk pop music, it is essential to emphasize the diversity and uniqueness of cultures and respect and protect the original cultural values of each music form. Addressing these challenges is vital to preserving cultural integrity and diversity.

To achieve the healthy development of folk pop music, localization and internationalization need to be coordinated and balanced. Regarding localization, efforts should be made to strengthen the protection and inheritance of traditional music cultures. Through education, research, and cultural policies, the sense of identity and pride in local music cultures should be enhanced. Regarding internationalization, cultural exchanges and cooperation should be promoted to enhance understanding and respect between different countries and ethnicities, fostering the diversity and symbiosis of global music culture. For example, events like China's Silk Road Music Festival and Africa's Sounds from Africa Music Festival are successful examples of promoting indigenous music to the world through international music exchanges. Balancing these efforts ensures that music cultures thrive both locally and globally.

The localization and internationalization of folk pop music are two major trends in the development of modern music culture. These trends, while independent, intertwine to drive the diversity and richness of global music culture. In the process of localization, music reflects the unique development of specific cultures and regions, showcasing local cultural characteristics and social realities. In the process of internationalization, music transcends borders, spreading and influencing globally, promoting exchanges and understanding between different cultures. By coordinating and balancing localization and internationalization, the healthy development of folk pop music can be realized, injecting new vitality and vigor into modern society. This balanced approach fosters a vibrant and dynamic global music culture.

## Research Methodology

This paper adopts qualitative research method, interview method and observation method. The key informants were three folk music teachers. Key informants were:

1. Mr. Mu Weiping: Professor of Popular Music at Guizhou Minzu University's School of Music and Dance
2. Ms. Yu Feng: Associate Professor of Popular Music at Guizhou Normal University's School of Music
3. Mr. Liu Jinjun: Popular Music Teacher at Guizhou University's School of Music

## Results

**Interview Results:** Through interviews with three key informants, the study summarized the current status and challenges of ethnic music teaching in universities in Guiyang City. Professor Mu Weiping believes that ethnic music is an important part of Guizhou culture, and universities play a crucial role in inheriting and promoting ethnic culture. He pointed out that Guizhou Minzu University has integrated many ethnic music elements into its pop music courses, emphasizing the use of interactive teaching methods to stimulate students' interest and enthusiasm. However, he also mentioned the issues of scarce teaching resources and insufficient faculty. He suggested strengthening

cooperation with local cultural institutions, conducting more ethnic music exchanges and research activities, and enriching the teaching content. Associate Professor Yu Feng detailed the efforts and experiences of Guizhou Normal University in ethnic music teaching. She emphasized that ethnic music teaching is an indispensable part of pop music education, highlighting the importance of practical courses and innovative teaching methods. Despite some achievements, she mentioned the challenges of lacking teaching materials, slow updates, and low student interest. She suggested increasing teacher training, inviting ethnic music experts for lectures, and improving overall teaching levels. Teacher Liu Jinjun shared his experience at Guizhou University, noting the university's emphasis on combining ethnic and pop music education to cultivate students' comprehensive musical literacy. He stressed the importance of combining theory with practice and proposed using multimedia teaching and classroom interaction to enhance student engagement and interest. Despite facing similar issues with teaching materials and faculty shortages, he is optimistic about the future, believing that continuous efforts and innovation will lead to greater progress in ethnic music teaching. He suggested strengthening cooperation with local cultural institutions, conducting more ethnic music exchanges and research activities, and enriching teaching content and forms. These interviews indicate that, although some progress has been made in ethnic music teaching in Guiyang City's universities, improvements in resources, faculty, and student interest are still needed.

**Observation Results:** Through classroom observations of the three key informants, we summarized the current status and methods of ethnic music teaching in Guiyang City's universities. Professor Mu Weiping's teaching style is unique and innovative. He skillfully integrates ethnic music elements into pop music courses, allowing students to deeply appreciate the charm of ethnic music during their studies. Professor Mu emphasizes classroom interaction, guiding students through questions and discussions, and uses live demonstrations and case analyses to help students intuitively understand and master the knowledge. He also uses modern technological tools, such as multimedia devices and music software, to enrich the teaching content and forms, making the classes more engaging and comprehensive. The observations revealed his passion and dedication to ethnic music education. He not only focuses on skill cultivation but also values students' understanding and recognition of ethnic music culture.

Associate Professor Yu Feng's classroom at Guizhou Normal University is lively and engaging. She uses various teaching methods and tools to stimulate students' learning enthusiasm, utilizing multimedia methods such as audio, video, and electronic scores to make the content more vivid and intuitive. She emphasizes practical teaching, arranging numerous performance and practice sessions, and tailors individualized teaching plans based on each student's characteristics and level to help them overcome difficulties and challenges. She frequently organizes music activities, improving students' performance skills and stage experience. Her passion and commitment to ethnic music education aim to cultivate students with a comprehensive understanding and love for ethnic music. Teacher Liu Jinjun at Guizhou University demonstrates his unique teaching methods and profound musical expertise. His classroom atmosphere is lively, with students showing great interest and enthusiasm. He emphasizes the practicality and interactivity of teaching content, using various methods to help students better understand and master the knowledge. He utilizes multimedia devices and modern music technology, enriching the teaching content, and emphasizes individualized development, tailoring different teaching plans for each student. He also fosters teamwork spirit through group practice and ensemble sessions. His passion and dedication to ethnic music education aim to inspire students' love for ethnic music and guide them on their musical journey.

## Discussions

The current status and challenges of ethnic music teaching in Guiyang City's universities. Interviews with the three key informants revealed positive efforts in integrating ethnic music elements, stimulating student interest, and innovating teaching methods. Professor Mu Weiping highlighted the importance of ethnic music as a part of Guizhou culture but pointed out the challenges of scarce teaching resources and insufficient faculty (Peng, 2018). Associate Professor Yu Feng emphasized the importance of practical courses and teaching innovation, despite the challenges of lacking teaching materials and low student interest. Teacher Liu Jinjun mentioned the progress in combining ethnic and pop music education at Guizhou University but noted similar challenges. Classroom observations showcased each teacher's unique style. Professor Mu Weiping used interactive teaching and modern technology to engage students and deepen their understanding of ethnic music. Associate Professor Yu Feng's relaxed and lively



classroom atmosphere, along with her use of multimedia and practical teaching, stimulated students' learning enthusiasm. Teacher Liu Jinjun's practical and interactive teaching methods, combined with individualized plans, helped students better grasp the knowledge and skills. Overall, while some progress has been made, further efforts and improvements in resources, faculty, and student interest are needed (Xiang, 2011). Teachers strive to inspire students' love for ethnic music through innovative teaching methods and diverse activities (Zhang, 2006), but challenges remain that require continuous improvement and resource investment for better teaching outcomes.

## **New Knowledges**

In the pop music courses at the School of Music and Dance of Guizhou Minzu University, Professor Mu Weiping skillfully integrates ethnic music elements into the classroom teaching, allowing students to deeply appreciate the charm of ethnic music while learning pop music. There were positive efforts in integrating ethnic music elements, stimulating student interest, and innovating teaching methods. Although some progress has been made in ethnic music teaching in Guiyang City's universities, improvements in resources, faculty, and student interest are still needed.

## **Conclusions**

The research results reveal that ethnic music teaching in Guiyang City's universities has made some notable strides, particularly in integrating ethnic elements into pop music education and adopting innovative and interactive teaching methods. However, challenges such as limited teaching resources, insufficient faculty, and varying levels of student interest persist. The dedication and passion of educators like Professor Mu Weiping, Associate Professor Yu Feng, and Teacher Liu Jinjun are evident in their commitment to enhancing student engagement and appreciation for ethnic music. Their efforts in utilizing modern technology, fostering practical skills, and tailoring individualized teaching plans are commendable. Nevertheless, the study highlights the need for increased collaboration with local cultural institutions, more comprehensive teacher training, and the development of updated and enriched teaching

materials to further advance the quality and impact of ethnic music education in the region.

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