

# **The Development of Community Music Education Curriculum in China**

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## **Abstracts**

Music culture is an important part of spiritual and cultural construction, and an important position for the great rejuvenation of the Chinese nation. The community, however, is the most common unit for Chinese people to gather in, and bears the needs of life, entertainment and social interaction of the broadest number of people in China. The participating groups and forms of participation in the construction of community music culture in the context of national rejuvenation are mainly influenced by the leisure time and life needs of the masses, and have a high degree of freedom and mass appeal. This article presented the development of community music education curriculum in China.

**Keywords:** The Development of Community; Music Education Curriculum; China

## **Introduction**

The community is the most common unit in which Chinese people gather. As a community that undertakes the functions of living, entertainment, and socializing for the broadest range of Chinese people in one place, it is an important stronghold of cultural transmission in the context of the national renaissance. Community life reflects the musical and cultural preferences of the local population, while the penetration and transmission of musical culture are inextricably linked to community building.

As society develops, people's lives become richer and richer, and the pursuit of spirituality gradually takes on more weight. As an important intangible asset of cultural heritage, music plays an important role in constructing community culture. There is a clear tendency to concentrate on the participation of middle-aged and older people and women in constructing community music culture. On the one hand, the middle-aged and the elderly have become the leading force in community music culture construction because, after entering middle age, most people are no longer at the vanguard of the labor market. Many have withdrawn from high-intensity, high-density front-line positions and retired to second-line or more flexible and coordinated management positions. The elderly is more likely to end their work and return to family life. As the center of life drifts away, middle-aged and older people desperately need activities to regulate their lives and thus facilitate the formation of a new rhythm of life to maintain a balanced and positive state of mind (Cao, 2008 : 4-6.).

On the other hand, women are also the main participants in developing community music culture. The reason for this is that, apart from the fact that most women are family-oriented, it also has to do with the typical character traits of women. Most women are more sensitive to the arts than men and subjectively devote more time to building community music culture in terms of music experience, communication, and dissemination. At the same time, women are more gifted at interpersonal communication and coordination than men, who tend

to work in standardized technical jobs, which makes them more enthusiastic about participating in the process of building community music culture and more comfortable in proposing effective measures to present and promote it. Ultimately, leisure time determines the concentration bias of the people involved. Both age and gender characteristics influence the allocation of leisure time, either passively or actively, and this has led to greater involvement of middle-aged and older people and women in the construction of community music culture, which currently reflects the preferences and needs of these groups. Community music education comes from developed European music regions, mainly using community public resources to carry out music education. The long history of music has provided convenient conditions for developing community music education activities, and with the support of government legislation, it has gained rapid development. With the advent of an aging society, community music education has a wide scope for development and requires the attention and support of all sectors of society (Li, 2004 : 39).

Community music education is an educational activity open to all citizens in the community. It is a part of music education broadly and has the characteristics of diversity and openness. With the fundamental purpose of promoting the common development of communities and residents, it plays an important role in constructing community culture and enriching people's spiritual life.

### **Development of Music Curriculum Resources**

Research that addresses the development of music curriculum resources in schools. Existing research has explored the development of music curriculum resources in schools to some extent, covering a wide range of topics.

Cao Haidan (2008 : 4-6.) believes that the development of music curriculum resources should follow the principles of openness and cooperation. Fang Bicong (2004 : 23-25) believes that several issues must be considered when developing music curriculum resources: scientific, subjectivity, adaptability, and safety. Zhang Weifang (2016 : 150-153) believes that music curriculum resources are diverse and that music teachers' development of other curriculum resources should be based on the full use of music curriculum standards and music textbooks and that they should proactively move from "teaching textbooks" to "creatively using textbooks to teach." "This is an important step in the development of other curriculum resources. By summarizing his music teaching practice, in the development of music curriculum resources, attention should be paid to the following issues: firstly, teachers are the most important curriculum resources, the essence of resources; secondly, students are inexhaustible curriculum resources; again, valuable resources outside the school cannot be ignored: finally, the role of the 'hard resource' environment should be emphasized. Guided by the new curriculum reform philosophy, calling for the development of music curriculum resources by strengthening music teaching facilities and emphasizing the development of school cultural and artistic activities. At the same time, music education in primary and secondary schools should also develop online information technology to integrate music curriculum resources.

Niu Xiaojing (2007:1) points out that the problems in the development of music curriculum resources in junior high school are mainly: the single subject of music curriculum resources development, the weak awareness of curriculum resources of the development subject, and the single spatial distribution of music curriculum resources development and

utilization. Moreover, it further points out the general steps of developing and using music curriculum resources:

1. The census of music curriculum resources
2. The screening of music curriculum resources
3. The management of music curriculum resources
4. The cultivation of music curriculum resources
5. The practical use of music curriculum resources

At present, research on the development of music curriculum resources outside schools is mainly focused on ethnic vernacular, local and family music curriculum resources, such as Yang Rong's 'The Development and Utilization of Local Music Curriculum Content Resources in Western Hunan,' Wu Can's 'The Concept of Mining Hakka Music Curriculum Resources in Ganan', Gao Jie's (2009 : 1) 'Research on the Development and Utilization of Local Music Curriculum Resources in Yangzhou', Dong Ruili (2005 : 1) 'Music Curriculum in the Hohhot Region of Inner Mongolia The study of the development and use of resources' by Dong Ruili, 'Research on the development and use of music curriculum resources in the Hohhot region of Inner Mongolia' by

In his research on the development and use of local music curriculum resources in Yangzhou, Gao Jie (2009 :1) takes local music in Yangzhou as the object of his study. He argues that the subjects of music curriculum resource development can be divided into four categories: the state and education authorities at all levels, society, schools and teachers, students, and experts. In general, music curriculum resource development subjects can adopt the following models in the development process: the problem model, the theme model, the expansion model, and the interest model. Dong Ruili (2005 : 1) takes the local music curriculum resources in Inner Mongolia as the object of her study. He argues that the development of music curriculum resources in Inner Mongolia should follow the principle of ethnicity, goal-oriented, and the principle of adaptability. Wang Caoqun (2007 : 4-6.) argues that compared to school music curriculum resources, family music curriculum resources can be divided into three parts: family music education resources, family music activity resources, and family music environment resources. If these resources are developed scientifically and rationally, the family and school music curriculum resources can be integrated into one.

Sun Canguo (2008 : 610) believes that the development of out-of-school music curriculum resources can take the following ways and methods: first, the collection and census of out-of-school music curriculum resources; second, the identification and screening of out-of-school music curriculum resources; third, the shortage and cultivation of out-of-school music curriculum resources; and fourth, the construction and sharing of out-of-school music curriculum resources. Xu Bing (2007 : 124-127.) believes that out-of-school music curriculum resources mainly include family and community music curriculum resources. He believes that the development of out-of-school music curriculum resources should follow the following basic principles: the principle of locality, the principle of relevance, and the principle of appropriateness. Li Xiaoyan (2004 : 39) points out that music curriculum resources include music curriculum resources within the school, music curriculum resources outside the school, and information-based music curriculum resources. Ethnic folk music curriculum resources belong to music curriculum resources outside of school. He believes that to develop ethnic folk music curriculum resources. Firstly, we should fully explore folk song resources and explore opera and operatic music resources: once again, we should establish a social practice base for ethnic folk music.

The above studies are mainly based on the general exploration of music curriculum resources development and the development of music curriculum resources within school education. However, some of the research results involve music curriculum resources outside of school and take local and vernacular music curriculum resources as the research theme to conduct, but do not take urban communities as the special research object. Of course, these research results have laid a good foundation for this study, but mixing family music curriculum resources, community curriculum resources, and vernacular ethnic resources together is not conducive to the depth of the study, nor is it conducive to the development of music education in urban communities.

### **Community Music Education Curriculum**

Research on community music education in China first began in the 1980s. A wealth of experience has been summed up through the active exploration of communities worldwide, and many theoretical research results have emerged. In the process of literature combing, the author searched the literature from 1995 to 2020 using "community music" as the keyword in China Knowledge Network (CNKI). With the help of summarizing the academic research results of the core journals, the theoretical basis for the research activities of this paper is provided.

In 'The inspiration of foreign community music education to China's music college students' entrepreneurship,' Wu Yan (2020 : 74-76.) ponders and explores how to get out of the current dilemma of community music education. She argues that in the process of carrying out community music education in China, we should fully learn from the experience of foreign community music education, seriously do a good job of integrating resources, constantly innovate the form of education, and closely combine community music education with innovative entrepreneurial activities, to attract musicians and related talents to fully integrate into community music education activities, and provide new ideas for music college students to start their businesses. In 'A Study of the Essential Features of Community Music Education with Chinese Characteristics,' Yang Tianhong (2012 : 128-129) comprehensively analyses and explores the essential features of the current process of community education in China based on a comprehensive analysis of the practice of community music education abroad, concludes that the current community music education in China has two distinct features of autonomy and bottom-up nature. In 'Reflections on the participation of vocational colleges in community music education under the process of urbanization,' Xiao Yiqing (2013 : 16-18.) argues that music education carried out by communities can provide a platform for music learning for all and lifelong learning and help to steadily promote continuous improvement of the comprehensive personal quality of community residents. In the course of the study, the author analyses the current situation of community music education in China and discusses the feasibility of the active participation of music educators from various vocational colleges in the relevant educational activities.

In 'An Exploration of Music Education Models in Rural Communities,' Wu Li (2013 : 125-127) analyses in detail the importance of actively developing music education in rural communities in China, arguing that the development of this educational activity can enrich the spiritual and cultural life of rural residents and can have a significant impact on the construction of a harmonious society. The author also explores the development of community

music education from the perspectives of inheriting local traditional music culture, community music education, and information-based education.

In 'Interaction between university music faculties and community music education,' He Ting (2014 : 199-200) explores the issue from the perspective of giving full play to the professional and technical advantages of music college teachers, arguing that music college teachers need to constantly strengthen their ties with grassroots communities, fully integrate into community music education activities and provide useful references for communities to actively carry out music education with the help of effective implementation of practical activities.

In 'A Review of Community Music Education Research in China,' Huang Miao and Li Guangzhen (2014 : 56-59.) comprehensively summarize the specific situation of community music education activities carried out in China in recent years and conduct research and discussion from the perspectives of theoretical research and community music education practice and interaction with universities. In 'Analysis of the Current Situation and Development Strategies of Community Music Education in Taiyuan,' Li Yan (2015 : 62-64) explores the relevant issues in the context of the practice of community music education in Taiyuan, arguing that there are problems of professionalism and insufficient investment in the development of community music education activities in Taiyuan, suggesting that the relevant departments should continuously increase the financial investment, and conducting an in-depth study on the construction of teacher teams and the application of modern information technology to The study and discussion on the construction of teachers and the application of modern information technology to community music education were also conducted.

In the study of the practice of music education in urban communities by university music education majors, Zhang Jin (2016 :186-188.) found that the development of this education activity can play a catalytic role in promoting the construction of spiritual civilization in urban communities. The study investigated and summarized the situation of community music education in Wuhan and concluded the factors that limit the effective implementation of community music education activities.

In 'A Study on the Development of Music Education in Urban Communities,' Zhang Weifang (2016 : 150-153) analyses the current situation of community music education in urban communities in Zhengzhou City as the main research object and, on this basis, proposes ways for local communities to carry out community music education effectively.

In 'Analysis of the Current Situation of Community Music Education in Urban Communities - Taking Xinqiao Community in Wenzhou City as an Example,' Wang Xiaojia (2012: 87-91.) researches the current situation of community music education and the needs of community residents for related educational activities in Xinqiao Community in Wenzhou City, combining the analysis of data to suggest that there are shortcomings in the development of community music education in the community. The study also presents the shortcomings of community music education and proposes strategies to address the problems.

In 'Preliminary Practice and Development Direction of Community Music Education in Zhejiang - Taking the Current Situation of Community Music Education Development in Hangzhou City West as an Example,' Cen He (2012: 108-111) combined his in-depth research to propose that China is still in the initial stage of developing community music education. There is still much room for improvement, and the original characteristics of educational activities should be fully reflected. Hence, as to in this article, Li Ran, in his 'A look at community music education,' suggests that there is still much room for improvement.

In 'A Glimpse into Community Music Culture - The Current Situation and Reflections on the Development of Community Music Culture in Taihuangdao City,' Li Ran (2013: 125-127) uses Qinhuangdao City, Hebei Province, as an example to analyze the statistical results of the survey, points out the shortcomings of music culture education in this community, and propose some countermeasures for the construction of music culture education in this community. -

In 'Analysis of the Construction of Community Music Culture in Hebei Province - Zhangjiakou as an Example,' Zhao Jing (2014: 243-244) chooses Zhangjiakou's Huangchengqiao North Community as the research object, explores the shortcomings in the process of community music education in this community and, based on a full understanding of the problems, discusses the publicity and organization of community music education activities as well as educational methods, and proposes corresponding measures. Based on a full understanding of the problems, the organization of community music education activities and educational methods are explored, and corresponding strategies are proposed.

From the acquired literature, there are many research results on community construction and community education in developed countries, mainly focusing on the functions of urban communities, development models, medical services, management systems, and development models of community education. For example, Meng Qinghai's "A bird's eye view of community construction in Australia," Wu Feng's "The development model of community education in the United States and its inspiration to China," and Xia Cai's "Community education characteristics and inspiration in developed countries and regions." However, there have not been particularly many studies on the development of curriculum resources and community music education in developed countries, with only a few results, such as Mada and Xu Bing's *The Practice of Community Music Education in Foreign Countries and Its Inspiration*, Kong Fanzhe's *The Effective Use of Community Class Curriculum Resources in Russia and Its Inspiration to China's Education*, and Liu Liqun's *The Development of Community Curriculum Resources in the United States and Its Inspiration to China's Education*.

Based on their analysis and comparison of the development of community music education in foreign countries, Xu Bing (2007: 124-127.) summarize several experiences of developing community music education in foreign countries: the development of community music education requires strong government support; academic research groups on community music education play an important role in guiding and promoting theoretical and practical research on community music education; many countries regard indigenous traditional music as the main teaching content in their community music education programs; modern information and education technologies such as the Internet are used to promote the development of community music education; community music education courses are offered in higher education institutions, and community music education majors are set up.

## Conclusion

Although there is much discussion on the classification of communities, there needs to be discussed from the perspective of constructing real communities in China. As the object of the study is not particularly clear, the findings cannot be applied to the construction of real communities in China, and it is not easy to reflect the functions of modern communities. In addition, especially with the deepening of the basic education curriculum reform, research results on curriculum resources and their development are more abundant, but mainly focus on the development of curriculum resources within the school, the community, and other out-of-school curriculum resources have not yet been given sufficient attention, accounting for a relatively small proportion of the existing research, and even less research on the development of community music curriculum resources, which indicates that this selection has much room for research.

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