

A New Probe into the Setting and Teaching Mode of College Dance Characteristics

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Abstract: The current college dance curriculum is relatively simple, lacking innovation and characteristics. Based on this, a teacher college in the eastern part of the country is taken as an example to study the setting and teaching mode of college dance specialty courses, and analyze the Yi people with local characteristics. The reform and necessity of folk music and dance, special curriculum and teaching mode, and put forward the idea of integrating Dai dance, folk songs and children's songs into the special courses of musicology and preschool education, and initially formed the choice of superior resources and integration inside and outside the school. Teachers, setting up courses, determining teaching modes and implementing the five-step curriculum implementation strategy, and striving to explore a new way for the construction of local undergraduate courses.

1. Introduction

Fu'an in the Hinged area is one of the most populous areas in the country. During the long historical development [1], the local Yi people created many distinctive ethnic dances. The Yi witch dance represented by the "milk squatting" has unique charm and rich ethnic customs. It is famous far and near and passed down from generation to generation. It has a profound foundation, unique charm, colorful forms of expression, and great protection and inheritance value. In 2006, it was listed in the intangible cultural heritage of Fujian Province. On the other hand, the curriculum of colleges and universities not only determines the positioning of a profession, determines the breadth and breadth of the profession [2], but also determines the comprehensive quality of the students' vision, knowledge reserve and professional inclination in the future. It is a very important link in the running of colleges and universities. Regardless of historical precipitation, teacher strength, student quality or overall comprehensive strength [3], local undergraduate colleges and universities have a very large gap compared with comprehensive universities. In this case, it is especially important to take root in the local area and discover courses that reflect local values and characteristics. A college located in Hinged City, Fujian Province, is the only multi-disciplinary local undergraduate college in the eastern part of Fujian. There are rich and colorful music and dance resources in the eastern region, which should be fully explored [4]. Therefore, for the current situation of music and dance education in colleges and universities in China, there is an urgent need for innovative reform of college music and dance courses [5].

2. Status of Music and Dance Courses in Local Colleges and Universities

2.1. Lack of university characteristics

The talent training program of music and dance related majors such as musicology and preschool education in a teacher's college has been revised and improved continuously. In the latest "2017 undergraduate talent training program" [6], six principles have been defined, namely: the principle of comprehensive development, serving local principles, overall optimization principles, strengthening practical principles, collaborative training principles, and highlighting the characteristics of the principles. This is a great improvement, but in terms of the construction of featured courses, it is still the same as most local universities [7]. It is only set up according to the

guidance and suggestions of the Ministry of Education and the Provincial Department of Education on the revised undergraduate teaching plans or curriculum of ordinary universities. The basic courses required for the profession do not reflect the characteristics [8].

2.2. Teaching mode single

In the pre-school education basic course module, music and dance related courses include music theory, singing and vocal music, preschool piano foundation, children's songs and rhythm, preschool dance foundation, preschool dance and creation. Through practical interviews and classrooms, the author has discovered that these courses do not incorporate the teaching materials of local music and dance characteristics [9]. The teaching mode is single, with no features and no advantages. This is also a common problem in most local colleges and universities [10].

2.3. The combination of music and dance is low

Compared with preschool education, musicology is more professional in music and dance, and more research and practical, and the problem is more prominent. In all courses, core competencies include music theory foundation, vocal and ear training, harmony foundation, piano foundation, vocal music foundation, computer music, impromptu accompaniment, Western music history, Chinese music history, but the dance form, instrumental music, the singing language course is classified into other functional areas. In all current courses and practical teaching, there are almost no systematic, specialized and independent content and forms with local characteristics, most of which are sporadic and temporary embellishments, such as When a dance participates in a performance or competition, teachers or students write plans, do topics, etc., and do not explore, establish, implement, launch and promote the characteristics of music and dance in the region. This is especially urgent for a music major in a local university.

3. Fusion of Dai Music and Dance Resources and College Music and Dance Courses

3.1. Resources in the yi music

The Yi folk songs are a cappella, and the tribe believes that as long as the eyes can see, they can sing. There are three ways to sing: false sound, true sound and true and false sound. At the same time, the public advocated false sounds, and believed that the false sounds were internal sounds, the sounds were high and easy to open, and the effect of singing was clear and translucent. For the singer, the sound and the sound were far away. There is a tone, and people feel happy. This concept and skill coincide with the Western vocal system (here mainly referred to as the American voice) and the traditional Chinese folk singing method used in the vocal compulsory courses in most local college music majors. It is worth learning.

In addition to the narrative songs, novel songs, traditional folk songs and modern folk songs mentioned above, the Yi folk songs also contain a large number of riddle songs, songs, children's songs, etc., which are used to educate children to promote knowledge, such as "Children's Songs of the Yi People", Shepherd Girl and so on. These rich nursery rhymes songs can be promoted in our preschool education program and become a special course of our school. In the Dongtan Yi folk songs, there is a particularly unique form of singing - "two-tone", which is popular in the Hinged Badu area of the second part of the chorus. Singing "two-tone" is usually a two-tone singer when the singer is the most enthusiastic. Both men and women sing with the same lyrics. The men and women are separated by two or four characters. The first singer adds a long sound at the end, and the latter part ends with the front part. At the same time, both men and women have formed various types of imitation, contrast or supportive polyphony in the combination of tunes, rhythms and intervals. The whole music effect is extremely three-dimensional. This kind of voice relationship can be added to the teaching of harmony and chorus in the music major.

3.2. Resources in the dai dance

"Mother-in-law" is a ritual dance of the Yi people. This dance has a close relationship with Chen Jingju, the goddess of protection of women and children in Fujian folklore. It tells the story of the

folk chanting Chen Jingju. “Mother-in-law” is a central dance section of the Yi witch dance. It is divided into three chapters: the net altar, the god, and the hi-hat. In the three chapters of “Mothers and Daughters”, “Net Temple” and “Please God” are equivalent to the introduction of which dance, which means to go to the altar to “walk the footsteps.” “Hi-hat” is the main section of the witch dance, consisting of twelve steps. Combs, wraps, face washes, and mirrors in the 12-step dance are all plots of dressing up before the expedition. The chain is the meaning of the lock demon chain ghost, the loss of the sea is the shackles of the over-the-counter, the body-building refers to the child-rearing after the support, while the cage rice, sieve rice, fishing, etc. are vivid reproductions of production and life scenes. Many of these contents belong to the history of music, especially the history of folk music. The history of national music is not only a compulsory course for music studies in professional music colleges, but also a compulsory course for teachers of music majors. It can increase the content of Dai music history as a special course.

3.3. Featured dance resources in the dance of “mothers and steps”

The main props of the “Mothers and Steps” dance are horns and bell knives, accompanied by music accompaniment with three-tone cymbals, sometimes horns and long horns, and sometimes knives point to create a flag flying, drums, and sounds. The solemn atmosphere of the town demon exorcism. The dance rhythm is bright, superb, energetic, and exciting. Accompaniment instruments, the main horns, cymbals, bell knives, etc. belong to the category of drums and percussion instruments. At the same time, the music presented is tight and fast in rhythm beats, with low density and strong sense of urgency. These musical treasures should be added to music appreciation classes, elective courses, etc.

“Mother-in-law” is also integrated into the unique dance movements of the Yi people, such as lame, hoe, shackles, handcuffs (Thunder), etc. Among them, the “chain-chain 舞” dance steps are particularly unique, the dancers hold the left foot with the right foot and two fingers Thumbs, one-legged twisting, shaped like a chain to shake, continuous rapid turn, dizzying, amazing, this is the “single step dance” of the Yi people. It is possible to integrate several dance movements and traditional dance passages that are unique to the Dai dance, such as the one-step dance, into the compulsory physical education of music and other majors.

Finally, the fusion of Dai music dance resources and college music dance courses can be reflected in three aspects, as shown in Figure 1.

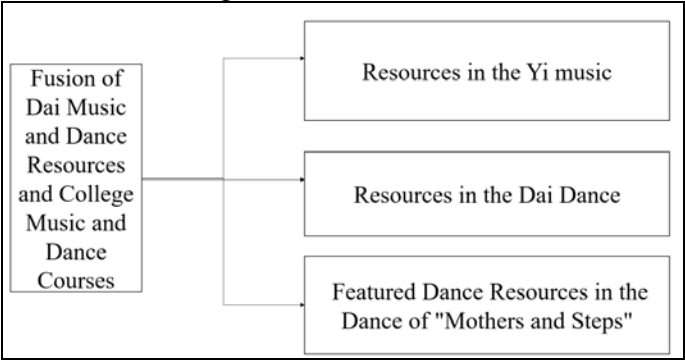


Fig.1. Fusion of dai music and dance resources and college music and dance courses

4. Musical Dance Features Course Setting and Implementation Strategy

4.1. Combining excellent teacher cooperation teaching inside and outside the school

The singing method and vocalization method of the Yi people's true and false sound conversion can be used in the practice of the vocal music basic course of the professional compulsory course. The song fragments of the Yi folk songs are practiced with real voice, fake sound practice, and true and false sound conversion. The vocal music class's opening practice is more and more diverse, and invisibly let the students remember the basic melody of the Dai folk songs and the representative arias and tracks. In terms of teachers, in addition to the vocal music teachers in the school, you can

also regularly invite Hinged local Yi folk singers and Yi people's song and dance troupes to learn to sing professional folk songs of the traditional Dong folk songs. This kind of use of Hinged local Yi folk songs as music the practice of vocal music courses and even the practice of songs, combined with the teaching methods of excellent teachers and teachers inside and outside the school, not only has local characteristics, but also covers the professional significance of vocal music theory.

4.2. Adopting the “two-tone” singing teaching mode

The unique “two-tone” singing form of the Dai people in Minding should be added to the Harmony Theory Course and the Chorus Practice Class of the music major. Most of the current harmony lessons are based on the traditional Soviet harmony system and teaching materials. Chinese students do not have a strong resonance. If the structure and skills of the local Yi people's harmony in Hinged are properly added in the harmony class, it not only enriches the teaching content, but also has strong local characteristics. It is also convenient to draw materials locally, which is conducive to students' further understanding and voice of the voice department. Consolidation of the concept of the Ministry. The same is true for chorus teaching. On the basis of the traditional chorus part, the concept of the Dai's two-tone part with strong impact is not only more targeted in the practice, but also expected to reflect the music characteristics of Hinged. Chorus boutique. In the usual teaching rehearsal and competition performances, alternate or simultaneous use of in-school and instructor teachers, not only the teaching philosophy is diverse, but also the understanding of the Hinged Dai people is more thorough, it is also a valuable experience for the music major students.

4.3. Adding the melody and melody of “mother and daughter” to the course

The melody and melody of “Mother's Stepping on the Skull” can be added to the teaching of music majors, such as vocal training, piano foundation and impromptu accompaniment, especially for singing, which allows students to sing in large numbers, which not only enhances students' vocals. Ability, and can be used to assist the addition of the Yi element to integrate with other courses, as well as the piano foundation and impromptu accompaniment. Most local colleges and universities are application-oriented colleges. For music majors, the ability to view and improvise accompaniment is an urgent need to master and use a lot of skills after going to work. Therefore, in a wide variety of practice songs, it is a necessary and appropriate choice to join the Yi folk music melody and ready-made tracks or passages with local characteristics. These courses do not require the special introduction of special Dai music talents, and the professional teachers on campus can be competent, so it can be used as a first shot to introduce the local Dai ethnic characteristics of a teacher's college music and dance related professional.

4.4. Adding special ethnic dances to the course

The Hinged Dai dance, represented by “single step dance”, can not only be integrated into the pre-school dance foundation of pre-school education, the pre-school dance creation and the music class, but also can be a special Dai dance class. You can set up the Yi dance direction and even the Dai dance. There are many excellent dancers in the faculty and dance group of the Yi people. They can guide and cooperate with the dance teachers in the school to run the school together. In this way, through the study of one-time students, the study and creation of dance teachers inside and outside the school, Ning DE's Yi dance will surely shine and become a unique artistic flower. On the other hand, in Fujian Province, there are many colleges and universities that study Dai music and culture. Among them, Fujian Normal University has the most fruitful research results, but there are not many studies dedicated to Dai dance. A teacher's college can experiment with the establishment of Dai dance, or retreat. The second step is to set up a special dance class for the Dai dance and vigorously promote the various Yi dances with unique characteristics and advantages in Hinged. It will be able to stand out from the crowd and open up a new world of scholarship.

Finally, the music dance feature curriculum and implementation strategies can be reflected in three aspects, as shown in Figure 2.

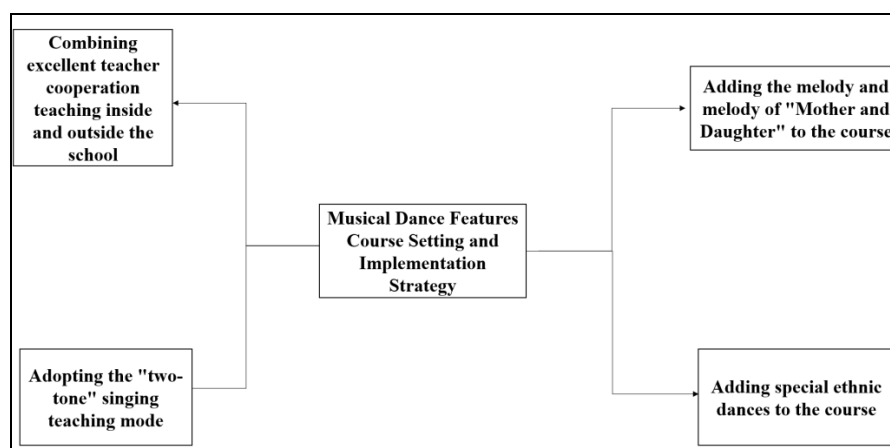


Fig.2. Musical dance features course setting and implementation strategy

5. Conclusion

This paper analyzes the current situation of music and dance courses in local colleges and universities. Taking a teacher's college in the eastern part of the country as an example, it studies the setting and teaching mode of college dance characteristic courses, and discusses the folk music dances with local characteristics, characteristic curriculum and teaching mode. Reform and necessity, put forward the idea of integrating Dai dance, folk songs and children's songs into professional courses such as musicology and preschool education, and initially formed the choice of superior resources, integrating teachers inside and outside the school, setting up courses, determining teaching modes and implementing them. The five-step curriculum implementation strategy seeks to explore a new path for the construction of featured courses in local undergraduate colleges. Finally, it puts forward the strategy of setting and implementing the curriculum of music and dance.

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