

Research on School Music Education and the Inheritance of National Music Culture Based on the Concept of Micro-curriculum

Mu Ming

ABA Teachers University, Sichuan, ABA Prefecture, 623006, China

Keywords: Microcurriculum Concept; School Music Education; National Music Culture Inheritance

Abstract: In order to avoid the impact of micro-curriculum on the traditional teaching mode, the teaching practice in colleges and universities should integrate the traditional education and micro-curriculum to promote their mutual cooperation and complementarity. As an important field of inheritance of national music culture, school education must seek a new orientation in today's multicultural world music education. It is of special significance to pay attention to these two issues which seem not to have been seriously linked when the discussion of "Where is Chinese music going" is warming up again in the coming twenty-first century. School education in China, as an important field of national folk music culture inheritance, must seek a new position in today's multicultural world music education, establish a concept based on national music education & deepen the reform of school music teaching & realize the "return" and "unification" of Chinese folk music culture and human music culture.

1. Introduction

Among the current group of college students, there are more and more students who choose to use the Internet for online learning, and many colleges and universities are using this new approach to education. It is a very gratifying thing to regard ethnic music as an important content in school music education and to pass on among the young people [1]. In a sense, music is the blood of a nation's emotions. It not only records the shackles, pains and joys of a nation. The emotions and spirits it covers are often the soul and thought of this nation. It is the wisdom of this nation. The birthplace [2]. With the opening of the world's cultures, exchanges and the formation of diverse patterns, the search for this cultural resource has become the basic national policy for all countries and nations to seek survival and promote development [3]. Because the national folk music culture has long been rooted in the soil of people's life and is loved by the people, it is to respect the continuity of the music appreciation habits of the people [4]. This kind of education method also belongs to the common things in recent years, such as wisdom tree, Erya general course and so on. It is also a common course in the current university teaching [5]. Facts show that such a small culture can sometimes play a great role. Nowadays, it is of great benefit for the healthy growth of young students to incorporate national music into the curriculum of music education in schools through the edification of national music [6].

The concept of micro-curriculum originated in the United States, and it is rising with the rapid development of Internet technology, education concept and social economy [7]. As an important form and carrier of human culture, it contains rich cultural and historical connotations. With its unique artistic charm, it accompanies the development of human history and meets people's spiritual and cultural needs. Under such a background, the cultural tradition of national music has also been mentioned as an important resource of this culture [8]. In the traditional Chinese culture with a long history of thousands of years, the national music culture is a very important part. It is a variety of musical elements that have been summarized and accumulated in the long-term practice of music [9]. Nowadays, the "national music culture" is treated as a complete word, indicating that the national music with profound cultural accumulation is an indispensable spiritual and cultural food in people's lives. For a long time, there are mainly two ways to spread traditional music. One is unconscious communication, and the other is conscious communication. The title of the fourteenth

session of the International Music Education Society is "National Culture: The Power of Music Education." How to inherit and carry forward the excellent music culture, there are two ways of school music inheritance and folk music inheritance in China.

2. Methodology

National music is a culture. Many Chinese and foreign music scholars have an incisive discussion on this. The so-called unconscious spread refers to folk songs, folk songs and dances, folk music, opera sounds, and literary music. It is passed down through the singing and singing of folk musicians such as folk singers, folk musicians, and entertainers. Music has always been regarded as one of the most valuable cultural treasures of all ethnic groups. Therefore, it can be said that ethnic music is the most beautiful, rich and complete human nature, the most rich in life and the national personality of the music culture category, which largely represents the spiritual state of a nation [10]. In the current school music education in China, it should be said that it still contains certain ethnic music content. From the perspective of culture, it is impossible to avoid the problem of "native language". Since the 14th International Music Education Conference, China has also held a music education seminar on the same theme. The implementation of aesthetic education with excellent national folk music can greatly improve the appeal, feasibility and profundity of this education. Penrose put forward in 2008, the purpose is to promote students' autonomy in learning and increase students' learning options, through the fine and short courses to improve students' learning efficiency. Because "music captures the colors, activities and life characteristics of our culture so forcefully", it is the most precious gift given to every member of our culture.

In the process of music teaching, the teacher is the leader of music education, and plays a decisive role in the whole teaching activities. As shown in Figure 1, the aspects that music teachers think they lack are mainly reflected in their scientific research ability.

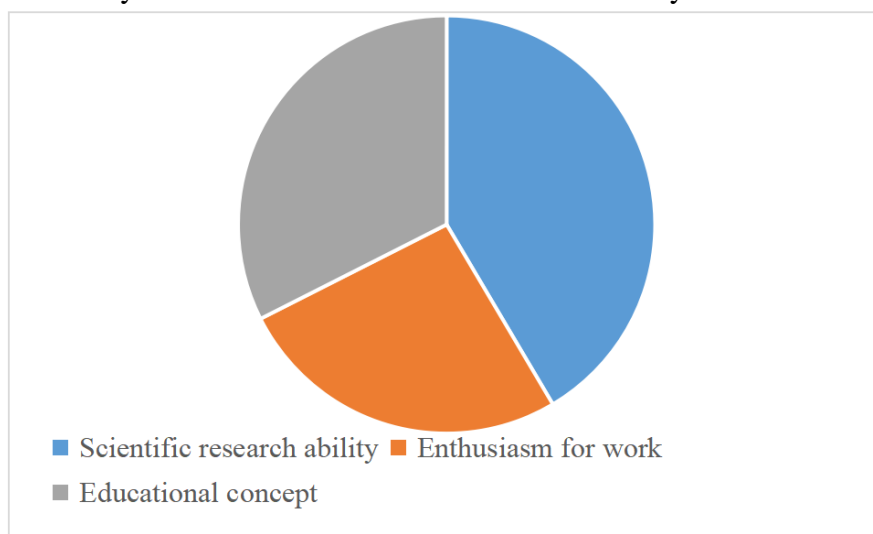


Fig.1. Music Teachers Think They Are Lack of Aspects

How to carry on the inheritance of national music culture in the overall development of national music has long been a concern of the music theory community. It has a specific cultural function, a relatively stable audience, a certain number of heritage tracks and music configuration. The most important thing is that it belongs to a specific region, ethnic group and community, and it is the representative and symbol of the joys, sorrows and sorrows of a particular group. However, judging from the current situation of the music education of all kinds of teachers in the country, the value orientation of "heavy west and middle school" and "nothing in the west" has changed in recent years, but the basic situation has not been substantially reversed. To teach ethnic music to teenagers, we must select and compile representative, beautiful melody and positive content of traditional music excellent repertoire, from the beginning to attract students to love their own national music culture. The concept of micro-curriculum was born under the rapid development of social economy

and the popularization of Internet technology. It was originally developed by David of San Juan College in the United States. It can be seen that the emergence of micro-curriculum has brought new enlightenment to music education, provided a good platform for inquiry-based learning and autonomous learning, enabled students to give full play to their subjective initiative and innovative thinking, thus promoting the development of self-aesthetic consciousness and aesthetic concept, and ultimately improving the level of music education.

From the survey data, it is clear that most of the students have weak cognitive ability on the simple and five-line music score, which shows that the students' basic music knowledge structure is poor. See Table 1.

Table 1 Student recognition score sheet

Music	Know		A little bit		Can't	
	Number	Percentage	Number	Percentage	Number	Percentage
Staff	26	9%	48	19%	398	92%
Numbered musical notation	42	15%	109	28%	343	85%

3. Result Analysis and Discussion

Music education in contemporary schools is based on the study of excellent music culture at all times and in all countries. Relevant government departments should immediately formulate and improve relevant cultural policies with far-sightedness. We should advocate the concept of "multi-integration" of "music teaching system with Chinese culture as its mother tongue", set up the curriculum system of national music, gradually get rid of the current situation of deconstructing Chinese national music with Western technology theory, and enable students to form two kinds of music thinking. There should be both national music textbooks compiled nationwide and local music textbooks compiled by local schools themselves. The traditional music education model has certain advantages and can create an effective learning atmosphere for students, but it also has certain limitations, that is, it is inconsistent with the requirements of the Internet age and the information age. The micro-course integrates information technology, communication technology and network technology perfectly, and presents novel teaching content in the field of the educated person with powerful communication function and fast communication speed, which can strengthen resource sharing. The ratio of the two should be appropriate, so that students can get the love of the motherland and love their hometown from the subtle influence of music. Without the systematic curriculum of Chinese music and its corresponding complete textbooks, then the so-called establishment of the Chinese music education system can only stay in good wishes.

Through interviews, students also learned that they like to listen to popular music and show a strong interest. These phenomena reflect certain problems in the level of appreciation and appreciation of students. See Figure 2 for details.

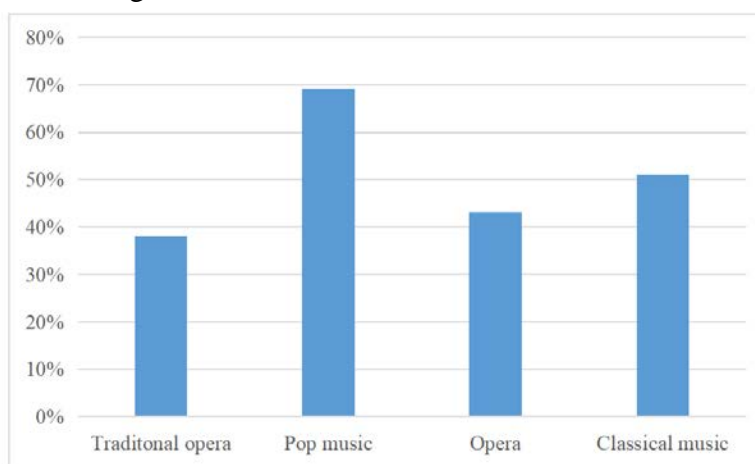


Fig.2. A Survey of Students' Music Appreciation

Culture is the essence of all social and spiritual, material and technological values created by mankind in order to meet his own needs. It mainly refers to "the aspects related to human spiritual activities and their products." In the past music teaching, teaching materials have always been an important issue. Since the founding of the People's Republic of China, many musicians have devoted a lot of efforts to this, and of course they have achieved fruitful results. For example, they have carried out and basically completed such a huge project of national music integration. School music education should be based on the inheritance of national folk music culture. However, what is the basis of such learning is still an open question in the field of music education. Only by truly recognizing the importance of the traditional folk music culture as a resource of music education and paying attention to the inheritance of folk music culture, can we find the answer in the whole cultural field. As a part of the whole culture, music is an artistic form created by different individuals and groups of human beings, which reflects their own cultural values and cultural characteristics. Why do so many children play musical instruments in their spare time? Although many parents hope their children will become future musicians, this is a minority. Thus, the connotation of Chinese national music culture is neither a narrow concept nor an infinite category.

4. Conclusions

If we recognize that school music education is the main channel to inherit national music culture, then our music teachers are the "active text" to inherit national music culture. In the current situation of rapid social and economic development, Internet technology has spread to thousands of industries. Since China's reform and opening up, people's past psychological state has been unprecedented impact. The author hopes that through the elaboration of this paper, it can promote the university music educators to change their traditional education concepts in an all-round way, further enhance the effectiveness of university music teaching, and train a large number of excellent music talents for social development. Normal universities should change the cultivation of single technical talents to understand the rich national music theory and the real sense of "active text" with the ability of improvisation, so that their music technology can be displayed through culture. Only by thoroughly changing the shortcomings of previous school music education and profoundly excavating the spiritual and cultural resources of national music can we truly obtain a certain degree of "return" and "unification" of Chinese national music culture and human music culture. From this point of view, "modern" and "traditional" are relatively speaking, traditional music not only refers to the day before yesterday, yesterday, but also today, and even the future. In summary, the school music education and the national music culture inheritance are based on each other and are indispensable. School music education has a long way to go to inherit the national music culture.

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