
The Development Of Curriculum For The Preservation And Inheritance For Xinjiang Folk Music, China

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Abstract: Xinjiang folk music is the product of the integration of multiple cultures, which comes from the historical role of the ancient "Silk Road". Xinjiang is located in the Western Regions of China and is the center of Asia. Since ancient times, it has married and communicated closely with various countries and nationalities in ancient times, and is also a gathering place where music spreads and changes. As the characteristics of Xinjiang music style are also influenced by the Chinese music system, the Persian Arab music system and the European music system, so Xinjiang music culture as an important intangible cultural heritage element has also attracted much attention. However, due to the particularity of its history, the phenomenon of diversified ethnic music culture has been created. The traditional inheritance and protection mode is mostly from the folk artists, but now it is very few, and the focus of inheritance and protection is focused on the music education in colleges and universities.

The author developed for college students in Xinjiang, "introduction to Xinjiang folk music culture appreciation" course, this paper through the literature, on-the-spot investigation, interview folk artists studied Xinjiang music culture, combing the development history of Xinjiang folk music, representative folk music and Musical Instruments, style characteristics, and rhythm training, etc.

The purpose of the research is to promote the young people's awareness of protecting, excavating and inheriting the excellent traditional culture of various ethnic groups in Xinjiang, and to be interested in the diverse ethnic music culture in Xinjiang, with successors.

Keywords: Xinjiang folk music, curriculum development, inheritance and protection

Introduction

In recent years, China has made steady progress in digital protection and inheritance, and deepened international exchanges and cooperation, which plays an important role in enhancing cultural self-confidence and promoting the construction of a strong cultural country. The traditional Xinjiang ethnic music cultural activities as the entry point, "Qian Xuesen" system engineering theory as the research method, to explore the inheritance, protection and development of Xinjiang native music education major. In the study, the daily teaching management work content and the field work in the classroom became the means to obtain first-hand information, and the reliability of the theory was verified through more than two years of practice and thinking. In addition, on the basis of field investigation, text analysis and literature research, this paper has conducted a comprehensive study on the form and structure of the internal elements of the talent system of folk music education from the perspective of local culture holders through specific and comprehensive, induction and deduction, identification and comparison and other methods, from lifestyle to thinking concept, from micro to macro. Feel the cognition of college students to music education, objective and true in-depth description; Under the background of globalization and the protection of music folk cultural heritage, this paper objectively analyzes the significance, existing problems and countermeasures of traditional music cultural inheritance. Through the research and analysis of the relationship between the cultivation of talents in college music education and the high-quality development of social economy, the realistic situation and internal logic of protecting and inheriting the development of music education under the background of globalization are combed out.

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Research Objectives

1. To study the history of Xinjiang folk music
2. To develop a curriculum for the preservation and inheritance of Xinjiang music

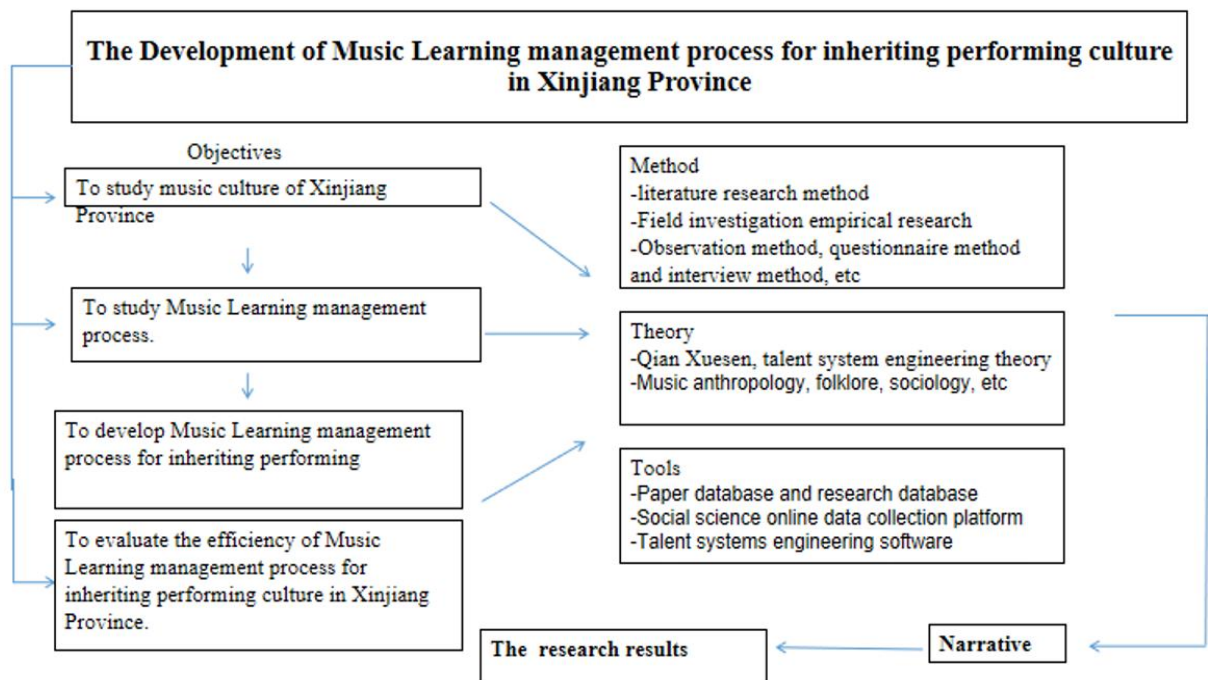
Research Questions

1. What is the history of Xinjiang Province?
2. How to develop the curriculum for the preservation and inheritance of Xinjiang music?

Conceptual Framework

The research group officially launched from the "Qian Xuesen" system engineering theory, the construction of folk music culture and related industries has been developed through effective music education management process

Figure1: Conceptual Framework



Source: XI YUE,2023

Literature Review

The Further Strengthening the Protection of Intangible Cultural Heritage

On August 12, 2021, the General Office of the CPC Central Committee and The General Office of the State Council issued the Opinions on Further Strengthening the Protection of Intangible Cultural Heritage, and issued a notice requiring all regions and departments across the country to earnestly implement it in light of actual conditions. Intangible cultural heritage is an important part of China's outstanding traditional culture, a vivid witness of the continuous inheritance of Chinese civilization, and an important basis for connecting national emotions and maintaining national unity. Protecting, inheriting and making good use of intangible cultural heritage is of great significance to continuing the historical context, strengthening cultural confidence, promoting exchanges and mutual learning among civilizations, and building a strong socialist culture. The document mainly provides detailed guidance and requirements on how to improve the intangible cultural heritage protection and inheritance system, how to improve the level of intangible cultural heritage protection and inheritance, and how to increase the dissemination and popularization of intangible cultural heritage and safeguard measures.

The comprehensively Strengthening and Improving Aesthetic Education in Schools in the New Era

On October 15, 2020, the General Office of the CPC Central Committee and The General Office of the State Council issued the Opinions on Comprehensively Strengthening and Improving Aesthetic Education in Schools in the New Era, requiring all regions and departments across the country to conscientiously implement it in light of actual conditions. Aesthetic education is an important source of pure morality and rich spirit. Aesthetic education is aesthetic education, sentiment education, spiritual education, but also rich imagination and innovative consciousness of education, can improve the aesthetic quality, cultivate sentiment, warm the soul, stimulate the vitality of innovation and creation. The first is to continuously improve the curriculum and teaching materials system; the second is to comprehensively deepen teaching reform; the third is to strive to improve the conditions for running schools; and the fourth is to effectively strengthen organizational support.

Related Research

Liu, Y., & Daoruang, k. (2024), The goal of this study is to examine the Panwang Festival's historical background and the distinctive ceremonial music of the Yao Region in Northern Guangdong Province, China. Combine outdoor research with qualitative methods of inquiry. Through a literature study and interviews, data were gathered. In Ruyuan County, northern Guangdong, China, the Yao ethnic group and their ancestor worship ritual, the Panwang Festival, are examined in terms of their history and present circumstances. Additionally, the features of the Panwang Festival's ceremonial music are examined. The study's findings were: First, Yao Ethnic Area, Ruyuan County, Northern Guangdong Province: Geographical Features and Ethnic History. Second, The background and nature of the local "Panwang Festival" customs. Third, Features of musical instruments, tunes, and vocalization during the "Panwang Festival" rituals of the region.

Research Methodology

This study used a quantitative and qualitative research involved questionnaires, interviews and field study methods.

Academic literature:

Through consulting relevant academic journals, papers, research reports, etc., the existing research results and theoretical framework of Xinjiang ethnic music are obtained. These documents can provide information on the theoretical basis, development trend and innovation model of music inheritance.

Questionnaire survey method:

In the study, five universities in Xinjiang were selected. There are 125 music teachers, 200 music major graduates and 125 music major students. The collected questionnaire is enough to reflect the problems existing in the construction of folk music in Xinjiang and provide effective information for the construction of music education in Xinjiang.

Interview method:

This study interviewed the suggestions of relevant Xinjiang folk music experts, professors and scholars from Xinjiang University on the cultivation of folk music inheritors in music education, including the establishment of management theories and methods and the establishment of working modes. Referring to the opinions of university teachers, the teaching methods, teaching materials, module layout, and how to effectively integrate Xinjiang music culture into the classroom were interviewed.

Collecting data

In this study, the researcher visited music classes in universities and primary schools in Xinjiang, and also visited museums in various regions in Xinjiang to obtain first-hand materials.

Results

1. The history of Xinjiang music

By consulting ancient books, documents and archaeological materials, the author has sorted out the music history of Xinjiang, which is synchronized with the history of ancient Chinese music, which can be traced back to 5,000 thousand years. The key summary is as follows:

The music culture of the western regions in ancient times (2250, B.C. -206, A.D.)

Archaeological data found in Xinjiang proved that about 6,000 to 7,000 years ago.



Figure: Kumulaba, wind instrument, unearthed in Moyu County, Xinjian

The Ancient Musical Cultures in The Western-Easter Han Times (206, BC-220, A.D.)

The "Silk Road" opened the door for musical exchanges between the East and the West. In ancient times, "Xinjiang" was located in a major traffic road, where different musical cultures gathered, communicated, blended, spread and evolved



Figure: Konghou, a plucked musical instrument, was unearthed in Jiemiao Gunluk, Xinjiang

The Musical Cultures in The Western Regions in the Time of Wei-Jing, Northern and southern Dynasties. (220-581, A.D.)

Buddhist music from India has a profound influence on Xinjiang. During this period, Buddhist music became the mainstream culture of Xinjiang music, and the new music type "Qiuci Music" was world-famous and had a great influence on the Central Plains of China.



Figure: Suona, a wind instrument, was found in Kuqa, Xinjiang

The Musical Cultures in The Western Regions in the Time of Sui-Tang Dynasties (581-960, A.D.)

It was the most prosperous period of Xinjiang music in ancient times. Chinese music and Xinjiang music merged with each other, forming the music culture of different periods and different regions. A large-scale comprehensive art form with mutual penetration and organic combination between Han music and western ethnic music



Figure: Pipa, plucked musical instrument, Tang Dynasty

The Musical Cultures in The Western Regions in the Time of Song and Yuan Dynasties (960-1638, A.D.)

In the 7th century, Arab music culture gradually entered Xinjiang along the ancient "Silk Road". Foreign music, Musical Instruments and local music communicated and blended with each other, forming the unique characteristics of Xinjiang's music culture. All ethnic groups in Xinjiang have comprehensively inherited, integrated and developed Arab music, and formed a new music system with regional characteristics.



Figure: Nagra drums, percussion instruments, spread from Arab countries to Xinjiang

The Ethnic Music's in the Western Regions in the Time of Ming and Qing Dynasties. (1368-1911, A.D.)

Due to the migration of northwest nationalities, the music culture of Xinjiang is influenced by multi-ethnic cultures and presents a rich and diverse appearance



Figure: Kalon, the percussion plucked instrument, was imported from Islamic countries and adapted

Music Culture in Modern Times (1911-1949, A.D.)

The October Revolution in Russia, the May 4th Student Movement in China and the founding of the Communist Party of China made great changes in the situation in Xinjiang. Russian folk songs and dances were introduced into Xinjiang, and they are deeply loved by the local people, and have been handed down to this day. Kazakhstan, Uzbekistan and Kyrgyzstan, adjacent to Xinjiang, share their ethnic origins with some ethnic minorities in Xinjiang. Their religion, culture and language belong to the same system, so their music culture is more likely to be accepted and absorbed by the people of all ethnic groups in Xinjiang. After these foreign music cultures flowed into Xinjiang, the local music artists became an organic part of Xinjiang's ethnic music culture with small changes, which enriched the original traditional music. When the People's Republic of China was founded in 1949, Xinjiang had 56 ethnic groups, including 13 major ethnic minorities other than the Han nationality. In modern times, the musical and cultural exchanges between different nationalities are more frequent. Folk music, instrumental music, traditional music and dance have strong artistic characteristics of The Times, and their music culture presents the characteristics of nationality, pluralism, inclusiveness and patriotism



Figure: Tambul, Ezek, Rawap, Husitar, Dotal, plucked stringed instrument, the Uyghur musical instrument of Xinjiang

To develop a curriculum for the preservation and inheritance of Xinjiang music

During 2022-2023, the author visited music classes in universities, primary and secondary schools, youth extracurricular activity centers and art training institutions in Xinjiang to learn about the music education at all levels from kindergartens, primary and secondary schools to universities, from amateur to professional, and from non-academic education to professional education. This paper expounds the current situation of music education and teaching in Xinjiang from many aspects and dimensions

Table 1 is the sample size in this study, and 125 music teachers from various schools in Xinjiang, 200 graduates of music education major from Xinjiang music colleges and 125 music major students from Urumqi Vocational University were selected for the questionnaire survey respectively.

Questionnaire object	Dimension partitioning	number of terms	Cronbach's α value
music teacher	teaching staff	6	0.931
	Curriculum teaching work	3	0.842
	Aesthetic education activities and modern education work	3	0.856

Questionnaire object	Dimension partitioning	number of terms	Cronbach's α value
graduate	Teaching research work	4	0.912
	Employment influencing factors	6	0.922
	Working method and ability	5	0.889
	Content of school music education	5	0.899
	Schools recommend job security programs	6	0.910
undergraduate	student	5	0.913
	school	5	0.909
	social cooperation	3	0.849
	activity	2	0.780
	teaching practice	4	0.886

Table 1 Reliability analysis of questionnaire: Source : Xi Yue(2024)

Table 1: The Cronbach's Alpha reliability test of the recovered questionnaire. This value is greater than 0.8, indicating a high confidence level. This value is between 0.7 and 0.8, which indicates good reliability. Values between 0.6 and 0.7 indicate acceptable reliability. If this value is less than 0.6, a poor confidence level is indicated. The recovered questionnaires were tested for Cronbach's Alpha reliability. The statistical results are shown in Table 11. The Cronbach's α coefficient of each dimension is as follows: in the music teacher questionnaire, the Cronbach's α coefficient of teachers is 0.931, the Cronbach's α coefficient of course teaching is 0.842, and the Cronbach's α coefficient of aesthetic education activities and modern education is 0.856. The Cronbach's α coefficient of the teaching and research work was 0.912. Each scale of the questionnaire was greater than 0.8, with high data reliability and can be used for further analysis. In the graduate questionnaire, the Cronbach's α coefficient for employment factors was 0.922, the Cronbach's α 0.889 for working methods and abilities, and the Cronbach's α 0.899 for school music education content. The Cronbach's α coefficient of the recommended employment security program was 0.910. Each scale of the questionnaire was greater than 0.8, with high data reliability and can be used for further analysis. In the school student questionnaire, the Cronbach's α coefficient for student dimension was 0.913, Cronbach's α 0.909, Cronbach's α 0.849, and Cronbach's α coefficient of activity dimension 0.780. The Cronbach's α coefficient of the teaching dimension was 0.886. Each scale of the questionnaire was greater than 0.7, with high data reliability and can be used for further analysis.

Table 2 Descriptive statistical results of each item of graduates

Project	Average Value	Standard Deviation
Individual academic achievement	2.744	1.326
Personal practical ability	2.800	1.372
specialized knowledge	2.754	1.320
social relations	2.723	1.405
Music product development ability	2.831	1.435
ability of expression	2.892	1.321
Be able to master and apply educational teaching theory to carry out work	2.785	1.375
Good at learning, delve into the business	2.795	1.362
Have certain teaching and research ability	2.785	1.379
Able to use modern educational technology skillfully	2.718	1.446
Can direct school music extracurricular activities	2.728	1.317
Educational teaching theory	2.744	1.338
Musical expertise	2.846	1.291
computer capacity	2.774	1.396
foreign language ability	2.677	1.408
Musical expertise (piano, vocal music, dance, etc.)	2.836	1.337
work environment	2.841	1.248
living conditions	2.713	1.362

wage and treatment	2.785	1.326
insurance for welfare	2.800	1.376
management mechanism	2.851	1.379
development prospect	2.733	1.392

Table 2 shows the statistical data of each project at the university student level, and the analysis results are as follows:

The "music teachers" of the graduates responded that the majors they studied in the university did not meet the needs of music education positions in primary and secondary schools, and the course content did not meet the application of actual positions. The course content deviates from the technical application of the music education industry, and only pays attention to the cultivation of music skills. It is too difficult for primary and secondary school students. They should not teach or evaluate the young children in the elite education mode. The lack of teachers, the quality of graduates and needs do not match. The lack of teachers who understand and inherit traditional music in Xinjiang, and the shortage of teachers, the quality of graduates cannot meet the development needs of local social industry in Xinjiang.

Teaching process arrangement: Practice teaching activity design

Task decomposition of practical training teaching activities refers to more than three weeks of practical training teaching activities of college students in off-campus primary and secondary schools and Task decomposition of practical training teaching activities refers to more than three weeks of practical training teaching activities of college students in off-campus primary and secondary schools.

Table 3 Practice teaching activity design

No.	course title	Training project name	Training site name (on-campus training room or off-campus training base)	Key points and standard requirements of practical training skills assessment
1	Education al teaching practice	1.Cognitiveinternship 2. Class management internship	Urumqi Tianshan District belongs to primary schools	Have the ability to assist teachers in organizing classroom teaching and extracurricular activities; Have the ability to update their knowledge structure in time. Ability to organize and implement classroom teaching and extracurricular activities;
2	School practice (90%)	1. School internship 2. Class management practice	Urumqi Tianshan District belongs to primary schools	Have the ability to update their own knowledge structure in time; Ability to work as an assistant class teacher. Have the basic ability to plan, organize, coordinate and operate all kinds of music cultural activities;
3	School practice (10%)	Xinjiang music and cultural activities planning, operation and technical support	School-enterprise cooperation unit	Have the ability to assist in the research and development of various kinds of music cultural products

Table 4 Task decomposition of curriculum practical training teaching activities (referring to practical training teaching activities in Class B and C courses)

N O	course title	Practical training project name	Training site name (on-campus training room or off-campus training base)	Key points and standards of practical training skills assessment demand
1	piano	1. Fingering training 2. Etudes 3. Music	Electronic piano training room Piano training room	Meet the corresponding level assessment requirements

No	course title	Practical training project name	Training site name (on-campus training room or off-campus training base)	Key points and standards of practical training skills assessment demand
2	vocal music	1. Vocal exercises Songs	Vocal music training room	Can use the breath correctly, complete smooth voice and emotion singing
3	accordion	1. Fingering training Etudes 3. Music	Accordion training room	Correct posture, accurate understanding of works, smooth and complete performance of works.
4	dance	1. Physical training 2. Dance combination	Dance training room	Meet the corresponding level assessment requirements
5	chorus and conducting	1. Chorus training 2. Command training	Music training room	Students master the control of chorus parts, training of chorus parts, harmony coordination, and have a certain ability to analyze works and conduct chorus and ensemble.
6	Keyboard improvisation	1. Melody accompaniment 2. no melody accompaniment 3. Pentatonic accompaniment 4. Jam	Electronic piano room	Master and practice all kinds of common accompaniment forms; Write piano accompaniment for the works according to the needs of content, style, structure and image; On the basis of basic familiarity with the principles and techniques of piano accompaniment, students have certain ability of impromptu accompaniment.
7	Music theory and solfeggio	1. Music theory 2. Solfeggio	Music training room	Meet the curriculum standard assessment requirements
8	Computer music and song writing	1. Arrange music 2. Recording	Computer multimedia music training room	Meet the curriculum standard assessment requirements
9	Xinjiang music culture stage art and performance practice	Stage director	Dance training room	Meet the curriculum standard assessment requirements

The teaching time of the three-year music education major is 36 weeks per academic year, with a total number of 2863 class hours. The on-the-job practice is 24 weeks. The practice and training are 24 class hours per week, and each class time is not less than 45 minutes. The total credits of music education major in three-year higher vocational colleges are 178.2 credits. Public foundation courses account for 30% of the total school hours. The proportion of elective teaching hours in total class hours is 14%

Conclusion

In view of the above problems, the author developed a general teaching material named "Xinjiang Folk Music Culture and Appreciation" to learn Xinjiang music culture. The teaching object is mainly the auxiliary textbooks for music education students majoring in colleges and universities or music teachers in primary and secondary schools. Teaching material (Xinjiang folk music culture and appreciation), the main contents are as a textbook of general education on Xinjiang, the content includes the introduction of the history of the main ethnic minorities in Xinjiang and some representative music cultures. The historical part defines the content as the narrow "Western Regions" (the Xinjiang in ancient times), which is less involved in the Western regions in the broad sense of the Silk Road. In terms of music content, it mainly describes the folk music of the main ethnic minorities in modern and contemporary Xinjiang. Due to the requirements of China's national educational policy, the textbook does not involve religious music content. The

course is scheduled to be taught for a semester, with a total of 20 teaching hours completed.

Implications

As a rich and colorful cultural heritage, Xinjiang folk music carries the traditional culture and emotional values of Uygur, Kazak, Kirgiz and other ethnic groups. In terms of protection and inheritance, the government, academia, social organizations and other parties have actively participated in it, forming a multi-level and multi-angle working mode. Government support and funding: The government plays an important role in the protection and inheritance of folk music, and provides financial and policy support through the establishment of special funds and the establishment of a reward mechanism for inheritors. Training and excavation of inheritors: Inheritors are the key force in the protection of folk music. The government and academic institutions have increased the training and excavation of inheritors to encourage them to inherit and develop music skills. Academic research and digital preservation: The academic circle actively carry out the research work of folk music, and effectively protects a large number of folk music works and materials through recording, sorting and digital preservation. Participation of social organizations: Social organizations also play an important role in protecting folk music. By holding music competitions, performances and training activities, the dissemination and communication of music culture are promoted, and people's interest in and love for traditional music are stimulated.

International cooperation and exchange: Xinjiang folk music also actively participates in international exchanges and cooperation. Through international cultural exchange activities, it promotes the interaction and integration of Xinjiang folk music and music culture around the world, and expands the influence and spread scope of music. Research shows that whether national native collective creation form, or folk songs, dance, instrumental music material combined with western excellent creative form, the kernel is whether can highlight through simple and understandable way with Xinjiang national "music culture interpretation force", whether can profoundly show the traditional music culture and uniqueness, universal national cultural value. The identification of its cultural value is not only necessary for the contemporary inheritance and development of traditional music culture, but also the foundation for reshaping the national cultural confidence in the global diversified music cultural value field.

Limitations and Suggestions for Further Research

In the process of the textbook, the author read a lot of classical books and academic literature, consult the current Xinjiang music and history related experts and scholars, adopted their different views, in the analysis of music works, Xinjiang all nationalities due to the differences in language, translate the school team also need many validations more insurance, stunned, if there is something wrong, please experts. The textbook is suitable for students majoring in music education or used as an auxiliary textbook for music teachers in primary and secondary schools.

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