

Research on the Inheritance and Development of Folk Music  
Among Primary and Secondary School Students Take Primary and secondary  
Schools in Hunan Province as Examples

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**Abstract**

Music is not only an important carrier of human cultural inheritance but also the precious cultural heritage and wisdom of mankind. Therefore, the study of folk music is of great benefit to the cultivation of national emotions and the establishment of a sense of the value of primary and secondary school students. Hence, this research aims to explore the status quo of folk music teaching in primary and secondary schools, as well as the influence factors of folk music teaching and the inheritance of folk music in primary and secondary schools. This research aims to apply questionnaire survey and interview methods. 36 school leaders, 66 music teachers, and 720 students from 23 primary and secondary schools were randomly selected through stratified sampling. The results of the research show that the students are lack music literacy, teachers lack folk music literacy, evaluation methods of the music curriculum are random and simple, the compilation of music textbooks cannot meet the needs of students, school leaders and superiors pay insufficient attention to the teaching of folk music, the music social practice outside the

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school is relatively less; in addition, students' interest in folk music is significantly positively correlated with the influence factors such as music teachers' work attitude, curriculum, music teaching materials, school policies, national policies, family education and so on, what's more, the work attitude of the teachers has a significant predictive effect on the primary and secondary school students' interest in folk music and their inheritance of folk music.

**Keywords:** Folk Music; Primary and Secondary Schools; Inheritance of Folk Music; Interest in Folk Music

## Introduction

In the context of globalization, national culture, native culture, and mother tongue culture have increasingly become the focus and hot spot of social concern. How to protect the excellent traditional culture of the nation? How to inherit the folk music culture? How to inherit folk music culture in school music education? These are important issues that must be dealt with directly in the research on the theory and practice of music education in our country.

In the basic education planning of recent years, the “New Curriculum Standards” clearly emphasize the importance of aesthetic education.<sup>3</sup> In the compilation of specific art curriculum textbooks, the emphasis and incorporation of folk music are particularly noticeable. Although folk music has made significant progress in the past few decades, in this ever-changing society, the field of folk music is still threatened by the fast-food culture and mass culture.

This paper takes students, teachers, and managers of primary and secondary schools in Hunan Province as the research subjects. The research questions are what is the current situation



of aesthetic education and aesthetics communication in the classroom teaching of folk music in primary and secondary schools in Hunan Province, how to use pedagogy to make the primary and secondary school students in Hunan Province become interested in folk music and inherit it, what is the policy orientation of Hunan Province for the teaching, protection and inheritance of Chinese folk music, and how to make the primary and secondary school students in Hunan Province inherit folk music on the basis of interest, Bo, Q. (2018). and realize the interest of folk music while cultivating the aesthetics of primary and secondary school students.. We expect to reveal the attitude and influence of Hunan Province's policy orientation on education, protection and inheritance of folk music, further reveal the important value of folk music teaching in primary and secondary schools, especially in aesthetic education, explore the influence of Western classical music culture and modern pop music culture on folk music teaching in primary and secondary schools, analyze the deficiencies and key influencing factors of folk music teaching in primary and secondary schools.

### Objective of Research

1. To explore the status quo of folk music teaching in primary and secondary schools, as well as the influence factors of folk music teaching and the inheritance of folk music in primary and secondary schools.
2. To apply questionnaire survey and interview methods. from 23 primary and secondary schools were randomly selected through stratified sampling.



## Literature Review

### 1 The Status Quo of Teaching and Inheritance of Foreign Folk Music

#### 1.1 The Status Quo of Foreign Folk Music Curriculum

In 2018, Mao Hui puts it in her article “The Current Situation and Problems of Japanese Ethnomusicology” that there are more than 11 universities in Japan that teach or study folk music (Uemura & Hui, 2018). Among the courses of these universities, ethnomusicology is specially set up for Japanese folk music. The UK actively promoted folk music education as early as the 1950s, and many colleges and universities in the UK have opened folk music teaching courses, and the professional curriculum aims to different degrees from bachelor’s degree, master’s degree to doctor’s degree. All schools in Germany add new majors and courses according to their own teaching staff and school-running characteristics. American school music education promotes multicultural music education. Basically, all states have formulated their own music education standards based on the “National Standards for Arts Education”.

#### 1.2 The Status Quo of Foreign Folk Music Teaching Concepts

Dalcroze advocates that music education needs to fully integrate rhythmic movements to activate people’s instincts for music, so as to effectively cultivate students’ musical sensibility and agile reaction. By doing so, students’ experience and the ability to express music can be continuously improved, which in turn helps students obtain diverse physical and mental development, rather than simply learning musical notation and related theoretical knowledge. Conway, C., Vaughan-Marra, J., & Marra, C. (2021)

The characteristic of Orff’s teaching method is the use of Orff instruments, which provides



a strong foundation for Orff's music education. With a wide range of varieties, Orff instruments are easy to learn, as well as convenient aids in the music teaching process. Orff's teaching method emphasizes "original music", which allows the children to improvise the inner music through movement, speaking and even dance during "gaming" and "playing" (Tian, 2019).

The most important feature of Kodaly's teaching method is the application of folk elements (Xiaoqing, 2019). Kodaly believes that in human civilization, each nation in the world has different expressions in artistic style and has its own characteristics. Although there are many countries in Europe, the styles of artistic works of these countries are quite different.

### 1.3 The Status Quo of Inheritance of Foreign Folk Music

As early as 1919, Germany has vigorously promoted folk music education. Schools, in particular, have attached great importance to music teaching, and the youth music movement has also emerged correspondingly, which has strongly promoted the conduct of school music activities (Romain, 1923). Hungary attaches great importance to the inheritance and development of its folk music culture. Kodaly was one of the representatives (Xiaoqing, 2019). He began to collect and sort out folk songs from all over Hungary as early as 1905, the number of which eventually reached more than 3,000. He also actively promoted the establishment of the Hungarian Music Society. He integrated folk song singing with his teaching activities, thus realizing the goal of integrating teaching activities with music performance. Japan proposes in "Learning Guidance Essentials: Music" that it is necessary to actively appreciate and identify Japanese folk music in music learning, so as to better realize the improvement of students' music aesthetics and appreciation, with the help of which, it can better cultivate students' national spirit.



## 2 The Status Quo of Domestic Folk Music Teaching and Inheritance

### 2.1 The Status Quo of Teaching of Chinese Folk Music

At present, more and more scholars have realized the importance of folk music education, hence. Cao Yunhua elaborates on the development of folk music in his research data (Yunhua, 2018). He believes that folk music has not been well valued, which leads to the result that its development characteristics cannot be able to be highlighted, the number of music teachers are relatively small, and some students have insufficient knowledge of relevant music genres. Wang Ye points out the limitations of the folk music teaching in the classroom and proposes to make full use of the school-based curriculum and focus on stimulating students' interest in learning from reality. At the same time, schools also need to make reasonable adjustments to the content of teaching courses. Wang Anguo believes that it is necessary to give full play to the important role of traditional culture and provide positive guidance in music education (Anguo, 2004). Liu Minmin conducted research and analysis on the status of music teaching in primary and secondary schools in Shenyang (Minmin, 2013). He pointed out that the existing music textbooks for primary and secondary schools are mostly music textbooks from People's Music Publishing House, which contains folk music elements. At the same time, many music teachers actively use modern teaching methods, and some schools have also set up special music courses. However, the problems are also prominent. For example, most students are more interested in pop music and not proficient in local folk music, schools do not pay enough attention, and the teaching level of the music teachers is relatively low. Zhang Lihong takes the primary and secondary schools in Changchun as an example to carry out her research. (Lihong,



2012). Through analysis, she points out that the problems in the teaching of folk music in primary and secondary schools are the lack of novel teaching content and the insufficient development of related folk music school-based textbook resources.

## 2.2 The Status Quo of Inheritance of Chinese Folk Music

Folk music is a combination of various cultural forms with outstanding national characteristics. The folk music culture covers a variety of cultural types and involves many aspects of people's lives. Therefore, enhancing students' inheritance of folk music is of great value for cultivating patriotism, improving moral quality, and cultivating noble aesthetic values of them. Hu Shuai and others investigate and study the inheritance of Zhuang folk songs. (Shuai & Zhaoli, 2019). They re-arrange and re-create relevant folk songs, especially adding rock, heavy metal and other elements to traditional folk music, which can well enhance the characteristics of folk music. Performing them at various evening parties can better promote the inheritance and development of folk music, and make Guangxi folk songs "go global", and "bring in" folk songs around the world. Tang Qian's research points out that the difficulty in the inheritance of local music in schools lies in the obstacles of its language and space differences (Qian, 2018)). To overcome this difficulty, "memory inheritance" can be applied, that is, to form physical and language memories through continuous practice.

## 2.3 The Status Quo of Teaching and Inheritance of Folk Music in Primary and Secondary Schools in Hunan Province

### 1 The Status Quo of Folk Music Teaching in Primary and Secondary Schools in



## Hunan Province

The music textbooks used in all primary and secondary schools in Hunan Province are *Compulsory Education Curriculum Experimental Textbook: Music* published by Hunan Literature and Art Publishing House. This textbook is one of the first three sets of compulsory education curriculum standard music experimental textbooks approved by the Ministry of Education in the spring of 2001, and has successfully passed the review of the National Primary and Secondary School Textbook Review Committee.

Tang Yixiao, after visiting several remote rural primary and Secondary schools in Xiangtan County, found that almost all music classroom teaching is still mainly singing, and the teaching mode is single (Yixiao, 2010). Zhou Jin's investigation and analysis found that the team construction of the music teacher team in rural schools is young, vigorous and energetic. However, the faculty has not been properly set up, which leads to that the ladder structure is unreasonable, and the structure of academic qualifications and professional titles are still relatively limited (Jin, 2018). There are occasions when students fail to take music lessons by the curriculum plan and class schedule, and teachers do not use the content of textbooks for teaching.

In terms of practice, how to enhance the interest of primary and secondary school students in folk music has aroused a lot of educators and researchers' thinking. In his research on the status quo of folk music teaching in primary schools in Hunan Province, Liu Xin proposes to stimulate students' active learning interest from two aspects: improving teaching methods and innovating teaching methods (Xin, 2014). Tang Can's points out in her research on the value of





folk music in the Hunan edition of music textbooks that, after folk music teaching, the quality of teaching has not been reflected in the students, and the effect of it is not significant, and it is still difficult for students to fully understand what they have learned (Can, 2019). Therefore, it is necessary to reduce the difficulty of teaching content of some folk music works, select ones that are suitable for the physical and mental characteristics of students, optimize supporting materials for folk music in textbooks, and systematically arrange folk music works in textbooks.

According to the elaboration of scholars, these problems mainly include four main aspects: students themselves, school management, family education, and social environment. According to the elaboration of scholars, these problems are mainly reflected in four main aspects: students themselves, school management, family education, and social environment, among which, students themselves and the school management are the main ones. The problem of students lies in their preference for popular music and low awareness of folk music; the problems that schools need to deal with is that teachers' folk music literacy needs to be improved, as well as the folk music teaching environment; and music teaching materials need to be optimized. It means that the main task of folk music education in Hunan Province is to improve the status quo of folk music teaching in primary and secondary schools and to make students interested in folk music.

## 2 The Status Quo of Inheritance of Folk Music in Hunan Province

Folk music mainly includes three parts: folk songs, folk music, and folk dance. The inheritance of folk music also relies on these forms. With the continuous inheritance of Hunan folk songs, the structure of local folk songs has taken initial shape (Shiyang, 2016). For example,



folk songs such as Sangzhi Folk Songs have a certain influence and popularity both locally and domestically, and collections of folk songs have been published one after another. Looking at the status quo of folk song teaching in primary and secondary schools in Hunan Province, there are deficiencies in repertoire setting, learning content, and teaching methods. Hunan Province is rich in national instrumental music, such as Changde's "Silk String" and "Da Liu Zi" of Western Hunan Province. Students in minority areas in Hunan mostly learn wind and percussion instruments, while students in relatively developed cities mostly learn plucked string instruments. Not only that, but there are also differences in the development and construction of the school's folk orchestra. The overall development of it is not enough. Hunan Province has many folk dances that demonstrate ethnic characteristics, such as the Bai Rod Drum Dance of Sangzhi County, the Tujia Hand-Waving Dance, and the Miao Monkey Drum Dance . Hunan Province mostly adopts the Hunan version of music textbooks for primary and secondary schools, which are rich in content and extensively selected, especially embodying national characteristics. The folk music in the Hunan textbook accounts for a relatively large proportion. The content layout of the textbook conforms to the basic concepts of the new curriculum, highlights the theme of the unit, and meets the characteristics of the students' age development to a certain extent. However, longitudinally, the number of folk music varies greatly in different grades, thus, the music textbooks of some grades need to be further revised (Zhou, 2016).

## Research Methodology

### Research Design

This study combines qualitative and quantitative research methods. Taking students,



teachers, and managers of primary and secondary schools in Hunan Province as the research objects, through the analysis of the status quo and existing problems of folk music education in primary and secondary schools in Hunan, this study reveals the guideline of Hunan Province's policy guidance on folk music teaching in primary and secondary schools, by combining with China's actual national conditions, propose corresponding suggestions and prospects on how to pass on folk music among primary and secondary school students in Hunan Province.

### **Qualitative Research Methods**

This research obtains relevant information through qualitative research methods such as observation method and literature analysis method.

### **Quantitative Research Methods**

#### **Research Design**

This research will take the prefectures of Hunan Province as an example. A large-scale sampling will be conducted from Changsha, Xiangtan, Yueyang, Hengyang, Changde, and Yiyang in Hunan Province. Through stratified sampling of schools, 23 schools will be randomly selected, including 9 primary schools, 7 junior high schools and 7 senior high schools. The survey and research are conducted with students, teachers, and heads of music teaching and research team groups as samples. All the research objects are randomly selected. The questionnaire method is used to obtain relevant research data, and SPSS software is used to analyze and sort the data, and analyze its reliability and validity.



### Population and Samples

In order to understand the current teaching of folk music in primary and secondary schools, a questionnaire survey will be conducted among students (from fourth grade of primary school to third grade of senior high school), music teachers, and school leaders in primary and secondary schools in Hunan Province. Taro Yamane's formula will be used to calculate sample size for quantitative research (Yamane, 1970).

$$n = N / 1 + N(e^2)$$

n = sample size

N = population size

e = error (0.05)

Using the sampling formula, the research population of primary and secondary school students is 12420, and the sample size is 720; the research population of music teachers is 115, and the sample size is 66; the research population of school leaders is 69, and the sample size is 36.

### Questionnaire Design

This essay closely focuses on the current actual situation of folk music education, and fully integrates related issues studied and analyzed in this essay, such as curriculum concept, curriculum implementation, teaching content, teaching methods, teaching equipment, teaching evaluation, student music literacy, folk music, local music, etc. The questionnaire is designed in various aspects, and the content of the questionnaire covers school leaders, teachers and students.



The first part is the student questionnaire. The questionnaire is divided into three parts. The first one investigates the basic situation of students, and the second part is a questionnaire on folk music teaching. It contains 5 dimensions, namely, satisfaction with folk music courses, the satisfaction of folk music teaching materials, satisfaction of teachers' work attitude, the satisfaction of school management and awareness of national policy orientation. The second part is the teacher questionnaire. This questionnaire includes 39 multiple-choice questions. The third part is the school leader questionnaire. It is designed based on the music teacher questionnaire.

### Reliability and Validity of the Questionnaire

After the design of the preliminary questionnaire, in order to ensure the scientific rationality of it, and objectively present the target requirements and the respondent's understanding of the questionnaire content, the validity and reliability of the questionnaire are tested to ensure the validity of the questionnaire.

#### (1) Validity Test

The validity test of "Scale of Primary and Secondary School Students' Interest in and Inheritance of Folk Music" and "Scale of Primary and Secondary School Students' Folk Music Learning Situation" is shown in Table 1. The KMO value are all greater than 0.800, indicating that there are common factors among the variables. Therefore, this scale is suitable for factor analysis.



Table 1 KMO and Bartlett's Test of Primary and Secondary School Students' Interest in and Inheritance of Folk Music, Folk Music Learning Situation

	KMO	Bartlett's Test of Sphericity approximate chi-square distribution	df	p
Scale of Primary and Secondary School Students' Interest in and Inheritance of Folk Music	0.970	7495.502	55	0.000
Scale of Primary and Secondary School Students' Folk Music Learning Situation	0.973	13447.830	210	0.000

By using the steep slope to test the number of factors in the “The Scale of Primary and Secondary School Students' Interest and Inheritance of Folk Music”, the result is shown in Figure 3-1(a). The scale has a total of 1 factor, indicating that the scale is composed of 1 dimension, which is consistent with the initial idea. According to the exploratory factor analysis, there are 11 items included in the formal questionnaire. The load level of these items is between 0.80 and 0.84, reaching a high factor load level. Based on the above research results, the questionnaire consists of 11 items, and various exploratory factor analysis indicators are good, therefore, the questionnaire has good construct validity.

## (2) Reliability Test

By using internal consistency to test the consistency or stability of the “Self-evaluation Questionnaire on Primary and Secondary School Students' Interest in and Inheritance of Folk Music” and “Scale of Primary and Secondary School Students' Folk Music Learning Situation”.



The test results show that the former's Cronbach's  $\alpha$  coefficient is  $0.962 > 0.8$ , indicating that the scale has a high-reliability level. It is highly reliable to use this scale to test primary and secondary school students' interest in and inheritance of folk music. The latter's Cronbach's  $\alpha$  coefficient is 0.85 to 0.96 (see Table 2, indicating that the scale has a high level of reliability. It is highly reliable to use this scale to test the satisfaction of primary and secondary school students with folk music teaching.

Table 2: Reliability Test of the “Scale of Primary and Secondary School Students’ Folk Music Learning Situation”

	Number of Items	Cronbach's $\alpha$ coefficient
Emphasis on Folk Music	9	0.89
Satisfaction with Music Lessons	7	0.85
Influence from Family Education	5	0.90
Total Scale of Folk Music Teaching	21	0.96

## Research results

1. To explore the status quo of folk music teaching in primary and secondary schools, as well as the influence factors of folk music teaching and the inheritance of folk music in primary and secondary schools.



## The Status Quo and Problems of Primary and Secondary School Students' Folk Music Learning

A total of 720 valid student questionnaires are collected in this study. There are 355 boys (49.3%) and 365 girls (50.7%). In terms of family residence, 186 people were from rural areas (25.8%) and 534 people were from cities and towns (74.2%). There were 111 people (15.4%) in schools located in villages and towns, as well as in countries. 498 people (69.2%) in downtown. The grade distribution is as follows: Grade 4 to 9 in primary school are 217(30.1%), 191(26.5%), 40(2.6%), 38(5.3%), 60(8.3%) and 32(4.4%) respectively. Senior 1 to 3 in Secondary school are 46(6.4%), 47(6.5%) and 49(6.8%) respectively.

The results of the students survey show that, the number of students who like Chinese pop music is the largest with 378 (52.5%), which is more than half of the total number. There are 208 (28.9%) students who like Chinese folk music. And students who like western pop music account for 12%. The rest of them like western classical music, about 6.6%.

Among the students who prefer Chinese folk music, the proportion who like Chinese folk songs is the largest (64.3%), followed by those who like Chinese folk instrumental music (47.7%) and folk singing and dancing music (40.1%). There are also a certain percentage of students like folk art music and local music, while the number of students who like opera music is relatively small. Figure 1 shows the reasons why students like folk music and why they don't. Students like folk music mainly because they are interested in Chinese folk music per se (62.7%). The reason why students don't like (or not particularly like) folk music is that most of the students think they don't understand folk music (60.0%).





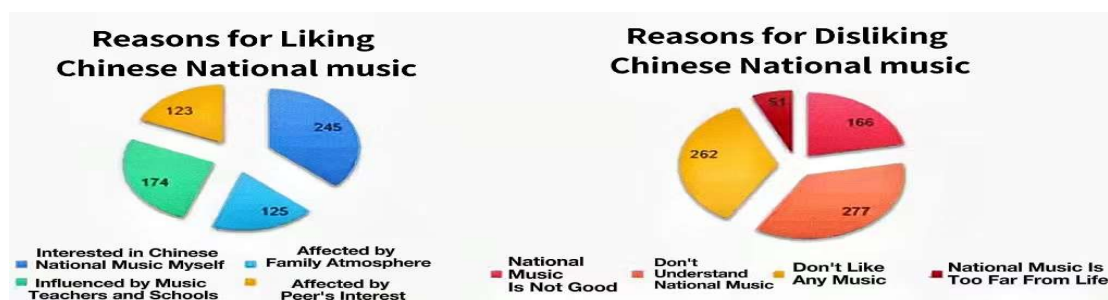


Figure 1: The Distribution of Reasons for Liking and Disliking Chinese Folk Music

The ways for students to learn folk music are relatively simplex. They mainly learn it in classroom teaching (62.8%), followed by learning on social broadcast media (52.8%). The other ways account for a small proportion of the total. School broadcasting and publicity, school-organized extracurricular activities and training classes outside school account for 38.2%, 23.5%, and 21.1% respectively.

A survey of music frequently played by school radio stations shows that Chinese folk music accounts for 51.5%, Chinese pop music accounts for 33.6%, and foreign music accounts for 14.9%(including western classical music, western pop music and hip hop music).

According to the result of the survey based on the question “How many Chinese folk music songs can you sing by heart, there are about 71 students who can sing more than 7 songs, accounting for 9.9% of the total; 15.7% of students say they cannot sing Chinese folk music songs by heart; 57.1% of students can only sing 1-3 songs, and 17.4% of students could sing 4-6 songs.

#### Correlation Analysis of Primary and Secondary School Students' Interest in Learning



## Folk Music

Table 1 presents a correlation analysis table among the variables among primary and secondary school students. The questionnaire makes statistics on students' interest in folk music, teachers' work attitude, curriculum settings, music teaching materials, school policies, national policies, family education, students' gender, and family residence, location of the school, and the grade. Boys and girls have a significant positive correlation in their interest in folk music ( $r=0.10$ ,  $p<0.01$ ). Except for grade variables, all other variables are significantly positively correlated with each other, and their correlation coefficients are between 0.20 and 0.85. The above variables are negatively correlated with grades, and students in higher grades are less interested in folk music. This result shows that these variables have a correlation with each other, therefore, they are suitable for subsequent regression analysis.



Table 3: Correlation Analysis Table among Variables of the Primary and Secondary School

Students' Interest in Folk Music											
	1	2	3	4	5	6	7	8	9	10	11
Gender	—										
Family Residence	0.08*	—									
Location of the School	0.04	0.41**	—								
Grade	0.001	-0.31**	-0.30**	—							
Learning Interest	0.10**	0.22**	0.20**	-0.32**	—						
Teachers' Attitude	0.08*	0.29**	0.33**	-0.42**	0.66**	—					
Curriculum Settings	0.05	0.30**	0.32**	-0.40**	0.65**	0.81**	—				
Music Teaching Materials	0.05	0.25**	0.25**	-0.37**	0.62**	0.83**	0.82**	—			
School Policies	0.09*	0.26**	0.28**	-0.39**	0.65**	0.75**	0.72**	0.69**	—		
National Policies	0.03	0.25**	0.22**	-0.33**	0.59**	0.66**	0.65**	0.63**	0.85**	—	
Family Education	0.11**	0.30**	0.31**	-0.41**	0.65**	0.62**	0.62**	0.60**	0.65**	0.61**	—
M	—	—	—	—	3.51	3.66	3.46	3.59	3.51	3.53	3.23
SD	—	—	—	—	0.93	0.97	1.07	0.96	0.95	0.94	1.08

Note: \* $p < 0.05$ , \*\* $p < 0.01$ .

### Analysis of the Differences in the Learning of Folk Music Among Primary and Secondary School Students

The results of the difference analysis show that there are significant differences in gender



and family residence in terms of learning interest, evaluation of teachers' work attitude, school policy support, and family education. In addition, family residence is also significantly different in the evaluation of curriculum settings and the evaluation of music teaching materials. It is found that the mean values of boys are lower than that of girls, and those in rural areas are lower than those in urban areas. The results of the analysis of variance show that the school location, grade and the above seven independent variables are significantly different. In addition, it is found that the mean values of urban areas are significantly higher than that of towns and counties.

### Regression Analysis

It can be seen from Table 5 that the location of the school can significantly negatively predict the students' interest in and inheritance of folk music ( $\beta=-0.08$ ,  $t=-2.29$ ,  $p<0.05$ ), when the urban area is used as the reference value and the towns and counties are compared with the urban areas respectively, the scores of the students' interest in folk music in both are lower than the scores those of the urban areas. Compared with the urban area, the scores of the students' interest in folk music are lower than those of the urban area. Teachers' work attitude, curriculum, school policies, and family education have a significant positive predictive effect on students' interest ( $\beta=0.17$ ,  $t=3.27$ ,  $p<0.01$ ;  $\beta=0.20$ ,  $t=3.95$ ,  $p<0.01$ ;  $\beta=0.16$ ,  $t=2.28$ ,  $p<0.01$ ). The remaining variables have no significant predictive effect. This result shows that the more positive the teacher's work attitude, the more reasonable the curriculum, the stronger the school policy support, the better the family folk music education atmosphere, and the higher the students' interest in and inheritance of folk music.



Table 5: Regression Analysis Table of Primary and Secondary School Students'

Interest in Folk Music			
	$\beta$	t	R <sup>2</sup>
Gender	0.03	1.31	0.56
Family Residence	-0.01	-0.32	
Location of the School	-0.08	-2.29*	
Grade	0.01	0.53	
Teacher's Work Attitude	0.17	3.27**	0.56
Curriculum Settings	0.20	3.95**	
Music Teaching Materials	0.02	0.39	
School Policies	0.16	2.88**	
National Policies	0.03	0.55	
Family Education	0.32	9.02**	

Note: \*p<0.05,\*\*p<0.01, \*\*\*p<0.001. (Gender: Boy=1, Girl=0; Family Residence: Rural Areas=1, Cities=0; Location of the School: Villages and Towns=0, Counties=0, Downtown=1)。

2. To apply questionnaire survey and interview methods. from 23 primary and



secondary schools were randomly selected through stratified sampling.

#### Teacher Level

#### Analysis of the Basic Situation of Music Teachers in Primary and Secondary Schools

This research analyzes the folk music teaching in primary and secondary schools in terms of music teachers. In our research, there are 13 male teachers and 53 female teachers. The majority of them are young teachers. 23 teachers are under 20 years old, 29 teachers are between 20 and 30 years old. 11 teachers between the age of 30 - 40. Only 3 teachers are over 50 years old. As for the education background, only 3 teachers received technical secondary school education and below. The majority of them have college degree, the number reached 52. 11 teachers got bachelor's degree, and 3 teachers obtained master's degree or above. Their professional titles are distributed in four levels: level 3 (Trainee)(9.1%), level 2 (Elementary)(39.4%), level 1 (Intermediate)(37.9%) and advanced(13.6%). The teaching tasks are full. Only 4 teachers' class hour per week is under 5 hours, and 9 teachers have 5-10 class working hours. 24 teachers need to work 10-15 hour in class per week, accounting for 36.4%, and the majority of them (43.9%) work more than 15 hours. The rest information of music teachers in primary and secondary schools is shown in Table 6.



Table 6: Basic Situation of Music Teachers in Primary and Secondary Schools

Variables	Categories	N	Percentage (%)
Teaching Age	1-5 years	23	34.8
	6-10 years	11	16.7
	11-15 years	16	24.2
	16-20 years	8	12.1
	Over 20 years	8	12.1
School of Graduation	Secondary Music Normal School	2	3.0
	Teachers College Music Department	7	10.6
	Normal University Music Education Department	35	53.0
	Comprehensive University Music Department	18	27.3
	Other Non-music Schools	4	6.1
Whether taking the course “Introduction to Chinese Traditional Music” or “Chinese Folk Music”	Yes	54	81.8
	No	12	18.2

Considering that music teachers will undertake teaching tasks for multiple grades, therefore, the teaching grade is a multiple-choice question. The result is shown in Figure 4-2.

It can be seen from the above survey on the basic situation of music teachers. (1) Female music teachers are the main body. (2) The age composition of music teachers tends to be



younger, mainly between 20-30 years old. (3) The professional experience of music teachers is at the elementary and intermediate stages, and the overall teaching age presents a positive skew distribution. (4) In terms of the number of music teachers in the teaching grades, there are more teachers in the lower grades, but the number of teachers in the graduation grades of each stage is the least. This also shows that with the increase of students' academic pressure, the existence of music lessons has become more and more insignificant.

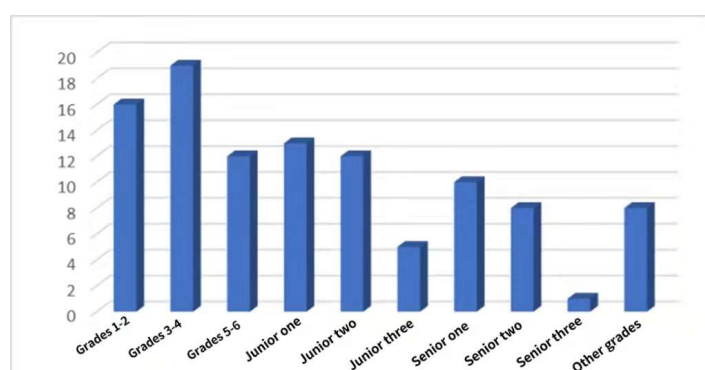


Figure 4-2: Frequency Distribution Diagram of Grades that Music Teachers Teach

### Professional Qualities of Music Teachers

In our survey, music teachers' music expertise is mostly in music education or musicology (34.8%), followed by folk instruments (25.8%). Among the folk musical instruments mastered by music teachers, the Guzheng accounts for the largest proportion (22.7%), followed by the bamboo flute (18.2%). 19.7% of music teachers cannot play any folk musical instruments. Among vocal music teachers, there are more music teachers of Bel Canto than of folk singing.

In terms of the question about "Have you ever studied the course "Introduction to Chinese Traditional Music" or "Chinese Folk Music"? 81.8% of the teachers said they have learned it, while 18.2% of the teachers said they have not.





### Teaching Attitude

According to the research, 75.8% of music teachers love Chinese folk music, accounting for the largest proportion. Among the preferences of different folk music genres, most teachers like folk songs, accounting for 66.7%. This essay investigates research on the attitudes of music teachers to the situation that music classes are randomly canceled by other classes. 92.4% of the teachers disagree, because they think it is necessary to attach importance to the cultivation of students' aesthetic education.

### Teaching Contents

The survey results on teachers' cognition of teaching content found out that most teachers believe that making students understand the relevant music culture is the most important (78.8%), followed by memorizing the theme (72.7%) and to feel the lingering charm (71.2) %. Learning the rhythm, analyzing the harmony and analyzing the curve structure are relatively less important. Among the students who like different teaching content, 87.9% of students like singing; only 31.8% of students like music itself and related culture.

### Teaching Methods

The research results on the teaching methods of folk music indicate that scenario creation (54.5%) is the most used teaching method, followed by language experience (45.5%), language imitation (40.9%), folk music performance (39.4 %), embellishing cavity experience (34.8%), implication experience (33.3%), implication imitation (30.3%), folk music club (30.3%), embellishing cavity imitation (28.8%). Teachers pay more attention to the use of these teaching methods, which shows that teachers tend to combine diversified teaching methods in their music



teaching.

### **Analysis of the Status Quo of Music Curriculum and Music Teaching Materials**

In the survey of music curriculum in this research, only 36.4% of teachers are satisfied with the design of the Chinese folk music curriculum. 47.0% of music teachers think that the music works selected in the music textbooks are average and students are not interested. 60.6% of teachers answer that there are no local folk music teaching materials in school. Further investigation results show that there is a lack of folk music courses, and 62.1% of teachers answer that the school did not offer local music courses.

### **School Policy Support**

The difficult road of teaching folk music is the result of a variety of factors, among which the support of the school management is the main influencing one. The survey finds that 64.6% of teachers believe that policy support from school is not enough. According to their answers, 9.1% of school leaders do not attach importance to the protection of folk music, and 48.5% of school leaders occasionally pay attention to it ideologically, but hardly implement specific measures. Only 42.4% of school leaders emphasize the importance of Chinese folk music.

In terms of training for music teachers, only 13.6% of music teachers often participate in training activities related to Chinese folk music, as for the other teachers, some of them have participated in non-related training, and some have not even participated in the training. The content of music teacher training mainly consists of music teaching methods in primary and secondary schools (63.6%), national policy documents (57.6%), Chinese folk music(53%) and foreign music teaching methods(40.8%).



In terms of Chinese folk music-related teaching facilities (such as classrooms, venues, etc.), only 37.9% of schools have good facilities, and most schools cannot meet the requirements for folk music teaching. Most of the teaching materials, teaching equipment, related activities and publicity related to Chinese folk music are at the lower-middle level. Based on the above data, it can be found that schools have low support for these four aspects, therefore, most schools can only meet the basic music teaching requirements.

### Investigation and Analysis of Leadership and Folk Music Teaching in Primary and Secondary Schools

#### Analysis of the Basic Situation of Primary and Secondary school leadership

This survey selects school leaders as the research objects, investigates and analyzes the folk music teaching in primary and secondary schools from a macro perspective. There are 9 principals (25.0%), 10 vice principals (27.8%), and 17 deans (47.2%) in the survey. And they work in 12 provincial school(12%), 7 municipal schools and 17 district schools, and 26 of which are public school, while the rest 10 are private type. More information is shown in Table 7.



Table 7: Basic information of the school leadership questionnaire

Variables	Categories	N	Percentage
Whether Teachers are Treated Equally	Yes	30	83.3%
	No	6	16.7%
Number of Music Teachers	1-2	4	11.1%
	3-4	10	27.8%
	5-6	15	41.7%
	Over 7	7	19.4%
Age of Music Teachers	20-30 Years Old	15	41.7%
	30-40Years Old	20	55.6%
	40-50 Years Old	1	2.8%

According to a survey on the current difficulties in the teaching of folk music in schools, 72.2% of the leaders believe that the difficulties are due to insufficient teachers, 63.9% of the leaders think that lacking funds is the main cause, and 66.7% of the leaders believe that it is because of insufficient policy support from higher-level departments. 2.8% of the leaders believed that teaching difficulties are caused by other factors, such as poor professionalism of music teachers, insufficient school hardware facilities, and cancellation of the school's artistic characteristics funds due to insufficient financial resources.

### Policy Support

According to the data we have collected, school leaders basically believe that folk music is important in music teaching (80.6%). In terms of how well school leaders understand the local



education department, 52.9% of school leaders answer that the local education department attaches great importance to the teaching of folk music, 33.3% of them think that the degree of emphasis is average, and 13.9% of school leaders say that the local education department does not pay attention to the teaching of folk music. From the above results, we can see that school leaders and local education departments have not paid enough attention to folk music teaching.

As for how well school leaders understand the relevant policies of the education department on the teaching of folk music, only 11.1% of school leaders understand the policies very well, 27.8% of them state they understand the policies well. Most leaders understand the policies at a average level, accounting for 38.9%. 22.3% of the school leader don't understand the relevant policies. It can be seen that school leaders are not sufficiently aware of the relevant policies on folk music teaching. Only 27.8% of school leaders think that higher-level departments will frequently issue policies and regulations on folk music. And 33.3% of school leaders believe that the introduction of policies is relatively small. Regarding the allocation of teaching resources, 72.2% of school leaders agree that the limited teaching resources should be appropriately allocated to folk music, and 27.8% of school leaders' attitudes are not clear.

## Conclusion Discussion and Suggestions

### Conclusion

According to the research findings and the analysis of statistical data, we can draw the following conclusions:

**First**, the students are lack music literacy. Few of the primary and secondary school students in grade four to senior three have received professional music training, and most of



them have not received music training at all or have received some music training.

**Second**, the quality of Chinese folk music education for primary and secondary school students is not high. Primary and secondary school students are the builders and successors of socialism with Chinese characteristics in the new era. They need to have firm cultural confidence.

**Third**, it can be seen that in terms of folk music teaching, the construction of the teaching team is very important, especially the cultivation of folk music-theoretical knowledge and skills of the teaching team, and effectively improve the overall quality of the teaching team to better promote the development of actual folk music teaching activities.

**Fourth**, Referring the evaluation methods in the “Evaluation Suggestions” of the “Standards,” Bates, V.C., Gossett, J.B., & Stimeling, T. (2020). Their importance lies in finding out students’ progress or problems through various forms of evaluation, accordingly to find their deficiencies as well as improving measures, it will help to promote the development of students and the continuous improvement of the quality of course teaching.

**Fifth**, education concepts are still relatively old and backward. At present, school education is limited to traditional educational ideology and focuses too much on the grades of academic courses. The leadership does not put control on this phenomenon, they adopt a laissez-faire attitude instead. Many music teachers also adopt an indifferent attitude towards this phenomenon, in their opinion, music classes do not require examinations and can make way for other courses.

**Sixth**, the layout of teaching materials should pay attention to whether the development of music knowledge follows the laws of the psychological development of the learners People’s



Music Publishing House edition and the Hunan Education edition, the arrangement of teaching content and knowledge must be organized and brought together in a comprehensive, disciplinary logic, and easy-to-understand kind of way.

**Seventh**, the relevant departments of the school pay insufficient attention to the teaching of folk music.

**Eighth** the music social practice outside the school is far from meeting the needs of folk music teaching, and it is difficult for students to obtain sufficient practical training. In this case, students are limited to the study of folk music theory and knowledge, they have a hard time combining the theory and practice well, so they are not able to cultivate and improve their own music practice ability.

### Suggestions

The survey finds that most of the music teachers have graduated from music colleges, with good professional skills, rich knowledge of music theory, and certain teaching experience. However, many teachers have little understanding and learning of folk music, and it is difficult to meet the actual teaching needs. The survey found that the evaluation methods of music courses are arbitrary. The evaluation method adopted by most teachers is to evaluate the performance of a Chinese folk song selected by the students or student groups. Some teachers do not even have a specific evaluation method.

### Knowledge from research

Judging from the primary and secondary school students in the grade 4 to senior 3 in this survey, and the statistical analysis of the survey data, this research has a more comprehensive



understanding of the status quo of folk music teaching in primary and secondary schools in Hunan Province, thus, some facts about folk music teaching in primary and secondary schools can be drawn from this research. These facts have certain positive significance for solving the potential problems of folk music teaching and improving the teaching of folk music in primary and secondary schools. Although 61% of the students said that the lyrics are very classic, but some students think that the lyrics are lack literacy, simple and vulgar. This also indicates that some students cannot understand the thoughts, feelings and cultural heritage behind folk music. The reason why nearly 60.0% of primary and secondary school students dislike Chinese folk music is that they do not understand the thoughts and emotions expressed by folk music.

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