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Study on the Communication Path of the New System of Quality-oriented School Music Education in Chinese Music Education Institutions

-- Taking Beijing IGW International Art Center as an Example

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Abstract: With the deepening reform of quality education and art education in the new era, a new system of music education in quality-oriented schools has emerged. In order to effectively explore the dissemination path of the new system of quality-oriented music education in Chinese music education institutions, this paper summarizes the current development status of the new system of quality-oriented school music education. Starting from the sources and characteristics of the music education system of quality-oriented schools, it takes Beijing IGW Love and Country Art Center as a case study, analyzes the development status and user profile of the Chinese music education industry, and summarizes the promotion strategy of the new system of teaching, in order to explore a sustainable development path for the dissemination of the new system of quality-oriented school music education in Chinese music education institutions.

Keywords: A New System of Music Education in Quality-oriented Schools; Chinese Music Education Institutions; Dissemination Path.

1. Research Background

The demand for new talents in the development of the times has driven curriculum reform worldwide. China's curriculum reform conforms to the trend of global curriculum reform, initiating a shift from exam-oriented education to quality-oriented education. Under the guidance of "comprehensively deepening curriculum reform and implementing the fundamental task of moral education," it is further implemented as the "core literacy system for the development of Chinese students.". From the aspects of cultural foundation, independent development, and social participation, six core competencies of college students have been established, including humanistic heritage, scientific spirit, learning how to learn, healthy life, responsibility, and practical innovation. With the cultivation of "well-rounded individuals" as the core, the specific image and training direction of Chinese talents in the 21st century have been clarified. The various disciplines under the basic education curriculum system have also begun to shift from "quality-oriented education" to research on the core competencies and cultivation of core competencies in their respective disciplines. The music discipline naturally needs to participate in this reform process, using innovative theoretical research and practical exploration to promote it. The "New System of Quality-oriented Music Education" (referred to as the "New System") created by the School of Music Education of the Central Conservatory of Music has been carrying the mission of exploring the path of quality-oriented music education reform and cultivating quality-oriented music education talents for the country since its inception.

The historical development of music education in China is relatively short, and most teachers in music education institutions in China lack relevant knowledge background and ability foundation. For teachers in music education institutions in China, who are deeply influenced by traditional teaching methods, they are not clear about the direction of "how to cultivate students' music quality" in teaching practice, and there is also a lack of scientific music teaching methods or often only focusing on the cultivation of one music skill, often falling into misconceptions. The country has realized that the insufficient professional competence of grassroots teachers has become a bottleneck in reform, so it has increased attention to the professional growth of teachers in the new era, and teachers themselves have also generated great learning needs. Various teacher training programs, from national to local, official to private, are providing support for the growth of teachers. How to complete the transformation and upgrading of quality-oriented education for music teachers has become the most important issue in current music education, and quality-oriented music education is one of the necessary ways for grassroots teachers to achieve professional growth.

In summary, the "New System of Quality-oriented School Music Education" (hereinafter referred to as the "New System") established by the Central Conservatory of Music conforms to the requirements of China's transition from exam-oriented education to quality-oriented education. The new teaching method is promoted in music education institutions, allowing more children to receive music education courses that are suitable for their characteristics.

2. Introduction to the New System of Music Education in Quality-oriented Schools

The new system of music education in quality-oriented schools was developed through the introduction of the three major international music education systems (Dalcroze Olf Kodai), combined with Chinese music culture (localization of music ideas, localization of teaching content, and localization of curriculum and textbooks) and China's national education

conditions (central government requirements, government goals, public psychology, and social needs).

The core idea of the new system is to make music belong to every Chinese person; Give full play to the comprehensive educational function of music in cultivating morality, moving people with emotions, and educating people with aesthetics; Comprehensively improve students' comprehensive music literacy. The basic educational philosophy of the new system is to highlight that music is an essential characteristic of emotional art; Balancing the three major functions of music: emotional education, emotional experience, and aesthetic appreciation; Realize the comprehensive aesthetic education function of music. The teaching characteristics of the new system are: adhering to intuitive cognition as the basis in the music teaching process; Taking emotional experience as the main thread; Taking music aesthetics as its guide. It is different from professional music education and is a school music education suitable for ordinary primary and secondary school students. It highlights the comprehensive education of music in ordinary schools, especially the function and value of emotional education.

The essence of the teaching methods of the new system of music education in quality-oriented schools is to cultivate musical abilities and prioritize expression. Expression is the most popular motivation and ability for music practice, not the priority of public performance or the expression of works. There are three types of public music expression abilities: choosing music expression, creating music expression, and music interactive answering. It is suggested to enrich musical experience and prioritize singing. Singing is the most popular musical practice. The singing experience is the strongest synesthesia experience (auditory, vocal, kinesthetic). So, it is important to provide students with a singing experience as much as possible when teaching music works. Classroom music teaching should prioritize emotional experience. Emotional experience can stimulate students' learning motivation, capture students for a long time, and lead to an important path towards aesthetics. So, classroom teaching should focus on emotional experience and aesthetic experience as guidance.

3. Development Status of China's Music Education Industry and User Profile Analysis

Music education can be broadly or narrowly defined. The broad definition of music education refers to all education that influences people's thoughts, emotions, thinking qualities, and enhances knowledge and skills through music. The narrow definition of music education mainly refers to school music education that is organized, planned, and purposeful according to certain social requirements. At present, music education is mainly divided into two categories: vocal and instrumental training. Nowadays, music education institutions in China tend to lean towards a narrow direction of music education, while the new system leans more towards a broader direction of music education.

According to the "Analysis of Development Trends and Investment Prospects of China's Music Industry (2023-2030)" released by Guanyan Report.com, in recent years, driven by policy guidance, social environment, economic environment, and technological empowerment, the market size of China's music education industry has continued to grow. According to data, the size of China's music education market is expected to be 113.38 billion in 2021, a year-on-year increase of 20.84%. It is expected that the size of China's music education market will exceed 160 billion yuan by 2023.

According to market analysis, the current music education industry in China is closely related to population, policies, and economic development. Music education belongs to a type of art education, and currently the country attaches great importance to art education. Relevant departments have issued a series of major decisions to further reduce the burden of subject education and deepen the reform of quality education. As one of the three giants of quality education, music education has become one of the key projects to be promoted in the future. For example, the Opinion on Deepening Education and Teaching Reform and Comprehensively Improving the Quality of Compulsory Education proposes to strictly implement courses such as music, art, and calligraphy, and establish art characteristic courses in combination with local culture.

From 2013 to 2021, the number of students enrolled in China has shown a continuous growth trend. Data shows that in 2021, there were 291 million students in various levels and types of academic education in China. Among them, there are 48.0521 million preschool children, 108 million primary school students, 50.1844 million junior high school students, 26.0503 million regular high school students, 13.1181 million secondary vocational education students, 44.3 million students in various forms of higher education, and 3.3324 million graduate students. The population from preschool to high school is currently a key target customer in the Chinese music education market.

At the same time, with the development of a new generation of parents' educational concepts, there is a general emphasis on cultivating children's quality education, which provides important soil for the Chinese music education industry. According to relevant information, currently among the quality education courses that parents have enrolled in, art has the highest proportion, accounting for 71.8%, with over half choosing music.

The continuous development of the economy is driving the optimization of consumption structure, while consumption upgrading continues to drive household expenditure on quality education. In recent years, the proportion of household income and education expenditure has been continuously increasing. In 2021, the per capita disposable income of Chinese residents was 35128 yuan, a year-on-year increase of 8.1%; The per capita consumption expenditure of residents was 24100 yuan, a year-on-year increase of 12.6%; Education expenditure reached 3.76 trillion yuan, an increase of 3.5% compared to the previous year.

Thanks to the development of a new generation of parents' educational concepts, the music education market has seen a continuous growth of users, mainly concentrated in areas with relatively fast economic development and generally high per capita disposable income. From the perspective of urban distribution, it is mainly concentrated in first tier, new first tier, and second tier cities. According to relevant surveys, second tier cities are the most concentrated areas for music education market users, accounting for 23.9%; Next are first tier cities, accounting for 23.3%.

From a regional perspective, in 2021, the majority of consumers came from the East China, North China, and South China regions, with the East China region accounting for over a quarter, reaching 31.4%.

At present, in music education, music education and

training institutions mainly focus on string instrument courses, supplemented by keyboard instruments, woodwind instruments, steel pipe instruments, and vocal instruments to match the learning preferences of current consumers. According to relevant surveys, in music education in 2021, the proportion of learning string instruments was the highest, at 53.6%; Next are keyboard instruments and woodwind instruments, accounting for 35.3% and 25.9% respectively.

In 2020 and 2021, the country respectively proposed the Opinions on Further Reducing the Homework Burden and Extracurricular Training Burden of Students in Compulsory Education and the Opinions on Comprehensively Strengthening and Improving School Art Education in the New Era. Two policies point out the exploration of incorporating art subjects into the pilot reform of the middle school entrance examination, including scoring subjects for high school entrance examination admissions, and incorporating music literacy (written test) +music skills (sight singing) as the examination content in the pilot areas. The new system teaching method is very in line with policy requirements, further demonstrating that music courses established based on the new system teaching method are very suitable for entering music education institutions.

4. Educational Strategy of Introducing a New System of Teaching Methods by Beijing IGW International Art Center

The Beijing IGW International Art Center (hereinafter referred to as "IGW") offers a variety of rich art courses, including music, dance, drama, recitation, art, and other course systems. In this study, we will focus on introducing the content of the new system curriculum in the music section.

The IGW startup teacher team, who graduated from the Music Education program at the Central Conservatory of Music, believes that choir singing is an art of collective singing that emphasizes commonality and cultivates children's ability to unite and cooperate. Through learning in choir classes, children can develop good singing habits, improve their ability to quickly view scores, train stable beats, improve physical coordination, accumulate singing repertoire, cultivate their ability to actively create musical aesthetics, and enhance their stage singing performance abilities. The course adopts a new teaching method, with emotional experience as the main focus, capturing the sensitive periods and explosive points of children aged 3-12. Through comprehensive performances such as singing, rhythm, and listening, the course trains children's auditory sensitivity and controls their physical coordination. The course timely introduces basic music knowledge, purposefully and effectively trains basic music skills in music activities, enhances children's interest, and lays the foundation for future music learning.

IGW mainly introduces a new teaching method into vocal collective courses, which includes a comprehensive music enlightenment course for the ages of 3-6 and a formal course for the Little Bear Chorus.

Entrance age refers to the learning level suitable for children in that age group. If the child has never experienced systematic music learning, it is recommended that 3-4 year old children choose P1, 4-5 year old children choose P2, and 5-6 year old children choose P3. Children aged 6 and above are recommended to enter stage C1, and students with a foundation in music learning need to participate in tests to determine their level. The recommended learning time for each stage of the C-stage course is two years. For example, one starts from the C1 stage. After two years, passing the assessment, one can advance to the C2 stage.

The P1-P2 stage has 90 minutes for each class, and the P3 stage has 90 minutes for each class. Each stage is studied for one year, divided into two semesters of spring and autumn, with 18 classes per semester. The course content and learning objectives are as follows. The course includes two parts: singing and rhythm. The singing part includes vocal games, nursery rhymes and song exercises, music appreciation, etc; The rhythmic part is the experience of combining music and body movements, training children's posture, posture, and physical movements. The course cultivates students' music comprehension ability, performance ability, sense of rhythm, improvisation ability, and emotional expression ability, enabling them to experience music personality, rhythm, and emotions, and find joy in music, falling in love with music from the bottom of their hearts.

C1-C3 stage: 6-12 years old, divided into 4 semesters, with 18 classes per semester, 1 hour/week, each class lasting 120 minutes. The course content and learning objectives are as follows. The course includes two parts: basic music training and choir training. The music basic training section includes music basic knowledge and sight singing and ear training, etc. Through the course, it helps students construct correct concepts of pitch and rhythm, and improves their ability to independently read scores (staff and sheet music). The choir training section enables students to master the correct vocal methods, pursue the quality of singing, expand the range of voices, help students understand the relationship between lyrics and emotional expression, use singing facial expressions to cultivate students' singing expression ability, shape children's confident, outgoing, and lively personality, and greatly enhance their interest and confidence in singing.

Featured training courses: 45 minutes/lesson, 4 lessons per day/session, with every 20 lessons per unit. The course selects classic plays from various genres such as opera, musicals, and stage plays as the theme, including cultural background, basic music knowledge, musical expression ability, dialogue, improvisation, and stage practice. At the end of each unit, it presents in the form of "small stage plays". This course, as an upgraded version of the regular course, deepens and summarizes the basic courses of daily learning, and collaborates with multiple people to reproduce and create classic art works. This course helps students have the courage to speak up, the courage to create, and the ability to express themselves. Through the study of classic art works, it enhances their in-depth understanding of music and singing.

The IGW collective vocal lessons are taught by teachers who are proficient in the new system teaching method, following the principle of age first and ability second. A more scientific music learning environment is set up for children, and the new system teaching method is introduced throughout the class to improve their music literacy, reserve basic music knowledge and common sense. Whether or not they embark on a professional music learning path in the future, this will be a great wealth for children. The IGW collective vocal course has also laid a solid foundation for future one-on-one vocal courses, music foundation courses, and various instrumental courses, enabling children to connect well in their future transformation and be more adept at returning to school in class music classes.

IGW Art Group has visited 15 countries and regions, won

20 music awards, performed 120 large-scale performances, and received 19 mainstream media reports. They have sent 78 students to prestigious schools such as Beijing No.4 Middle School, Tsinghua University, Central Conservatory of Music, and Berkeley. In the IGW vocal collective class, students at each stage undergo music literacy tests every semester, and almost all classes can pass the tests and smoothly enter the next learning stage. Teachers who use the new teaching method can help students gradually master music knowledge and skills through various music games, interesting vocal exercises, and music knowledge learning, achieving a happy learning of music courses.

5. Beijing IGW International Art Center's Promotion Strategy for the New Teaching System

IGW established its own choir in 2009- The Little Bear Chorus. The Little Bear Chorus is a children's choir that values love and beauty, using musical language to convey love and beauty to the world. The choir is led by Ms. Hao Ying, a master's degree graduate from the School of Music Education at the Central Conservatory of Music, as the resident conductor. Each member of the choir is composed of students who have received training in the new system of vocal collective courses. The choir has received widespread attention from domestic and international streaming media. With continuous efforts and sincere singing, it has gained widespread attention and love from mainstream media at home and abroad. It has been reported by mainstream media such as People's Daily, Xinhua News Agency, CCTV, Central Committee of the Communist Youth League, Phoenix TV, Asahi News, Sohu, Sina, NHK TV, Czech TV, and Danish Cultural Magazine, and has successfully established its own brand image, thereby increasing the visibility of the new system teaching method.

IGW mainly focuses on the Little Bear Chorus and has been conducting many public welfare activities since its establishment in 2009, such as "Little Bear Social Welfare", "Little Bear Charity Performance Donation", "Protecting Small Animals", "Yes, Little Bear Charity Brand Concert", etc. Through IGW's continuous public welfare activities, the teaching achievements of the new system teaching method are showcased, and the new system teaching method is also more well-known to the public. The IGW Little Bear Chorus has collaborated with Zhang Liangying and Lang Lang multiple times in performances, and has been broadcasted on mainstream media platforms such as CCTV and Tencent Micro TV, greatly enhancing the brand's visibility and showcasing the music literacy and abilities of students under the new teaching system, making good publicity and popularization for the new teaching method.

Although the IGW headquarters is located in Beijing, it also collaborates with multiple regions to support the growth of local music institutions. IGW currently has 6 campuses, distributed in 2 locations in Beijing, and 1 each in other provinces and cities including Shenzhen, Guangdong, Dali, Yunnan, Zhengzhou, Henan, and Weifang, Shandong. The cumulative number of students exceeds 10000. The students of the IGW vocal group course also have many opportunities for performance competitions, national events, cultural ambassadors from the UK, the US, and Japan, as well as major awards both domestically and internationally. This has greatly increased the popularity of the Little Bear Choir, providing many opportunities for exchange in the new teaching method both domestically and internationally.

IGW has reached a cooperation agreement with the First Cultural Center in Xicheng District, Beijing. The cultural center has established a PVPC public welfare choir, with IGW vocal collective teachers serving as conductors and teachers. They have participated in multiple cultural centers and government performance activities, enhancing their brand awareness and promoting the new teaching method.

6. Conclusion

This paper mainly discovers and emphasizes the key factors for the successful entry of the new system of music education in quality schools into Chinese music education institutions, as well as strategies and suggestions for continuously promoting and popularizing the new system in music education institutions in the future. At the same time, it emphasizes the importance of music quality education. Music education institutions have good development space in China, and today's parents pay more attention to cultivating their children's hobbies and talents. Many parents attach great importance to scientific teaching methods and the cultivation of their children's overall literacy. Most students also choose music courses in the selection of art courses. For all music courses such as instruments and vocal music, the most basic requirement for learning these courses is to have certain music basic skills and good music literacy. The country has also proposed relevant policies on music literacy, and the "new system" teaching method precisely meets the above needs, which can also promote the popularization of the new system teaching method in music education institutions. The success of Beijing IGW International Art Center in introducing a new system of quality-oriented school music education lies in actively adopting various promotional strategies and a rich and scientific curriculum, including the professionalism and strictness of selecting teachers.

The strategy summary of the new system teaching method entering music education institutions is as follows. Establishing a good brand image is very important for a developing teaching method. A good brand image can quickly help the new system teaching method open up the market of music education institutions, and let more parents, teachers, and institutions understand the scientific and rich nature of the new system teaching method. In order to successfully introduce the new system teaching method into music education institutions, it is necessary to establish a scientific and suitable curriculum environment for the new system teaching method in order to provide basic teaching conditions for the implementation of the new system teaching method. Participating in multiple performance competitions and project collaborations, performance competitions are an important means of testing the achievements of the new system of teaching. Therefore, after introducing the new system of teaching methods in music education institutions, it is necessary to continuously participate in major domestic and international competitions and performances to improve visibility. Collaborating with enterprises, governments, and other units is also a strategy to promote the new system of teaching methods into music education institutions.

The application of IGW's new system teaching method is limited to the promotion and teaching of students. The key to continuously entering Chinese music education institutions with the new system teaching method is teacher training. As an excellent achievement of national quality education, the

new system can only be transformed into educational productivity through large-scale promotion and application, and its educational value can be realized. Its universality and effectiveness in China's diverse educational environment can be verified, and the new system itself can be continuously enriched, improved, and developed. The main driver of education is teachers, so the key to the implementation and promotion of the new system lies in teachers - without qualified "new system" teachers, there will be no reliable new system teaching. As of now, the number of new system graduates from the School of Music Education of the Central Conservatory of Music through the training channels of undergraduate and graduate students is still too small, with even fewer truly entering music education institutions for teaching. Some master's or doctoral graduates enter other music colleges and universities to work as teaching staff, and are able to carry out new system teaching in their own positions, but their strength is still too weak to provide a sufficient number of new system graduates. The teaching staff of the new system cannot rely on new teachers who have graduated from universities. The practical strategy is that teachers who have already mastered the teaching methods of the new system should guide in-service teachers to "transform".

Therefore, how to promote the new system of teaching methods in Chinese music education institutions can also be achieved through internal and external teacher training. If a music education institution already has music teachers who have mastered the new system of teaching methods, it is necessary to regularly conduct teacher training within the institution, and pass on the new system of teaching methods to other teachers to grow and learn together. If a music education institution already has a relatively mature new system teaching method curriculum system, it should regularly hold public courses, teacher training courses, lectures, etc. of the new system teaching method, or cooperate with local music institutions to support local music education institution teachers in learning the new system teaching method.

In today's era, with the rapid development of self media and streaming media, offline educational institutions should also make good use of this opportunity to publish videos of the popularization of new system teaching methods and teacher and student training courses online, so that students and teachers can access the new system teaching methods more conveniently and quickly, and thus making the new system teaching methods becoming more popular.

The establishment of a new system of teaching methods by the School of Music Education at the Central Conservatory of Music is also constantly adjusting and innovating with the times and policies. Therefore, teachers who master the new system of teaching methods should also continuously learn, integrate and innovate on the future path, update their teaching methods, keep up with the pace of the times and science, in order to continuously popularize and promote the new system of teaching methods.

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