

A Strategic Study on the Effective Application of Flipped Classroom Teaching Method in World Music Appreciation Classroom

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Abstract

With the proposal of the concept of "quality education", public world music appreciation courses in universities are gradually being valued. More and more universities are offering world music appreciation elective courses, aiming to stimulate students' interest in learning and improve their appreciation level and music literacy. In recent years, with the rapid development of technology, the emergence of large-scale online open courses has led to corresponding changes in the teaching mode of existing world music appreciation courses. In this era of advocating knowledge sharing, students can learn and share high-quality teaching resources from well-known universities and excellent teachers through flipped classroom. With the arrival of the era of educational informatization, traditional world music appreciation teaching in universities has been restructured through continuous innovation and change in technology. Classroom teaching methods pay more attention to interactive communication and independent learning among college students; Classroom evaluation methods have also become more diverse and diverse. Based on this, by analyzing the "flipped classroom". Research on achieving interactive teaching of world music appreciation in universities, constructing and innovating a flipped classroom teaching model for world music appreciation in universities, and seeking a practical path for intelligent physical education classroom teaching in universities, in order to stimulate the enthusiasm and initiative of college students in learning world music appreciation courses and meet their personalized development needs.

Keywords: World Music; Appreciation Course; Flipped Classroom; Teaching Method

Introduction

Flipped Class Model refers to the teacher's root. According to the teaching syllabus, prerecorded course videos are uploaded to the digital teaching platform of universities. College students can preview independently before class and record their difficult problems. In class, teachers will answer the questions that college students encounter during pre-class preview or learning, turning the classroom into an interactive place between teachers, students, and students. This can meet the personalized learning needs of college students and promote better educational outcomes. Flipped classrooms are not constrained by time and space. College students can arrange course content previews reasonably based on their own needs, achieving the consolidation, deepening, and deep construction of knowledge. The teaching mode of flipped classroom fully relies on the "Internet plus" information technology, weakens the central position of teachers in the traditional classroom, and makes college students become

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the main body of world music appreciation classroom learning in colleges and universities (Kang, 2017).

World Music appreciation book in Hebei Normal University of Science & Technology

World Music appreciation is a course that enhances students' ability to appreciate music works and their humanistic qualities. It is closely related to the development of students' moral, intellectual, and physical aspects. Through this course, students will master the basic theoretical knowledge and some basic music knowledge of world music appreciation, possess a certain level of world music appreciation ability, and be able to appreciate a certain number of Chinese and foreign famous songs, Hebei folk music, thereby enhancing their appreciation ability and artistic cultivation, elevating their spiritual realm, and improving their overall quality.

Firstly, in terms of teaching content, music from various countries around the world is constantly integrating and developing, and the music ideas of students in higher education institutions have also been influenced and influenced to varying degrees in this era. These influences have caused serious obstacles to the dissemination and development of folk music culture in our own ethnic group. Folk music in Hebei is an important component of national culture. It is a form of wealth gradually formed and continuously improved by working people in a specific era and geographical location through long term production and practice. It is the spiritual and intellectual wealth that the people of Hebei region have developed and accumulated for generations. It not only reflects the artistic creativity of the working people in the region, but also allows us to understand the spiritual style and regional characteristics of the nation from these works, possessing unique value (Kou, 2018).

Secondly, by listening to music works of different genres, forms, and styles, students can cultivate their ability to analyze and evaluate music, guide their exploration and creative abilities, and develop good music learning habits and methods. For example, the teaching unit of Hebei folk music is to guide students to experience and experience the regional style characteristics of ethnic music, recognize the genres of ethnic music, and experience the spiritual wealth of Hebei traditional ethnic music culture, thus obtaining the process of cultural and spiritual baptism. During this process, apply the knowledge learned to explore the ethnic music of other regions or countries, and thus summarize the appreciation methods of ethnic music.

Thirdly, by appreciating various Chinese and foreign music works, one can recognize, understand, and master knowledge and skills in music elements, music genres, representative figures, style characteristics, and subject culture. For example, in units such as "Han Ethnic Folk Songs", "Foreign Folk Songs", and "Opera Art", learning music knowledge and skills is essential. Because these knowledge and skills happen to serve our appreciation process, which is beneficial for us to appreciate the melody, harmony, and structure of music. For example, the Han ethnic folk song unit has taught us about the development history of Northeast folk songs, Northwest folk songs, and Jiangnan folk songs; The foreign folk music unit provides us with an understanding of the characteristics of North American, Southeast Asian, and European folk music; The art unit of traditional Chinese opera allows us to learn about the relevant knowledge of traditional Chinese opera, understand the main characteristics and style characteristics of traditional Chinese opera.

Fourthly, in the process of conceptualizing the textbook, multiple evaluation criteria such as emotions, attitudes, values, processes and methods, knowledge and skills are considered simultaneously in the same unit, and they are organically combined. Enable students to experience methods during the process; By learning knowledge and skills through methods, we can develop a positive attitude towards life, establish a positive learning and life outlook, and truly achieve the teaching objectives of world music appreciation courses. Starting from the internal genre structure of music - dividing teaching content by periods, regions, and categories. When selecting content, in order to provide students with a more comprehensive understanding of various music genres from different periods, different genres of music such as Baroque, Classical, Romantic, Impressionist, and Modernist were selected, and their representative figures were introduced; In order to provide students with a more comprehensive understanding of the music of different Western regions, representative folk songs from North America, Southeast Asia, Europe, and other regions were selected; In order to provide students with a more comprehensive understanding of various genres of ethnic music, different genres of music such as Beijing Opera, Yue Opera, Yu Opera, and Kun Opera were selected; In order to provide students with a more comprehensive understanding of various traditional Chinese opera music, ethnic songs from Northeast, Northwest, and Jiangnan regions of China were also chosen. All of them systematically and comprehensively cover various music themes, styles, and genres. From the perspective of world music appreciation content, it basically meets the needs of teachers and students for "teaching" and "learning".

In the world music appreciation class, students can enjoy outstanding Chinese and Foreign Music Works, learn relevant music knowledge, improve the ability of world music appreciation. World Music appreciation course can effectively cultivate students' attitude towards life, and students can appreciate and feel beauty in the process of listening to music. Most students are eager to have a richer life after entering the university, world music appreciation course can let students learn something outside of their major in the process of learning music, at the same time, also can give the student's university life to bring more fun, enriches the student's university life in the invisible.

The course of music appreciation is the main way to carry out music education, but in the teaching of various kinds of traditional music appreciation, there are auxiliary means as the media of appreciation and emotional reaction as the content of appreciation, it is a misunderstanding that the function of music is the same as that of the object of appreciation. From the point of view of music aesthetics, this paper emphasizes the relationship between music appreciation and aesthetic experience, by expounding the principles of music aesthetics that music appreciation should follow, such as non-semantic, non-figurative, the beauty of music is different from cognitive truth, the beauty of music is different from moral goodness, in the teaching of music appreciation, we should grasp the "Rules of the game" to cultivate the "Music ear", pay attention to the combination of multi-culture and local culture, take music as the core, and design the "Hyperlink" type comprehensive course, etc. , to establish the students' initial perceptual experience and "Deep feeling based on understanding.". Finally, the article gives a brief analysis and comment on the teaching situation since the implementation of the new curriculum standard (Ding, 2018).

As an important approach to liberal education, music has been recognized by more and more educators. College students, not only to learn professional knowledge, but also to improve all aspects of quality. In recent years, music appreciation courses have been offered in colleges and universities, and music culture plays an important role in campus cultural life. It can improve students' aesthetic quality and ideological and moral quality, and also can cultivate students' creative thinking (Xu, 2018).

Music appreciation is an important part of music teaching, and it is an important way and means to cultivate students' music interest, improve their ability of music feeling, understanding and appreciation. This paper puts forward the significance, theoretical support, objective and method of music appreciation research, and obtains the research results (Liu, 2019).

Music appreciation is not only one of the main contents of liberal education, but also the mainstream of music teaching for primary and secondary students, the teaching of music appreciation should focus on cultivating students' aesthetic ability, enriching their imagination, tapping their creative power, training their expression ability and improving their problem-solving ability, from the beginning of interest, gradually to perception, emotional experience, understanding, Lenovo and improve the phased education, and finally achieve the goal of liberal education (Chen, 2020).

A teaching method is a method used to accomplish a teaching task. It includes methods of teaching by teachers and methods of learning by students. It is the method that the teacher guides the student to master the knowledge skill, obtains the body and mind development thus the common activity. There are various specific teaching methods in music teaching. The following are some important teaching methods in music appreciation teaching in primary and middle schools under the new curriculum standards (Zhang, 2019).

The process of music appreciation is also the process of emotional experience; the premise of emotional experience is to understand the structural form of music works; the key is to grasp the overall mood of music acoustics; the foundation is rich cultural accomplishment and life experience.

As an important aspect of music liberal education, music appreciation education plays an important role in improving the comprehensive cultural quality of college students. College students should have a correct understanding of this problem and set up a correct concept of music learning.

Music appreciation is one of the most important means of humanistic liberal education and comprehensive liberal education in higher vocational colleges. The course of music appreciation in higher vocational colleges is of great significance in cultivating students' sentiment, activating their thinking, cultivating their creativity and promoting their healthy development of personality. This paper analyzes the necessity of setting up music appreciation course in higher vocational colleges, and examines the present situation of music appreciation course teaching in higher vocational colleges.

Combining the educational function of music, the history of music education in Chinese and Western universities and the comparison of the present situation of music education in Chinese and Western universities, this paper intends to make a comprehensive and systematic study on the development of music appreciation education in China's universities. This paper discusses the ways to strengthen the education of music appreciation in ordinary universities.

How to improve the course of music appreciation is an important problem for music teachers in higher vocational colleges, because music appreciation teaching plays a very important role in the education of higher vocational college students, this paper analyzes the necessity of setting up music appreciation course and the problems existing in music appreciation teaching in higher vocational colleges, this paper also discusses the reform strategy of music appreciation teaching in higher vocational colleges from five aspects, such as guiding students to participate actively and strengthening the communication between teachers and students.

In the course of music appreciation, first of all, students should treat music teaching rationally and feel the rhythm and melody of music, which is the basis of music appreciation, make the students understand the music works correctly, help the students to remove the obstacles in understanding the music works. In the process of teaching, teachers should arouse students' enthusiasm as much as possible, let students take part in online music activities, and fully feel and experience the charm of music in the process of activities, and cultivate students' quality in practice. In the teaching process, teachers should start from the basic theoretical knowledge and singing skills, so that students can master the most basic skills, and at the same time, mobilize the various senses of students, cultivate students' concentration and coordination ability, at the same time, teachers can strengthen students' basic music knowledge, develop their inner sense of hearing, cultivate students' sense of rhythm and correct attitude to music.

Hebei Music

Hebei is located north of the Yellow River, adjacent to mountains and water, and is a province with rich geographical and topographical features. There are plateaus, mountains, plains, basins, and oceans, which also provide diversity for the dissemination and development of multiculturalism. The people of Hebei have also created various music cultures in complex regions, which makes Hebei folk music have both differences and commonalities, combining many cultural characteristics such as the Central Plains culture, agricultural culture, northern culture, and the integration of ethnic cultures. Various cultures have converged and passed down in the Yanzhao region, forming distinct regional musical and cultural characteristics. Hebei Bangzi is an important branch of Chinese Bangzi tune, formed during the Daoguang period of the Qing Dynasty. Hebei Bangzi is not only good at expressing historical themes in terms of drama, but also can well reflect real life; In terms of stage art, there have been significant changes and improvements in music, performance, and stage art, which have added clarity, vigor, grandeur, and euphemism to Hebei Bangzi. Hebei Bangzi has three singing styles: Sheng, Dan, and Ugly. Xiao Sheng, Wu Sheng, and others who belong to Sheng Xing mostly use Lao Sheng's singing style, but do not sing Da Adagio; Hua Dan, Dao Ma Dan, Cai Dan, and Lao Dan, who belong to Dan Xing, use Qing Yi singing style and rarely sing adagio; Jingxing has a set of self-contained basic forms, including Adagio, Erliu, Sharp, and Flowing, but it is not very complete; Chou Xing also has a self-contained singing style, which includes all other genres except for Adagio. Hebei Drum and Blow Music is a traditional music popular in Yongnian County, Funing County, and other places in Hebei Province. Hebei drum and wind music originated in the late Sui Dynasty and gradually matured and flourished after the middle of the Ming Dynasty. Hebei Drum and Blow Music has a diverse composition, unique instrumental composition, strong rhythm, rich repertoire,

rough and lively performance style, and plays important social functions in various aspects such as etiquette, entertainment, folk customs, and sacrifices in people's lives.

Human culture is vast and profound, and each ethnic group has its own unique culture. Music, as a boat of human spiritual culture, plays a crucial role in the long river of history. This article takes Zhengding County, Shijiazhuang City, Hebei Province as an example, attempting to analyze the inheritance and cultivation of folk music and art talents through interviews and surveys of folk music culture in this area, hoping to contribute to the protection of folk art.

Based on the study of the origin of the development of folk music culture in Hebei, this paper analyzes the inheritance mode of folk music culture and the difficulties it faces. Research has been conducted in four aspects: training bases, basic education, university links, and specialized talent cultivation.

Since the implementation of intangible cultural heritage activities, various cultural units in Hebei Province have attached great importance to folk music. There are 26 folk music items included in the intangible cultural heritage list in Hebei Province, including the Qingyin Festival in Chengde, the Changshan Battle Drum in Zhengding, the Ziwei Blowing Song in Dingzhou, the Tangshan Flower Blowing in Tanghai County, and the Hebei Drum Blowing Music in Yongnian County. These excellent folk music are the crystallization of folk wisdom and local knowledge, representing the historical culture and humanistic sentiments of a region. Hebei folk music holds an extremely important position in the traditional Chinese music system, combining humanistic music, religious music, opera music, and palace music organically. These scattered folk music cultures have valuable value for the traditional Chinese culture. The music resources in Hebei Province are very rich, mostly inherited in traditional ways. However, the soil for the survival of the music environment in today's society is gradually becoming barren. Mainly reflected in the inability to innovate the repertoire and combine modern music elements, the lack of inheritors, and the low income of performance groups, there is an urgent need for protection and development (Wang, 2017).

In the context of the new era, the cultural development of Hebei folk music has also ushered in new opportunities. In more than a decade of outstanding exploration, the protection and inheritance of intangible cultural heritage in Hebei region has achieved significant results, which also requires innovative adjustments in the development of folk music. In this study, a comprehensive interpretation of the regional, historical, and cultural characteristics of Hebei folk music was mainly conducted, and strategies for the development of Hebei folk music culture in the new era were explored from a macro perspective, including the protection, management, popularization, and integration of Hebei folk music. The aim is to provide rich practical guidance for the further sustainable development of Hebei folk music.

Against the backdrop of vigorously protecting and inheriting intangible cultural heritage, various regions in Hebei are actively promoting the promotion and development of folk music, and inheritors of folk music culture are also actively self-improvement, shining and promoting innovative practices of folk music culture. Based on this, studying the inheritance of Hebei folk music culture from the perspective of intangible cultural heritage can align with the overall goal of the current 14th Five Year Plan cultural construction, and propose new ideas for the innovation of intangible cultural and music heritage projects in Hebei region. In this study, the focus was on analyzing the traditional inheritance methods of Hebei folk music culture, as well as the restrictive factors in the current inheritance of folk music culture. Combined with the current situation of Hebei intangible cultural heritage

inheritance, a comprehensive discussion was conducted from various aspects such as policy protection, talent cultivation, expansion of living space, and cultural education popularization, in order to provide ideas and inspiration for the scientific development of Hebei intangible cultural heritage folk music (Zhang, 2016).

The article briefly discusses the concept of music school-based curriculum, explores the significance of folk music in the development of school-based curriculum, and conducts in-depth research on the design ideas of integrating Hebei folk music into university school-based curriculum from different levels, aiming to improve the quality of music school-based curriculum in Chinese universities.

Folk music is an artistic content created by people in their daily lives, and it is also a treasure in the treasure trove of Chinese folk culture and art. The folk music in Hebei Province is a component of Chinese folk music, and its development is an important component of the development of Chinese folk music. With the improvement of people's living standards, the further development of social economy, and the surge of new ideological trends, the development of folk music has been greatly challenged, and many traditional folk music has gradually lost the environment for inheritance. This article analyzes the problems faced by the protection and inheritance of folk music in Hebei Province and the corresponding measures that should be taken to address this phenomenon.

The development of Hebei folk music cannot be separated from innovation. As a grassroots culture, folk music can only be developed with the times in terms of content and form by returning to the folk and being processed and created by the public. Therefore, short videos and micro animations provide a new way for the innovative development of Hebei folk music, reflecting the spirit of the times in content and enhancing affinity and attractiveness in form (Liu, 2018).

The development and upgrading of folk music industrialization in the context of cultural synergy between Beijing, Tianjin, and Hebei cannot be separated from talent as a guarantee. Therefore, for universities, it is necessary to improve their discipline construction through continuous teaching practice, strengthen deep integration with the cultural industry, and cultivate musicians in universities to meet the development trend and talent needs of Hebei folk music industrialization. This article starts from two aspects: the characteristics of the music discipline in universities and the industrialization of Hebei folk music. Based on the cultural background of Beijing Tianjin Hebei, and with the integration of the two as the entry point, combined with the internal laws of the construction of music disciplines in universities and the external factors of the development of folk music culture industry, it explores the development trend and inevitable results of the integration of university music discipline and music culture industry.

Due to the special political and economic status of Hebei Province during the historical period, and the exceptionally convenient and developed transportation, it has also experienced colorful collisions and blends with music from other regions during the frequent flow of population. And this integration has effectively shaped the appearance and style of Hebei folk music today. In view of this, this article proposes and demonstrates the necessity and significance of establishing a broad perspective and deep thinking in the field of Hebei folk music research based on the perspective of the temporal and synchronic nature of cultural human education.

Conclusion

The Yan Zhao land with profound cultural heritage has produced a magnificent and diverse variety of folk music. These precious folk music are scattered among the people, forming a rich and colorful folk music culture. With the development of the times, the diverse value of Hebei folk music has gradually been excavated, especially in its application in teaching, highlighting the educational value and significance of Hebei's excellent folk music resources. Therefore, in recent years, Hebei higher education institutions have actively integrated Hebei folk music resources into their teaching, bringing new ideas and changes to traditional music teaching classrooms. They have also been well applied in practice, leveraging the advantages of integrating Hebei folk music with school teaching, opening up new channels for the development of Hebei folk music, and further deepening the music teaching reform in Hebei higher education institutions.

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