

Research on Music Theory in Music Textbooks of PMP



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Abstract: Music textbooks of PMP is a set of mature teaching materials widely used in music course of elementary education in China. The study of the music theory knowledge in this set of textbooks can not only help the music teachers in primary and secondary schools to more deeply understand the compiling spirit of the textbooks, but also have a great significance to the cultivation of music education talents in normal universities. Through combing the music theory knowledge involved, this paper makes a brief summary of the characteristics of PMP textbooks.

Key words: music textbooks of PMP ; music theory knowledge

I. Introduction of the Information of Textbook

A. Basic information of the teaching materials

The music textbooks of PMP refers to a set of music textbooks for compulsory education, which were examined and approved by the Ministry of Education in 2012 and 2013 and published by the People's Music Press. This set of textbooks is specially designed for the teaching of music in Grade 1-9 of compulsory education. Each grade includes two volumes, the first and the second, with a total of 18 volumes.

Due to the great influence of people's music publishing house on Chinese musical circle, this set of textbooks have been widely used since their publication. Especially in Shandong Province, its utilization rate is more than 90%, which is much higher than the similar textbooks published by People's Education Press, Jiangsu Education Press and Hunan Education Press.

B. Module combination

In general, the set of PMP textbooks always runs through the basic mode of combining the four modules of singing, appreciation, theory and practice. However, according to the specific naming and combination of each module, we can further divide it into three stages: grades 1 - 3, grades 4 - 6, and

grades 7 - 9.

In the textbooks for grades 1 - 3, each volume contains 9 classes. Among them, the first eight classes consists of four modules: listening, singing, knowledge and skills, and creation and activity, while Lesson 9 only includes the first three modules. In the textbooks for grades 4 - 6, although the first and second volumes of grade 4 still maintain the design of 9 classes, three performance modules are added in each volume to teach students how to play the recorder, so the two volumes can be seen as the connection between the first two stages. The textbooks for Grade 5 and 6 maintain the same module combination as grade 4 in general, only slightly adjusted in the number of classes--the volume 1 of grade 5 and the volume 2 of grade 6 contain 8 classes, while the volume 2 of grade 5 and the volume 1 of grade 6 contains 7 classes respectively. Compared with the first two stages, the textbook of grade 7-9 has the biggest change. This change is shown in three aspects: the first is to change class into unit; the second is to change the order of the original modules and rename them as singing, appreciation, knowledge and skills, and practice and creation; the third is to add the "learning evaluation" module at the end of each unit.

In general, no matter how the combination form changes, the PMP textbooks implements the basic principle of "from experience to embodiment" advocated by the music classroom teaching in the stage of compulsory education through the design of the modules. On the basis of perceptual experience,

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it is appropriately summarized with theoretical knowledge, so as to deepen and sublimate the students' music learning experience.

II. The organization of Music Theory Knowledge in PMP Textbooks

The compilation of compulsory education textbooks should follow the curriculum standards formulated by the Ministry of Education, referred to as "curriculum standard". Textbook is the embodiment of the curriculum standard. Therefore, to study textbooks, we must first study curriculum standard.

A. Requirements of curriculum standard

The curriculum standard clearly specifies the types and levels of music theory knowledge that must be taught in music class.

From the perspective of types, it can be roughly divided into two types of knowledge. The first is the basic knowledge of music, which mainly includes the basic elements of music, such as dynamic and tempo, rhythm and beat, melody and harmony, musical structure, as well as the common sense of music style and genre, playing and singing; the second is the music history and related cultural knowledge, which mainly includes the brief history of Chinese and foreign music, representative figures, classic works, and sister arts.

As for the level, the curriculum standard clearly reflects the "universal" characteristics of the music courses in the compulsory education stage. This can be seen from the key words such as foundation, understanding, preliminary identification used in defining the above-mentioned knowledge types.

B. The compilation of Music Theory in PMP textbooks

The music theory knowledge involved in the PMP textbooks is mainly concentrated in the module "knowledge and skills". Through the summary of this module, it can be seen whether in the type or level, the PMP textbooks have achieved the goals set by the curriculum standard, and achieved the full coverage of basic knowledge points.

From the overall layout of theoretical knowledge, different grades focus on different points. In grades 1 - 5, the

textbook focuses on the introduction of basic knowledge such as music score reading, dynamic and tempo, singing key points, and vocal classification. Its purpose is to help students build the basic ability of reading numeral score and independent singing. In grades 6 - 9, as the students' mental development gradually matures and enters the sound-changing stage. The textbook begins to focus on the systematic introduction of band knowledge, national music, music genre, musical terminology, music brief history and world music. The purpose is to help students widely understand the music essence of China and the world, understand multiple cultures, and improve their personal cultivation.

III. The Compiling Characteristics of Music Theory in PMP Textbooks

In the compilation of specific knowledge points, the PMP textbooks embody the characteristics of perceptual experience as the guide and the combination of theory and practice; In terms of the overall learning progress, the PMP textbook shows the characteristics of spiral rising from shallow to deep.

A. Taking perceptual experience as the guide and combining theory with practice

In PMP textbooks, all theoretical knowledge learning is guided by perceptual experience and further strengthened in practical activities.

As a guide to music learning, perceptual experience can be divided into two levels: perceptual experience from life and perceptual experience from music hearing. But this division is only theoretical, and they often work together in teaching practice.

After obtaining the perceptual experience, the textbook will design various activities such as singing, rhythm movement or creation to help students apply the theory to practice immediately, so as to deepen their understanding and feeling of the theoretical knowledge.

This design idea is clearly reflected in the arrangement of the modules, which is guided by singing or listening, refined by knowledge and skills, and then consolidates and improves in the creation and activities.

Take lesson 2 in volume 1 of grade 1 as an example, the knowledge part of this lesson is the introduction of quarter and eighth notes. The textbook takes the listening experience of the little suite Happy Day and the singing experience of the song Qi

Duo Lie as the guide, to help students obtain the perceptual experience from music . After that, the cartoon images of “walking” and “running” in the textbook are combined with lyrics reading and rhythm movement to arouse students ’ association of their daily life experience. Under the joint action of the two perceptual experiences, even those students who do not have any sense of rhythm can grasp the differences in the time value of the two notes quickly, so as to complete the transition from perceptual experience to rational understanding, and establish the value concept of these two notes. Then, the textbook designs a series of practical activities such as reading rhythm and rhythm movement in the following song rope skipping, so that students can deepen their understanding of quarter notes and eighth notes, and improve their ability of reading numeral score and music expression.

B. Spiral layout from shallow to deep

In terms of the distribution of knowledge points, most of the theoretical knowledge in the PMP textbooks reflects the characteristics of multiple emergence and spiral rising from shallow to deep.

The above example is taken as example, when this knowledge point first appeared in the lesson 2 in volume 1 of grade 1, it appeared again in the lesson 4 combined with the new knowledge of half notes, and requires students to experience the differences in the three notes through the comparison. Since then, in lesson 8, the textbook further required students to use these three kinds of notes in the accompaniment of wooden fish, knocking bell, gongs, small cymbals and other percussion instruments. When this knowledge point appeared in the lesson 2 in volume 1 of grade 3 once again, the requirements of the

textbook were also improved to combine them with mi, sol and la for melody creation. Therefore, after a series of training from the understanding the time value of notes to rhythm creation, and then to melody creation, students have completed the learning process of quarter notes and eighth notes from experience to embodiment, and by gradually deepening and upgrading, they have finally formed an understanding of the combination of rationality and sensibility and the unity of theory and practice.

Conclusion

At present, although there have been some achievements in the research of music textbooks for elementary education, generally speaking, most of these achievements stay in the analysis of the interpretation and characteristics of the textbooks themselves, and the impact on higher education or basic education needs to be further explored. Therefore, the author thinks that the further research should find the law of music education and enrich the methods of music teaching from the analysis of music textbooks of elementary education, so as to feed back the education of normal universities and improve the training quality of music teachers on the whole.

Conflict of Interest

The authors declare that they have no conflicts of interest to this work.

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