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Chinese Music Teachers' Perceptions of Context Issues and Transmission Modes in World Music Teaching

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Abstract

Based on his academic background in multicultural music education and ethnomusicology, Huib Schippers developed the Seven-Continuum Transmission Model (SCTM) in 2004 to describe the teaching situations of world music. The current study adopted the SCTM as a framework to investigate Chinese music teachers' perceptions of context issues (tradition, authenticity, and context) and transmission modes (analytic/holistic, notation based/aural, and tangible/intangible) in world music teaching. Semi-structured in-depth interviews were conducted using a qualitative methodology with nine primary and secondary school music teachers from different provinces in China. This study found that Chinese music teachers' perceptions of context issues and transmission modes in world music teaching were more inclined to the formal, institutional settings rather than the informal, often community-based process. In addition, the music teachers were also influenced more by the "Eurocentrism" values; however, their perceptions were less affected by ethnomusicology that interprets human music from a cultural perspective and by multicultural music education.

Keywords: Chinese music teachers, perceptions, world music teaching, cultural context, transmission modes

INTRODUCTION

Multicultural music education has become the mainstream of international music education, and strengthening multicultural music education is arduous in China's current music education. Significantly, since 2001, the Ministry of Education of China has reformed the music curriculum for primary and secondary schools, and "Understanding Multi-Culture" has accordingly been incorporated into the curriculum basic concepts of the new curriculum standards. This reform not only complies with the cultural development requirements of "plurality coexistence and mutual understanding" under the global integration trend but also corrects the deviation of the long-standing Western-centered education in China.

After combing the development history of Chinese music education in the 20th century, the school music curriculum was deeply influenced by the "Western-centralism" value. In general, Chinese music education experienced four stages in the 20th century. In the beginning, it studied the Western by following Japan. From the 1920s to the 1930s, it learned from Europe and the United States. In the 1950s, it imi-

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tated the Soviet Union (which was a reproduction of the tradition of Germany and Austria), and in the 1980s, it learned from Europe and the United States again (Guan, 2013; Ho, 2010).

Until ethnomusicology was introduced to China in 1980, Chinese scholars started to realize the uniqueness of Chinese native music value as well as the necessity and urgency of its inheritance. In 1995, the thought of "our music education should take Chinese culture as the mother tongue" was put forward in the "Sixth National Music Education Seminar." In 1999, "the National Academic Seminar on Ethnic Music Education" was held. The scholars discussed how to bring rich cultural resources of ethnic music into the school music curriculum (Zhu, 2015). In 2001, the Ministry of Education of China reformed the music curriculum in primary and secondary schools and put "understanding multi-culture" into the basic concept of curriculum in the new curriculum standards. World music was then added to the textbooks.

However, since numerous Chinese music educators have grown up with a Western-centered view, they are accustomed to using Western music theory and its values to judge and interpret non-Western music culture (Zhu, 2009). This may lead to cultural misinterpretation and deviation from the teaching goal of "understanding multi-culture." Hence, the values and attitudes teachers uphold and the teaching methods they adopt determine the success of world music teaching.

Music from different cultures has its transmission systems. Music teachers in primary and secondary schools may have to choose between traditional transmission systems and western formal music education or a combination of the two when developing teaching strategies. In teaching methods, for example, teachers face choices between atomistic (or analytical) and holistic approaches, notation-based and oral learning, and between the emphasis on tangible and intangible aspects of music. In the realm of values and attitudes where concepts such as "tradition," "authenticity," and "context" appear in the teaching of world music, their meanings may not be as precise and stable as they are in western classical music but may be interpreted more dynamically.

Tradition

"Tradition" is defined fairly statically in much writing about music (Schippers, 2010, p. 42). Campbell (1995) believes that traditional music "may refer to music that is less influenced by recent cross-cultural components or retains the bulk of its aesthetic essence despite modernization" (p. 6). The sociologist Hobsbawm argues tradition's "object and characteristic ... is invariance" (Hobsbawm & Ranger, 1983, p. 3). In contrast, Willemsen (1992) interprets tradition as " an essential dynamic reality." (Schippers, 2010, p. 43). Nonetheless, Nettl (2005) asserts that "if there is anything really stable in the musics of the world, it is the constant existence of change."

Schippers (2010) argues that although Western culture has commonly viewed tradition as a static phenomenon in the way of Hobsbawm, most non-Western cultures have traditions that constantly change with the requirements of the times, organically, or consciously maintain their relevance to their audiences. In addition, changes within a certain range are not only permissible but also part of these traditions' essence. In this regard, any examination of different music traditions illustrates that almost no music tradition would qualify as all static or all flexible.

Authenticity

According to Volk (1998), a few American music educators were concerned with authenticity in the past such that if the music was printed in school music textbooks, then it must be accurate. With their acceptance of ethnomusicology concepts, people's awareness and sensitivity to world music education increased, and authenticity suddenly became an issue.

"Authentic" has been strongly asso-

ciated with "historically correct" from the early-music revival movement that emerged in the 1950s and 1960s and with "in original context" by ethnomusicologists, especially from the mid-1960s to the mid-1980s (Schippers, 2010).

Grove Music Online provides such a description:

"Authentic" performance may refer to one or any combination of the following approaches: use of instruments from the composer's own era; use of performing techniques documented in the composer's era; performance based on the implications of the original sources for a particular work; fidelity to the composer's intentions for performance or to the type of performance a composer desired or achieved; an attempt to re-create the context of the original performance; and an attempt to re-create the musical experience of the original audience (Butt, 2008).

According to Palmer (1992), compromise with absolute authenticity begins when music is removed from its original setting and original intentions. However, when the compromise will occur is not the question; the question is how much compromise can be allowed before the original is lost. Fung (1995) considers the absolute authenticity of world musics not achievable due to factors such as the socio-cultural context of the classrooms and the equipment used (e.g., videos and recordings). Using world musics supports music education and education in general rather than focusing on its original culture. Green (2006) also doubts that authenticity in the classroom is an adult construction caused by too much focus on the product and not enough on the process of music-making. She suggests that teachers aim for not "musical authenticity" but "music-learning authenticity." Wu (2012) believes that "music 'authenticity' is not always required" (p. 310).

According to Schippers (2010), the challenge for music educators was "to develop an understanding that is sensitive to culturally diverse realities but workable within specific educational environments" (p. 41), and that the task of an educator

was one of making choices of "strategic inauthenticity."

Context

According to ethnomusicologists Herndon and McLeod (1990), a context is "an interweaving of factors" (p. 49) that provides "a framework of explanation" (p. 26). In his 1964 *The Anthropology of Music*, Merriam inspired ethnomusicologists to regard music as a product of its culture. Thus, in 1980, Nettl agreed that "music can be understood only in its cultural context."

Ethnomusicological approaches to world music have a substantial impact on music education (Schippers, 2010). Therefore, as stated in the critical 1996 ISME *Policy on Musics of the World's Cultures* (which Nettl co-formulated), "music can best be comprehended in the social and cultural context and as a part of its culture. Probably understanding culture requires some understanding of its music, and appreciating music requires some knowledge of its associated culture and society."

Dunbar-Hall (2009) proposes a concept of ethnopedagogy in which music learning and teaching are deemed culturally contextualized. However, in world music education, music contextualization has always been the focus of debate among teachers (Campbell, 1996, p. 69). Anderson (1980) suggests that teachers should provide students with a cultural context when presenting world musics. As an ethnomusicologist, Miller recommended setting the music in its geographic and historical contexts and providing students with knowledge of the music makers themselves (Campbell, 1996, p. 15). However, Yung strongly opposed the contextualization of music. He maintained that verbal knowledge about music and its context were less important than the sound itself and he further claimed that "an emphasis on the cultural and social background of unfamiliar music tends to alienate the children from the music rather than draw them closer to it" (Campbell, 1996, p. 40).

Facing these arguments, Campbell (1996) proposes the solution that "is neit-

her 'all context' nor 'none at all', but rather, some midpoint in between" (p.70). Eloquently, "…music should be the main feature of a music lesson …however, a few minutes spent on 'setting the scene' of the culture from which the music derives may be useful, so that students understand it more fully" (Campbell, 1996, p. 70). Nonetheless, on the question of what and how much context should be included in teaching world music, Schippers stated that there was no stock answer and he believed that the decisions could only be based on intelligent considerations of various arguments for each specific situation and educational goal (Schippers, 2010, p. 58).

Dimensions of Transmission
Atomistic/analytic and holistic
Most Western music learning methods are based on analytical and even "atomistic" teaching approaches (Schippers, 2010), which date back to some influential Western musical education principles proposed by Swiss educator Johann Pestalozzi (1746-1827) in the first decade of the 19th century. He advised "to teach but one thing at a time -- rhythm, melody, and expression, which are to be taught and practiced separately, before the child is called to the difficult task of attending to all at once." (Cited in Schippers, 2010, p. 81).

However, scholars across disciplines have begun to doubt the validity of only using atomistic approaches in recent years. They argued that perhaps learners should first be provided with materials and settings that are meaningful to them and afterward with abstractions. Besides, research on the learning systems of traditional music such as in Africa, Vietnam, China, and North India has found that using the holistic approach has several advantages as it may address the learners' analytical skills more than the intuitively considered atomistic approach. Since the learners have holistic processing of the music in their minds, it may be easier to master. This idea also has significant implications for teaching music in a context (Schippers, 2010).

In nearly a century of the education debate, the pedagogical approaches associated with atomistic and holistic learning have always been prominent. While an atomistic/ analytical approach is closer to "monodirectional didactic teaching," emphasizing a "single truth," a holistic approach, on the other hand, leaves learners more room to construct their musical knowledge, thereby leading to a more individual approach (Schippers, 2010).

Notation-based and aural
As proposed by Curt Sachs (1948) regarding the essentials of transmission, there are four types of musical cultures dominated by aural, written, printed, and recorded forms. Blaukopf (1979) argues that these could even represent a chronological order that is consistent with Western civilization. However, this may form a misunderstanding that oral transmission and written notation are opposites. Oral transmission is incorrectly considered the weaker, outdated version of advanced written music notation (Patterson, 2015).

Patterson (2015) points out that the belief that there is a strict dichotomy between oral and written transmissions as well as the assumption that music through oral transmission is imperfect and written transmission is perfect could be a crucial misunderstanding. She further claims that oral and notated musical transmissions are two traditions that were developed to work together. The singing games and music children use during play are predominantly transmitted through oral methods, and adult musicians also use oral tradition abundantly. MP3 players, recording equipment, the Internet, and social media are essential elements of contemporary oral tradition.

Schippers (2010) argues that staff notation is developed for Western classical music and is usually combined with its practice. Besides, he contended that staff notation cannot be superimposed on the musics of many world music cultures. Cook (1998) also mentions the "endless controversies" between ethnomusicolo-

gists. Some believe that the staff notation is a "blunt but necessary instrument" when conveying unfamiliar music to readers. In contrast, others tend to argue that this approach is a kind of neo-colonialism if the Western notation is set up as a universal standard.

Tangible and intangible

Schippers (2010) divides five domains to describe the subject matter; the "what" in learning music across cultures: (1) technical (instrumental and vocal) skills, (2) repertoire and performance practice, (3) theory (explicit or implicit) (4) creativity and expression, and (5) culture and values. He stresses that "not all domains are equally important in all music traditions." (p. 65). Schippers (2010) also argues that these domains are roughly from tangible to intangible in order, but each domain contains tangible and intangible aspects.

The powerful Western classical music training system developed at many public and private music schools tends to focus on reading music, (instrumental) skills, repertoire, theory, performance, and interpretation. However, studies on the transmission of popular music and music from the rest of the world have shown that different music traditions have a wide variety of priorities and approaches, sometimes similarly, while others are contradictory. "The perspectives on foci in music learning and teaching may vary considerably from culture to culture, genre to genre, institution to institution, and individual to individual" (Schippers, 2010, pp. 64-65).

Based on his academic background in multicultural music education and ethnomusicology, Huib Schippers developed the Seven-Continuum Transmission Model (SCTM) in 2004 to describe the teaching situations of world music. The present study adopts the SCTM as a theoretical framework to explore Chinese music teachers' perceptions of context issues and transmission modes in world music teaching. In this model, Schippers categorized issues such as tradition, authenticity, and context into "Issues of Context," and further categorized issues such as analytic/holistic, notation based/ aural, and tangible/ intangible into "Dimensions of Transmission."

Therefore, to explore Chinese music teachers' perceptions of the above issues in world music teaching, the research questions are 1) What are the perceptions of Chinese music teachers about context issues (tradition, authenticity, and context) in world music teaching? And 2) What are the perceptions of Chinese music teachers about transmission modes (analytic/holistic, notation based/aural, and tangible/ intangible) in world music teaching?

METHOD

According to Smith (2005), a semi-structured conversation is the most effective way to gain the understanding and perceptions of study participants. Thus, in the present study, the researchers used semi-structured interviews that allow for in-depth conversations about the participants' perspectives.

The instrumentation for the qualitative method includes interviews designed by the researchers. The interviews consisted of six questions, which were developed from the six issues provided by Schippers' SCTM (2004).

The respondents for this study include primary and secondary school music teachers in China. Nine participants were recommended by music teaching and research staff from different provinces and regions. The participants in this study consist of four females and five males. Except for one teacher who had a master's degree, the other eight teachers had bachelor's degrees. Their teaching experience ranged from 3 to 30 years, with an average of 14 years. Six of them taught in secondary schools and three teachers taught in primary schools. All the participants interviewed are Chinese nationals.

Each participant completed a face-to-face semi-structured interview that comprises six questions. The interview du-

ration ranged from 15 to 20 minutes, and the study was conducted from October to December 2019. The names of the teachers interviewed were replaced by codes in this study. For example, NN1 refers to the first teacher interviewed by the researchers in Nanning city.

RESULTS AND DISCUSSIONS

Issues of Context
Chinese Music Teachers' Perceptions of "Tradition"

In the interviews with nine teachers, when they were asked the following question: "*Do you think 'tradition' is static or flux?*" Three teachers' attitudes were "neutral." Four of them thought the "tradition" was a flux; however, the remaining two teachers preferred that "tradition" was fixed.

With regard to viewing "tradition" as a flux, teacher JS1 explained:

"*Music takes on different forms in different times and cultural backgrounds…*"

The two teachers who preferred that "tradition" was fixed did not give more explanation. However, among the three teachers with "neutral" attitudes toward the "tradition" issue, teacher GZ1 thought that "tradition" should be "a combination of change and unchanging. The external form can be changed, but the core musical characteristics should not." In addition, teacher SD1 believed that most "traditions" should be constant, and a small part could be changed. Meanwhile, teacher NN2 said:

"*In my opinion, on the one hand, we should remain unchanged; on the other hand, we should follow the changing times, blend with fashion, and form a new tradition.*"

On the issue of "Tradition," sociologist Hobsbawm (1983) argues that tradition's object and characteristic were invariances. Accordingly, Schippers (2010) concurs that this view represented "an unequivocally static interpretation of the concept" (p. 43) and was, hence, widely accepted in western culture. However, this view "may lead to musical misunderstanding as well as dubious educational prin-

ciples" (p. 45). Thus, ethnomusicologists agree that change is a constant existence (Nettl, 2005, p. 275).

In the present study, although some teachers viewed "tradition" as a static phenomenon in Hobsbawm (1983), most teachers perceived it as "neutral" and "flux." The ancient Greek philosopher Heraclitus once said that "no man ever steps in the same river twice." According to his theory, nothing is permanent except change; everything is in flux. Many ancient Chinese philosophers believe that everything in the universe was set in perpetual motion and change — always in flux. "The Analects" records Confucius said on the bank of a river: "Time is going on like this river flowing away endlessly day and night." Chinese people widely accept these philosophical ideas of "change." In fact, China's traditional music culture is also undergoing constant adjustments and changes in its long history of development. Change is inevitable, but it is relative. The relationship between change and unchanged is dialectical unity. Chinese music teachers' perceptions of "tradition" are, therefore, consistent with those of ethnomusicologists like Nettl.

Chinese Music Teachers' Perceptions of "Authenticity"

In the interviews with nine teachers, when they were asked the following question: "*Is authenticity often a concern in your world music teaching practice? Why?*" Three teachers (SD1, NC1, & NN1) made it clear that they did not focus on the issue and just followed the textbook to complete the teaching plan. However, teacher JS2 offered an alternative explanation:

"*I have not paid particular attention to this issue. For elementary school students, they will laugh when they listen to the original music. I think they should be given more 'staged' music in elementary and middle school, and more 'original' music in high school.*"

Teacher GZ1 only stated that he respected authentic music. Four other teachers, on the other hand, stated that they were concerned about the "authenticity" issue.

The teacher, code-named NN2, believed that authentic music could only be used for general appreciation for the current junior high school students. However, its implementation of actual singing and performance was difficult because students preferred popular music. As a teacher, she presented authentic works to the students, but she also encouraged students to recreate them in the way they liked. Additionally, teacher JS1 was aware of distinguishing the authenticity of the audio material provided in the textbook. When she encountered music that was performed on stage rather than in its original context, she would explain it to her students. The teacher, code-named YL2, expressed a similar view that he would clearly distinguish between "authentic" works and works created with ethnic elements and explained them to his students in class. Teacher YL1 said:

"*I am concerned about this issue, but I am constrained by my ability and the limited relevant materials collection.*"

On the issue of "Authenticity," whether to pursue a reconstructed authenticity or create a new identity in the world music classroom has become the focus of debates. Some people insist that any art form exists merely to be reproduced in a historically correct manner or in the original context (Nethsinghe, 2013; Palmer, 1992). However, others argue that this bounded understanding of authenticity makes it challenging to implement in the music classroom; they believe that the key to authenticity lies in creativity, aesthetics, spirituality, or emotional effects (Blair & Kondo, 2008; Fung, 1995; Green, 2006; Johnson, 2000; Santos, 1994; Swanwick, 1994; Wu, 2012).

Interviews found that most Chinese music teachers respected authentic music. When playing audio and video to students for appreciation, they would pay attention to whether it was authentic and explain it to the students. Besides, it is also worth noting that most of them only used it for listening rather than teaching the students to play or sing, and very few teachers would ask the students to recreate it. In essence, when doing that, it was more about creating a "new identity" rather than pursuing the "reconstructed authenticity." The reasons are that the students preferred pop music and the teachers could not teach playing and singing, in addition to the lack of relevant materials. According to the interview results, three teachers also made it clear that they did not focus on the issue and just followed the textbook to complete the teaching plan. Their statements echoed Volk's (1998) claim that only a few were concerned about authenticity as they assumed that if the music was printed in the school music book, then it must be accurate.

Chinese Music Teachers' Perceptions towards "Context"

Of the nine teachers interviewed, when they were asked the following question: "*Do you agree that music can only be understood in its cultural context?*" Five teachers (GZ1, SD1, NN1, JS2, &JS1) explicitly disagreed with this view because they all believed that music is the common language of human beings and could be understood by people from different cultures. In this regard, students with a cultural context would certainly have a deeper understanding of music; however, they could also feel the beauty of music and its happiness or sadness without a cultural context. Teacher GZ1 said:

"*Music itself can convey the most natural emotions and should not be given too many symbols.*" Teacher NN1 said:

"*I don't think a foreigner must come to China and become familiar with Chinese culture before they can understand Chinese music.*"

Teacher JS2 said:

"*People are always moved by music first. They will not dig into the cultural context until they become interested in the music.*"

Teacher NC1 agreed with this view, but he still believed that

"*students with a cultural background will certainly have a deeper understanding of music, but without a cultural background can also feel the beauty of music and its happiness or sadness.*" Three teachers (NN2, YL1, & YL2) also agreed with this view. Teacher

YL2 said:

> *"Only when people learn music on the basis of understanding the cultural background can they resonate. After I read the history of western music, I listened to Beethoven and Mozart again, and my understanding was different from before."*

In the present study, most interviewees' explicit rejections of the claim that "music can only be understood within its cultural context" echoed Yung's response in the interview conducted by Campbell in 1996. They believed that music is the common language of human beings and could be understood by people from different cultures. They also echoed the arguments of Bennett Reimer (1995), who believes that musical experiences do not depend on the cultural context since it is possible to enjoy a profound musical experience without having been enculturated into the context of the music (pp. 6-7). Overall, it is evident that Chinese music teachers were more influenced by the statement "music is the language of the world" from the aesthetic education tradition. However, they were less influenced by the idea of "music must be placed in its cultural context to be understood" from ethnomusicology.

Dimensions of Transmission
Chinese Music Teachers' Perceptions of the Teaching Approach

The question on the "Teaching Approach" issue was as follows:

> *There are two teaching approaches to world music education. One is the analytic/atomistic approach, which means teaching one thing at a time, rhythm, melody, or expression, teaching and practicing separately, and finally composing coherent music. Another one is the holistic approach, which is to provide the students with real pieces (not etudes or simplifications of real pieces); the teacher does not slow down the speed of playing, nor do they divide the piece into parts, and the students gain their understanding directly from their experience of the music by observing the imitation experience. Which teaching approach is usually used in your world music teaching practice?*

Of the nine teachers interviewed, five (NN1, NN2, SD1, JS2, & YL2) declared they used the "Analytical/atomic" approach. Teacher YL2 acquired his musical ability through this approach, and he thought that this method would allow students to learn more. Teacher NN1 also noted that adopting the "analytical/atomic" approach would fulfill the teaching requirement of western music theory, although she intended to take a holistic approach.

Two teachers (YL1 & NC1) believed that the two approaches should be combined. Teacher YL1 stated that the approach used generally depends on the content. He used the analytical/atomic approach when teaching the music of Beethoven and the holistic approach when teaching *Fengyang Huagu* (a genre of Chinese folk music). However, in their practice, the two teachers mostly used the analytical/atomic approach. Teacher YL1 explained that he acquired music skills and knowledge through this approach. Besides, another reason is that the course evaluation system did not allow him to adopt a holistic approach throughout the lesson. Moreover, teacher NC1 stated that he took a more analytical/atomic approach to complete the teaching task in the limited class time. A piece of music is usually seven or eight minutes long; thus, he would choose the representative parts to focus on teaching.

Two teachers (GZ1 & JS1) reported that they used the "Holistic" approach. Teacher JS1 stated that she adopted the analytical/atomic approach in her early career because she was taught that the approach was the most scientific and rational. However, she would now prefer using the holistic approach because she found that using the former method would destroy the beauty of music and the students' overall understanding of music.

Most Western music learning methods are based on analytical, and even "atomistic" teaching approaches, but in many non-western societies, music is taught in a "holistic" way (Schippers, 2010). Ethnomusicologists believe that "a comprehensive understanding of the music of a culture includes the way it is learned and the

materials that are used to teach it" (Nettl, 2005, p. 389).

In the present study, most teachers were found to use the "analytical/atomistic" approach in their world music teaching practice. Although some of them have recognized the value of the holistic approach, due to their abilities and the requirements of the teaching evaluation, more analytical/atomistic approaches have been adopted in practical teaching. It is worth noting that Chinese music teachers seldom considered adopting the teaching approach used by the music in its origin, and no one mentioned the teaching approach used when music was transmitted in its original context.

Chinese Music Teachers' Perceptions of Transmission Modes

Of the nine teachers interviewed, when they were asked the following question: "*Do you think that written notation is advanced while oral/auditory transmission is weak and outdated?*" One teacher disagreed with the viewpoint.

Teachers JS2 and YL2 believed that the two transmission modes are equally important. Meanwhile, Teachers NN2, JS1, and YL1 opined that oral/auditory transmission is more critical, and teacher JS1 said:

"*The characteristic of folk songs is oral transmission, and the effect will be reduced if you learn through the music score.*"

Nine teachers used musical notation; however, teachers NC1, NN2, and JS1 did not rely on musical notation alone. Teacher NC1 explained the reason whereby the students' actual ability to read musical scores was not good.

Teacher JS1 gave an example:

"*A song with 'fewer words and more notes' can be visually represented by music notation, which is convenient for students to analyze and memorize. But it must be combined with listening. I have hardly ever used a method of teaching music that relies entirely on musical notation.*"

Teacher GZ1 said:

"*If I need to compare and analyze two*

pieces of music, I use the notation. If it is for students to feel a certain piece of music, I may only use exemplary singing instead of notation."

Two of the teachers (GZ1 & YL1) stated that both staff and numbered musical notations were used. Meanwhile, the other seven teachers stated that they only used numbered musical notation.

In the present study, one possible reason for using the aural mode in teaching was "the students' actual ability to read musical score was not good," as stated by teacher NC1. Although almost all teachers used music notation in their world music teaching practice, no one considered whether or what kind of music notation was used when the music was taught in its place of origin.

Chinese Music Teachers' Perceptions of the Aspect Focused on

The question on the "Aspect Focused On" issue was as follows:

In learning music across cultures, five key domains were summarized to describe the subject matter: technique, repertoire, theory, creativity, and values. They are arranged from roughly tangible to intangible. Moreover, each domain contains tangible and intangible aspects. For example, in addition to the explicit explanation, implicit metaphors such as "as if there is a small bird sitting on your finger" were often used in the technique aspect. What aspect do you think should be focused on?

Of the nine teachers interviewed, two (GZ1 & JS2) stated that they emphasized more tangible aspects, aiming to ask students to do the right thing and sing correctly. Three teachers (NC1, NN1, & YL1) expressed that although they emphasized the tangible aspects in their teaching practices, their goals were to achieve the intangible aspects. Two teachers (SD1 & NN2) highlighted both aspects; the intangible aspects need to be based on the students' mastery of the tangible aspects. Two teachers (JS1 & YL2), however, were more concerned with the intangible aspects. Teacher JS1 said:

"*Whether music is pleasing to the ear is*

secondary. (What is) More important is to understand the culture behind the music."

Another teacher, YL2, expressed an extent of helplessness:

"If it is the singing work, the students can imitate it, but if it is the instrumental music, the students can't play it, so I can only emphasize some intangible aspects."

In the present study, it is evident that most of the teachers realized the importance of emphasizing the tangible and the intangible aspects in their world music teaching practice. However, none of them considered the aspects emphasized when music was taught in its place of origin.

Regarding the context issues in world music teaching, particularly on the issue of "Tradition," the study found that most Chinese music teachers perceived it as neutral and flux. On the issue of "Authenticity," most music teachers respected authentic music; however, they would just play the audio and video of authentic music for appreciation than let the students learn to play or sing. Only one teacher allowed the students to recreate music in the classroom, giving the music a "new identity." While three teachers were never concerned about the "Authenticity" issue, on the issue of "Context," most of the music teachers did not believe that "music can only be understood within its cultural context." They believed that music is the common language of human beings and could be understood by people from different cultures.

Regarding the modes of transmission in world music teaching, Chinese music teachers were more likely to adopt the analytical/atomistic approach in practical teaching and were less concerned about the teaching approach used when the music was transmitted in its place of origin. Besides, most of them did not think that "written notation is advanced while oral/auditory transmission is weak and outdated." However, their use of the oral/auditory mode may be due to students' musical literacy limitations rather than the transmission mode in which the music was taught in its place of origin. Most teachers also

recognized the importance of emphasizing the tangible and the intangible aspects of world music teaching, but none of them considered the aspect emphasized when the music was taught in its place of origin.

Based on the findings, the Chinese music teachers' perceptions of world music teaching can be represented by nodes and can be placed on Schippers' Seven-Continuum Transmission Model (SCTM), as shown in Figure 1.
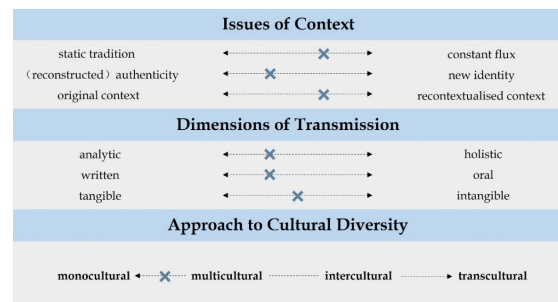

Figure 1. Chinese music teachers' perceptions of world music teaching on the SCTM

According to Schippers (2004), a tendency towards the left of the continua, which is characterized by monocultural, analytic, written, and tangible, with static approaches to tradition, authenticity, and context suggests a more institutionalized/formal organization of musical transmission of learning. Meanwhile, a tendency towards the right, which is characterized by inter/transcultural, holistic, oral, intangible, and more fluid approaches to tradition, authenticity, and context, points to more informal, community music settings (p. 151). As can be seen in Figure 1, the perceptions of Chinese music teachers tend to incline to the right of the continua on both "tradition" and "context" issues, and to the left or middle on other issues.

However, in this study, there seems to be a paradox in the context issue. The researchers judged Chinese music teachers' perceptions of the "context" issue to be biased towards the "recontextualized context" end, as most of the music teachers did not believe that "music should be understood in its context." Hence, the researchers hope that they would make choices

according to their own teaching situations based on the agreement of this viewpoint. This also shows that most Chinese music teachers have little understanding of the important and complex concepts in world music teaching. Alternatively, they included these concepts from the music view of "Eurocentrism" rather than the music view of ethnomusicology. Music is closely related to the "soil" in which it is rooted; therefore, in world music teaching, although we cannot appreciate the music of culture as an insider, we cannot use the aesthetic way of one culture to judge the "beauty" of other cultures.

CONCLUSIONS

In general, Chinese music teachers' perceptions of context issues and transmission modes in world music teaching were more inclined to the formal, institutional settings rather than the informal, often community-based process. Besides, they were also influenced more by the "Eurocentrism" values and less affected by the ethnomusicology that interprets human music from a cultural perspective and by multicultural music education. Music education in normal universities in China is still dominated by the monocultural music of the German-Austrian system. Thus, the music education curriculum focuses on imparting Western music knowledge. Western music has become the basis of music learning and is regarded as the universal truth and "world language "(Zhu, 2009, p. 138). "All our music scores are numbered scores and stave scores. The Gongche scores and Guqin scores in traditional Chinese music are missing; our music theory system is Western; our appreciation and evaluation system for Chinese traditional music and music of Asia, Africa, and Latin America is Western. Our solfeggio practice is also based on the western twelve-equal temperament and western classical harmony system (Chen, 2017, p. 33)." Overall, ethnomusicology has not been deeply integrated into the curriculum and teachers' teaching awareness (Guan, 2012, p. 125).

Any consideration of musical diversity is ultimately linked to ethnomusicology. Ethnomusicology affords a clear message to music educators that music is more than the sound itself; music is what people do with it and what it does for people. In fact, ethnomusicology also provides a more comprehensive understanding of music as sounds, behaviors, and values (Campbell, 2018). Thus, world music must not only be used as a material and needs to consider the transmission processes, learning behaviors, as well as musical contexts, functions, and meanings. In most cases, these processes are fundamentally different from those used to transfer and acquire skills and knowledge in a formal music education environment (Green, 2008). As a result, this is indeed a challenge for Chinese music teachers who have grown up with formal music education.

In order to meet this challenge and improve world music teaching, the music education curriculum of normal universities in China should change the phenomenon of only paying attention to the cultivation and study of professional skills while ignoring the humanities education, as well as provide anthropology, folklore, sociology, ethnomusicology and other courses to cultivate students' multicultural values. Additionally, the education and teaching administration should increase the guidance and training for in-service music teachers and improve world music teaching evaluation system at large. Besides, Chinese music teachers must also have a deeper understanding of the diversity of world music culture. In any teaching situation, the teachers must consciously take a position according to their cultural context, be sensitive to the tradition, authenticity, and context options, and choose their teaching approaches accordingly.

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