Application of Multicultural Music Education Concept in Chinese National Music Education

FEI LI and TING PAN

ABSTRACT

In order to study the development of Chinese classical music in modern society, the concept of multicultural music education based on Chinese national music has been put forward. Taking multicultural background as the starting point, the multicultural music education concept is investigated and evaluated according to the diversification of international music education. Under the multi-cultural background, the problems existing in the practice of our national music teaching are analyzed in detail. Meanwhile, the present situation of the inheritance and development of national music in China is summarized. The corresponding solutions are put forward in order to provide some constructive thoughts and motions for the construction and improvement of our national music teaching system. Based on the above finding, it is proved that the concept of multicultural music education has promoted the reform and development of Chinese national music, and meanwhile, it is also conducive to the inheritance of national culture.

KEYWORDS

Multicultural; Chinese classical music; education concept.

INTRODUCTION

With the development of world culture, there is a trend of diversification. Meanwhile, the multicultural music education, which was born in the late twentieth century, is becoming an irreversible trend in the world. It is known that each kind of music culture has its own characteristics. The multicultural music education system, which aims at feeling and understanding the national music in the world, has been constantly constructed and developed in the practice of music education in various countries [1]. Among them, the International Society of Microbial Ecology (ISME) will undoubtedly have the power of advocacy. The International Society of Microbial Ecology (ISME), which is affiliated to UNESCO and the International Music Council, is the world's largest community organization for multicultural music education. It was founded in 1953 and has more than 70 member states and more than two thousand members. In 1994, the International Society of Microbial Ecology published two documents on "promoting the declaration of global music education" and "world cultural music policy", focusing on the theme of multicultural music education [2].

In terms of the whole music education environment, Chinese enacted music curriculum standard has already started with the multicultural music education internationalization in recent years. However, it must be pointed out that it is another
trend of the development of the international music education to pay attention to the
inheritance of the national music culture with the development of multicultural music
education. In recent years, China has already begun to conform to the international
trend of multicultural music education in the standard of music curriculum.

THE RELATIONSHIP BETWEEN MULTI-CULTURE AND FOLK MUSIC
TEACHING

In the educational concepts and educational practice of various countries all over
the world, it has become a common view to understand multi-culture and promote
national music. From the perspective of national music teaching in primary and
secondary schools in China, the relationship between multiculturalism and
ethnomusicology teaching is how to correctly handle the relationship between
advocating the diversification of music development, internationalization and
highlighting the relationship between nationalization of music education [3]. Under
the background of internationalization of music education, many countries regard it as
their bounden duty and mission to prevent the national traditional music culture from
being subjected to the impact and destruction of the multi-culture tide. They strive to
tap the advantages of the national culture, strengthen the national music education
based on the mother tongue culture, and highlight the ethnic characteristics of music
education. Therefore, the nationalization of music education is the premise and
foundation of diversification of music education. Looking around the world, it is
clearly shown that the development of national music is not isolated.

While paying attention to carrying forward the achievements of folk music, we
should try to explore and develop the values of music culture. We should respect the
fine cultural heritage of various countries, advocate the international vision of music
development, and gradually share the good results of the world's music culture [4]. As
more and more people pay more attention to and understand the multi-culture and its
related theories, the research on multicultural music education has been deepening at
home and abroad. The pluralism of music education is the guarantee and perfection of
the nationalization of music education, which has been recognized by more and more
people of insight. Therefore, in the practice of national music teaching, we must also
strengthen the comprehensive understanding of multi-culture.

ANALYSIS OF ETHNIC MUSIC TEACHING UNDER MULTICULTURAL
BACKGROUND

The influence of western music centered theory

The system of music education in China is based on the Western model. Therefore, most of the primary and secondary school teachers mainly take western
music as the main course in the process of receiving teacher education. Their
compulsory courses, such as piano lessons, vocal lessons, solfeggio, music basic
theory courses, harmony classes, etc., all receive music professional knowledge and
skills based on the western music teaching department. The study of folk songs and
folk instruments is only a part of the students who have studied before entering the
school. As can be seen from the questionnaire in this study, there is very little learning
about the music of this nation [5]. Therefore, in the teaching of national music, secondary music teachers will unconsciously use Western music terms, values, and ways of thinking to explain the national music.

Through a series of interviews, it is shown that our past and present national music teaching always unconsciously repeat the construction of "other nature" of western music". Although many experts and scholars have emphasized the concept of "nationalism" to clarify their point of view, it is still difficult to get rid of the basic cultural cognitive model of the east and the west. Nowadays, multicultural music education has become the mainstream of international music education. Our school music education should also seriously consider how to develop music education with its own national characteristics in the context of globalization and build up its own teaching system.

**Lack of awareness of the inheritance of national music culture**

With the trend of globalization and the acceleration of modernization, China, like many other countries in the world, has undergone tremendous changes in cultural ecology in recent years. Popular music backed by powerful commercial activities and other factors have brought great impact on the national music culture, and have brought resistance to the protection and inheritance of ethnic music [6]. At present, the intangible cultural heritage is getting more and more impact. Due to the rapid deterioration of the living environment, the cultural heritage inherited by oral traditions and self-learning is constantly disappearing. The protection and inheritance of the national music culture is facing a grim situation [7]. In this context, as the main channel of cultural heritage, school music education must shoulder the important task of establishing the concept of national music culture and strengthening the inheritance of national music culture. Based on the main channel of culture heritage, it has formed an indefinite consensus in the educational circle to enable students to study and master the music culture of the people in an objective and planned way. As a teacher, they should have rich knowledge of the accumulation of national music culture and the sense of inheritance of national music teaching. However, the results obtained from questionnaires and interviews are not optimistic.

Therefore, the inheritance of folk music should first reflect on the manpower. Under the specific social cultural background, there is a contradiction between the realistic demand and the historical tradition in the Chinese contemporary school music education and the national music inheritance. Since the founding of new China, the country has done a great deal of work in the inheritance and protection of national music.

<table>
<thead>
<tr>
<th>Content Students</th>
<th>Appreciate</th>
<th>Sing</th>
<th>Comprehensive content</th>
<th>Composing content</th>
<th>Music and related culture</th>
</tr>
</thead>
<tbody>
<tr>
<td>Elementary students</td>
<td>52.3%</td>
<td>52.3%</td>
<td>22.1%</td>
<td>17.4%</td>
<td>15.1%</td>
</tr>
<tr>
<td>Junior students</td>
<td>24.1%</td>
<td>77.1%</td>
<td>12%</td>
<td>4.8%</td>
<td>15.9%</td>
</tr>
<tr>
<td>Senior students</td>
<td>29.3%</td>
<td>69.6%</td>
<td>19.6%</td>
<td>10.9%</td>
<td>18.5%</td>
</tr>
<tr>
<td>Average ratio</td>
<td>35.2%</td>
<td>66.3%</td>
<td>17.9%</td>
<td>11%</td>
<td>16.5%</td>
</tr>
</tbody>
</table>
Poor willingness on folk music learning

Along with the development of modern society, the influence of European and American pop songs and other modern music culture, pop music occupies a small school students' emotional world. The traditional aesthetic concept is attacked and eroded by urban culture and various complex cultural elements. Most students show a kind of indifference or even conflict to the study of their own music [8]. They think that the nation's traditional rustic folk song is not fashionable and is an outdated thing. People who are committed to saving folk songs say that they often encounter such situations when they collect folk songs at the grass-roots level. The old man told me that he had lost his voice; if a few years ago, he will sing the first few. And when we ask the local kids if they can sing folk songs, they say they can sing. But it's Jay Chou's song, and it hurts me a lot.

The survey found that junior high school students are less enthusiastic about Chinese national music, and there is no relatively concentrated attention. 43.2% of junior high school students don't like Chinese folk songs, Chinese national instrumental music, Chinese opera, folk music, folk songs and dances and local music. 29.5% of junior high school students like Guqin music of Chinese national music. In addition, 13.6% of the people usually like to listen to Chinese folk music, and 12.5% of them like Chinese folk songs. 11.4% of the people like folk music of Chinese folk music. 6.8% of them like Chinese operas and folk songs and dances. In the questionnaire survey, we not only understand the reasons why the students do not like to accept the folk music learning, but also understand the teacher's experience in the teaching of folk music and the students' reaction in class.

CONCLUSION

Political multi polarization, economic globalization and cultural pluralism have become the irreversible trend of the times. The concept of multiculturalism is not only an inevitable product of national social development, but also a consensus reached after a thorough study of culture. With the introduction of the concept of multiculturalism, multiculturalism has been studied and applied in different fields, such as education, historical research, cultural criticism and social reform. The countries affected by it also expanded from the initial western countries to the eastern countries, including Japan, India, and China and so on. It is almost common practice in the world to inherit and carry forward the national cultural tradition through the means of national music education. While conducting cultural exchanges with other countries in the world, music instructors should constantly absorb the excellence of music culture in various countries. At the same time, they contribute to the world what other people do not have. Under the increasingly close trend of globalization and integration of international exchanges, they have contributed a lot to the creation of a new world culture.

REFERENCES


