

An Analysis of Music Education in Tibet Schools since the Founding of New China

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Abstract: Tibet school music education has its own distinctive national characteristics and local characteristics, the paper from the new China since the establishment of Tibet preschool music education, primary and secondary school music education, higher music education present situation of a detailed analysis and explanation, to explore Tibet school music education development in the process of difficulties and problems, the next step for this sustainable development to provide relevant countermeasures and Suggestions.

1. Introduction

Music education in Tibet schools has local characteristics and national characteristics different from other parts of China and foreign countries, and also presents new characteristics in the process of development. However, compared with music education in other parts of China and abroad, music education also faces its own inevitable difficulties and problems. It is of great practical significance and value to solve the dilemma and problems of music education in Tibet schools.

2. Tibet Preschool Music Education

First of all, since preschool children's hearing, vision, touch and language skills are still in their infancy, most of their comprehension of music lies in the sense of directness. Secondly, as preschool children in Tibet are exposed to abundant folk songs and dances, they have their own unique ethnic characteristics. This requires teachers in the process of preschool music teaching, on the one hand, to pay attention to the common characteristics of preschool children to carry out multi-music culture education. "Multicultural education is to allow and guarantee the common and equal development of all ethnic cultures in order to enrich the education of the culture of the whole country in the context of a country with multiple ethnic groups and multiple cultures co-existing"^[1]. On the other hand, from the particularity and individuality of preschool music education in Tibet area, it is necessary to directly observe and teach students such as Tibetan musical instrument resources and intangible cultural curriculum resources. And pre-school children to Tibet local music curriculum development and research work, to dig deeper into the essence of traditional Tibetan music resources, create the theme of rich hidden elements, "such as the opening" and "I love" and "beautiful bond Canon heishui dance 'barley ripe related theme activities, not only easy to understand and accept children, but also can improve children's love of national culture and identity, and self-esteem in our national culture at the same time, further develop knowledge and understanding of multicultural perspective, Chinese form a cultural identity values"^[2]. In music learning, themed activities can be integrated into local music courses and integrated into preschool children's daily activities by increasing the sense of folk rituals. "let children experience and experience their own national culture and traditional customs, gradually understand the meaning and connotation of folk customs, and enhance national emotions"^[3].

3. Tibet Primary and Secondary School Music Education

"Elementary school music teaching outline", "middle school music teaching outline" and so on all think that music education for primary school aesthetic education is important. Primary and

secondary school students are in the key period of physical development and voice change, to meet the physical characteristics and physiological conditions of primary and secondary school students, targeted school music teaching. By grasping the age characteristics and psychological characteristics of primary and secondary school students, the teaching content can be effectively carried out according to the teaching objectives. At the same time, they gradually perfect their senses, and gradually transform and mature from perceptual thinking to rational thinking. "Music teaching in primary and secondary schools should not be rational and academic, but should be life-oriented to a certain extent, so that students can participate in a variety of music activities to grasp basic music cultural knowledge and skills in an interesting and enjoyable way and enhance their interest and confidence in further learning music" ^[4]. Moreover, as primary and secondary school students are in the critical moment of primary and secondary school entrance examination, it is easy to lead to the contradiction between the pressure of entrance examination and aesthetic education, which requires a good coordination of the relationship between educational functional departments, teaching units, teachers, parents and students. At the same time, the competent educational units and teaching units should pay close attention to the construction of the hardware and software of the school. Software refers to the training and communication of teachers, the research and development of local textbooks, the inheritance of folk music and the organization of cultural activities. The construction of software and hardware plays an important role in promoting the popularization of music education in primary and secondary schools and improving artistic literacy. Only the construction of software and hardware in both directions can promote the development and progress of music education in primary and secondary schools in Tibet.

4. Tibet Higher Music Education

4.1 Music Education in Tibet (Music Major)

On the one hand, due to the lack of comprehensive understanding of the importance of music education in society, family, students and compulsory education in Tibet, the development level of music education in Tibet lags behind that in the mainland, including the students of music major in universities. "From each admission major test, it was found that the music knowledge and skills of the students were almost unchanged. Not to mention being able to sing simple notation, he could identify a note by pointing to a note in a basic tone level. Many students could not answer it at once. In fact, most examinees come to try their luck" ^[5]. On the other hand, due to the lack of awareness of music, students are not interested in or like music major after entering the university, and they lose the motivation and passion for learning. They are forced to study in order to get credits or graduation certificate, and the only purpose is to take an examination of civil servants or public institutions. "According to the author's field investigation, most non-normal art majors in art college are not busy with graduation creation (design, performance) and graduation thesis before graduation, but busy with learning civil servant examination materials" ^[6].

At present, Tibet professional music education mainly offers solfeggio and ear training, basic music theory, basic harmony, chorus conductor, western music history and appreciation of famous works, Chinese music history and appreciation of famous works, song practice, impromptu accompaniment, middle school music teaching method, electronic organ, drum, and major or auxiliary training of vocal music, instrumental music and so on. Concerning solfeggio teaching, "(1) pay attention to cultivating students' interest in learning; (2) strengthen the practice guidance of solfeggio and ear training; (3) enhance students' music ability" ^[7]. As for the teaching of basic harmony, it is suggested that: "(1) reduce the content of natural sound mode progression, deviating tone and deviating tone mode progression, changing chords, connection of four parts of harmony and far relation modulation in the current teaching syllabus for higher normal and acoustics; (2) new contents on keyboard harmony, national pentatonic mode harmony theory, piano and accordion accompaniment, harmony analysis, digital and phonetic chord marking, etc." ^[8]. As for chorus conductor, I think: (1) teaching materials should be selected according to the nationality of our district and the actual situation of students; (2) the voice should be more integrated and unified" ^[9]. (1) to

strengthen teacher training and improve the quality of teaching; (2) carry out various forms of practical activities for accompaniment courses; (3) strengthen basic music education and improve the quality of art students; (4) compile local textbooks to reflect the characteristics of local schools; (5) adjust relevant course content and improve the ability of piano improvisation accompaniment “[10]”. About the general requirements of music major: “(1) further deepen the teaching reform; (2) attach great importance to art practice and educational practice; (3) adjust course structure and enrich teaching content “[11]”. Through the analysis of each course, the author summarizes the accumulated experience and lessons in the past, and updates the teaching concept, so as to improve the current situation of music education in Tibet specialty.

4.2 Tibet (Preschool Education) Music Education

Tibet pre-school education professional music education is the main object of Tibet autonomous region universities engaged in preschool education, the graduate student learning, this specialized subject, they fully mature adults are rational thinking, but in the future, a professor of object and pre-school children, so their music education should pay attention to the teaching content of two objects, on the one hand, preschool education specialized student of colleges and universities in China as the object of teaching content, on the other hand facing pre-school education professional preschool children as an object of the teaching content. Due to the late start of preschool education majors in colleges and universities in Tibet region, departments and colleges have generally been established only since the beginning of the 21st century, so there is a gap in the construction of hardware and software compared with the mainland. To catch up on the mainland and even international advanced teaching concept and hardware Settings, is aware of the music from the concept education necessity and urgency in preschool education major, combining with indigenous Tibetan music characteristic, take Tibet local preschool education practice, summarize and Tibetan local pre-school education experience, write and develop with Tibetan features about the music of the preschool education courses. Through various aspects of teacher training and personnel exchanges at home and abroad, teaching methods and skills with local characteristics should be improved, and multiple evaluation methods and target evaluation standards should be adopted to promote the virtuous circle and healthy development of music education in preschool education in Tibet region [12].

4.3 Tibet (Public Art) Music Education

Tibet public art music education teaching universities and colleges in the Tibet autonomous region is the object of music professional college students, because they do not have received a complete system of basic knowledge of music and music skills learning, music knowledge still stays in the natural state of primary and primary, although there are individual students will sing, play the local folk songs or ethnic Musical Instruments, but are prefer pop music or folk music category, to Western Europe classical music and Chinese traditional music of understanding and knowledge still stays at a preliminary stage. Although students improve their music quality out of their love for music or choose this general course to complete their credits, teachers of public elective courses must recognize the characteristics of the teaching objects and the teaching purpose of general course, and conduct targeted and selective teaching according to their aptitude. As for the current situation and existing problems of public art music education, “(1) build a diversified music appreciation course; (2) establish creative teaching thinking; (3) three-dimensional combination of 'listening', 'imagining' and 'moving' to form a three-dimensional teaching model “[13] and other measures. Because Tibet are Tibetan cluster areas at the same time, in the music education has its own particularity, need on the basis of students' cognition and identity, students will know the Tibetan traditional music penetration in western classical music or Chinese (traditional and contemporary) in the course of music appreciation teaching, or classify separate three parts, but to a certain number of Tibetan traditional music and popular music teaching scale, at the same time students can live to watch each other and show their specialty of songs and Musical Instruments, so that students' enthusiasm to resonate and learning this course. What kind of teaching methods and strategies to use this requires teachers in the teaching process to be flexible, more into practice to test whether teaching methods and strategies are

the most appropriate, most suitable for the current students.

5. Conclusion

As music education in Tibet has its own national characteristics and local characteristics, compared with other areas of China and foreign schools, music education has problems such as late start, backward development and imbalance. Only through a systematic review and summary of current situation of music education in preschool, primary and secondary schools and higher music education in Tibet can we fully grasp the past and present of music education in Tibet schools and promote the sustainable development of music education in Tibet schools. At the same time, music education in Tibet school is an important part of Tibet school education, which is of great significance for harmonious development of society, steady progress of economy and music talent training.

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