

Professional National Vocal Education in the Perspective of Multidimensional Culture

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Abstract: China's national vocal music professional education was developed and developed in the context of the Chinese music education system established by the Western music education system. Regarding the question of this song, I have been working hard to explore the direction of "having both a unique national style and a scientific pronunciation method". The Chinese national vocal performances have been fruitful and have trained a group of outstanding national vocal talents. However, with the progress of the times, with the popularity of modern folk singing, the unique style of the "national singer" singing style of the school has become increasingly prominent, becoming the appeal of "ten thousand people", affecting people inside and outside the industry.

China's professional vocal music education is based on the Western music education system and the Chinese education system. Its development process always follows the principle of national characteristics and scientific pronunciation. Therefore, the singer's singing style is too unique. Many people analyze problems from a multi-dimensional perspective, analyze the reasons for the development of professional vocal education in China, and propose targeted solutions. I noticed that..

1. Introduction

In today's society, due to the integration of the world economy and cultural conflicts, the integration and coexistence of countries around the world, multicultural music education has gradually become the mainstream of international music education. The music culture of all countries in the world is worth learning. The cultural value of music is equal. Students should learn to eliminate misunderstandings and discrimination against other cultures, understand and respect other cultures, and learn to be grateful. On the other hand, they should learn to appreciate the new culture. In the face of a new generation of audiences, China's leading music is also facing new adaptations and transformations. In recent years, on the stage of the National Youth Singer TV Grand Prix, from the controversy of the singer Li Xin singing method, the Tibetan girl Solangum won the 2006 "Original Ecology" [1] competition by relying on amateur singing. . The music and singers' major classification and popularity in the country, as well as a series of events, such as "scientific" and "style" national singing methods, have caused controversy. In recent years, the phenomenon of "academic" national singing "thousands" has become the focus of national democratic music education. Under such a social background, the Chinese music education system based on Western cultural standards has been increasingly questioned. The reform of national vocal music education is an inevitable condition for the development of the times and is indispensable.

This paper uses the theory of international multiculturalism and the theory of multicultural music education to explore the reasons why the diversity of national vocal music can be realized at the internal and external levels. This reform is a practical discussion and hopes to contribute to the study of national vocal music education in the new era. Its main purpose is to inherit the traditional Chinese vocal theory and singing methods, inherit the domestic music culture, cultivate high-quality talents to sing different styles of works, the development of the song's genre and style, the development of songs and the style of flowers, and hundreds of With the educational ideas and education of patent schools, we have created a multi-ethnic vocal and overall performance[2].

Contemporary world culture presents a diversified development, while Chinese professional vocal education presents a single singing style. As part of the culture, music should also show a variety of

development trends. In order to promote the healthy development of national vocal professional education, it is necessary to change its unique development characteristics and develop in various directions.

2. Analysis of the Current Development of Professional Vocal Music Education in China

2.1. National vocal music curriculum is unreasonable

Through the study of the national vocal music curriculum in major music colleges in China, it is found that the curriculum including professional theory[3], national music theory, cultural foundation and political theory is very extensive. But it is impossible to cultivate the professionalism of students. At the same time, influenced by traditional educational thoughts, educational thoughts, and theories of school culture disciplines, students simply learn classical folklore and basic theoretical knowledge, not only to understand the core content of domestic vocal music. Under such a curriculum, students lack a comprehensive and profound understanding of professional vocal music in China, and we are making progress.

2.2. National Vocal Music Education Uses Bel Canto as a Teaching Standard

During the May Fourth Movement, China introduced the Western music education model and established the national vocal music major. So far, this educational model is still in use, leading to the emergence of the national style and the vocal education model in the western United States. The theory of ethnic education and national vocal music are developing slowly in China. Currently in vocal education across the country, students want to learn to speak, you need to learn the vocal skills of Belcant [4]. As the difficulty of learning increases, new works with ethnic characteristics are added. Under this kind of education mode, students can improve their singing level and ability, but students can't recognize the charm and singing method of national vocal art, and can't form their own singing style.

2.3. Lack of perfect national vocal talent training mode

There are many ethnic groups in China, and each country has its own unique music culture. However, music colleges have not yet established a sound national talent training model, which hinders the diversity and individuality of students. The proportion of tunes with ethnographic characteristics is well balanced. Secondly, students are required to master the scientific method of pronunciation, so that students can not form their own singing personality, ignoring the individual characteristics of students[5].

2.4. Reasons for the problems in professional vocal music education in the perspective of multidimensionalization

2.4.1 Historical reasons

Taking the Western music teaching system as the standard: At the beginning of the 20th century, China began to develop professional music education by introducing Western music. The National Conservatory of Music founded by Cai Yuanpei in 1927 is a new starting point for Chinese music education. The Conservatory of Music was originally established in accordance with the German music education system, and most of the teachers returned from studying abroad. Chinese traditional folk songs rarely appear in applied textbooks. In the 1950s and 1960s, major music colleges began to establish national vocal music majors. However, at present, China's national vocal music education is still based on the Western vocal singing method, and inherits the educational mode of excellent national vocal singing skills[6].

Contradiction between multidimensional vision and unified vision: The musical values originally accepted in China are unified values, but from the perspective of current cultural development trends, diversification is the direction of cultural development. In fact, when Western music was first introduced to China, there was always a problem of how to deal with Chinese and Western music culture. Many musicians pointed out that the knowledge of music majors trained by colleges and

universities cannot meet the needs of narrow and multicultural development.

2.4.2 Realistic reasons

The national vocal living environment is destroyed by industrial civilization: Chinese traditional culture is rooted in the agricultural society, and its form and content are closely related to the production and life of the agricultural society. With the continuous advancement of society, the industrial revolution has continuously improved the level of productivity, gradually replacing agricultural production and undermining the external environment for the development of vocal music in China. The impact of industrial development on other industries is serious, and the number of labor has become an unconscious pop song. People's entertainment is very rich, but the traditional folk customs are very different, and domestic vocal music with Chinese characteristics is far away from our lives.

Changes in traditional music values: Since the reform and opening up, under the influence of external and economic interests, the musical values of educators and educators have undergone tremendous changes. Focusing on domestic vocal music, we will vigorously promote song creation. In addition, in the current education process, the teacher just ignores the efforts behind the winners and teaches students how to imitate the singing methods and skills of successful people. Whether it is a teacher or a student, only by establishing correct musical values can the long-term development of national vocal professional education be promoted.

3. The Main Problems in the Education of National Vocal Music

At the end of the 20th century, national vocal experts began to officially enter the music school. Under the strong support of the famous composer Li Ruoxi, the Shenyang Conservatory of Music began to open folk song classes throughout the country, and opened a national opera class in junior high school, and then opened a national vocal music major. Since then, the National Academy of Fine Arts has gradually established the National Vocal Music Program as the Ministry of Education and Research. The national singing behavior has gradually shifted from the folk to the music school, and has begun to take the road of system development. Through the efforts of Japanese educators from generation to generation, they have achieved remarkable results. With the advent of the era of global economic integration, the cultures of all nations of the world have evolved into various directions of conflict and integration. Under such a social background, some problems have also appeared in China's national vocal music education[7].

3.1. Curriculum: Lack of nationality

In China, the vocal music department of the major music academies generally offers bel canto and folk vocal music. Since the 1990s, they have opened popular song scales. These three majors are basically the same in terms of curriculum. For example, my courses at the Wuhan Conservatory of Music vocal music are divided into compulsory courses and elective courses.

Table 1 Wuhan Conservatory of Music Course Schedule

Public Courses		Professional foundation course		Professional course	
Course Title	Class hour	Course Title	Class hour	Course Title	Class hour
Formal policy	4 semester	Piano	4 semester	Solo	8 semester
Legal basis	1 semester	Singing and practicing ear	4 semester	Solo replay	1 semester
Chinese revolutionary history	1 semester	Music theory	1 semester	Chorus	4 semester
Marxism	1 semester	Harmony	2 semester		
Deng Xiaoping Theory	1 semester	Musical style	2 semester		
College language	2 semester	Mandarin	1 semester		
English	5 semester	Foreign language	2 semester		
Computer Basics	1 semester	Introduction to Art	1 semester		
Physical education	5 semester	Introduction to national music	2 semester		
world economy	1 semester	Body shape training	2 semester		
		Art ethics	2 semester		
		Piano accompaniment	1 semester		



Fig.1. Wuhan Conservatory of Music Course Schedule

Among them, compulsory courses are divided into subjects, disciplines, and specialized courses, which are divided into disciplines and disciplines. Generally speaking, each semester is one class hour, the tuition fee is the number of classes specified by the school, the class is the number of units, and each unit has one unit. Courses such as "Introduction to Hubei National Music", "Music Music", "Introduction to National Musical Instruments", "Music Psychology", "History of Ancient Chinese Music", "World National Music", "National Music", etc. Theory, "Taoism Music", "Appreciation of Western Music Masterpieces", "Chinese Traditional Music Theory", "Dance Songs", "Appreciation of Tang Poetry", "Appreciation of Ancient Poems", "Idiom Code"[8], "Chinese General History", "Ancient China Cultural History, Shenhua Studies, and Writing.

3.2. Not enough attention to the traditional Chinese folk music theory

National vocal music education is an important mission to inherit Chinese national music culture. It is difficult to imagine how to cultivate excellent national vocal music and other national vocal talents from the traditional national music culture and language. After the reform, the urban national vocal music students are influenced by the social environment, pursuing fashion, lacking tradition, lacking knowledge of books and experience, and less understanding of folk culture. All of these require schools to pay full attention to the theoretical knowledge of national music culture in the curriculum.

3.3. Too little about the theory of world folk music

In the 21st century, we are faced with a world of economic integration, political pluralism, and cultural pluralism, but we need to cultivate high-quality talents with high cultural values. Therefore, as a music high school that trains music talents, students must first be taught to understand and understand the music culture of countries around the world.

As can be seen from the above table, the scope of the courses is very wide[9], including Chinese traditional music theory, classical poetry, music psychology, composition and so on. This makes up for the lack of compulsory courses. But it is divided into Chinese traditional music culture, Western music culture and world folk music culture. The world music culture only offers one course. The theme chosen is based on interest and time. Some of the students who participated in the election have not taken this course for four years. Under this circumstance, it can be understood that the current curriculum of national vocal music education ignores the traditional music culture of our country and the world folk culture other than the western music culture.

4. Analysis on the Development Strategy of Professional National Vocal Music Education from the Perspective of Multidimensionalization

4.1. Transforming the traditional concept of national vocal music education

To promote the development of national vocal music education, we must first establish a variety of educational concepts, transform traditional concepts, and make the music culture of different ethnic

groups better communicate and develop. On the basis of inheriting the traditional music culture of the nation, in the process of developing the professional education of national vocal music, it absorbs the essence of other cultures and promotes the reform of national vocal music education from multiple dimensions. First of all, in-depth study of the traditional national vocal singing theory. China has a history of 5,000 years of civilization, and traditional culture has also penetrated into the blood and bone marrow of Chinese people. In the process of education, we strengthen the voice of theoretical research, discover the connection between contemporary national vocal music and traditional national vocal music, inherit the essence of traditional national vocal music culture, and develop a unique development model, followed by a multi-faceted perspective. That is, in the process of development, multicultural, because we need to respect equality, we can respect each other's culture.

4.2. Scientifically and rationally set up national vocal music education courses

The development of professional vocal music education in China also needs to adjust the scientific and rationality of the educational curriculum in a timely manner, as well as the absurd educational methods currently in the national vocal music education, education mode and curriculum. The national vocal music education curriculum should follow the principle of nationalization and pluralism. It must inherit the excellent traditional culture, and must continue to innovate, be more pragmatic and comprehensive. Through unique singing styles and singing skills, students can achieve the perfect combination of sound, emotion and performance.

4.3. Reform traditional teaching methods and methods

At present, the professional vocal music education in colleges and universities in China almost adopts a one-to-one teaching mode. This mode of education is more flexible and narrow, but it also makes students' expressions monotonous. Limited vision, affecting students' comprehensive ability. Therefore, it is necessary to change the teaching methods such as "open class", "collective class" and "civil interactive interactive class" so that students can form benign interaction and competition in learning, broaden their horizons and improve their overall artistic ability.

4.4. Improve the professional competence of national vocal teachers

Because the professional level of the teacher is very important for the whole vocal education in Japan, it is necessary to update the teacher's overall cultural literacy, educational ability and professional quality, that is, the background of teacher philosophy and educational philosophy presents multidimensional cultural development. Under this circumstance, various educational technologies must be applied to national vocal music education, master rich theoretical knowledge, master various educational concepts and scientific teaching methods, and carry out various scientific research activities in educational activities. Excellent professional knowledge and professionalism can accurately understand the meaning of vocal music and guide students correctly.

5. Conclusion

Due to the influence of Western music culture, there are still many problems in the professional vocal teaching mode of the Chinese Conservatory of Music. The development of national vocal professional education should adapt to the requirements of the times, transform traditional educational concepts, set scientific and rational courses, improve teachers' comprehensive quality, innovate educational methods and methods, and promote the long-term development of national vocal professional education.

The development of national vocal music education has made great progress and satisfactory results. Trained many outstanding national talents with expressive ability. At the same time, however, the singularity of the school's national singing style has gradually become prominent, and the phenomenon of "thousands of people" has been widely expressed. Through the theory of multicultural and multicultural music education, by exploring the history and current status of national vocal music education, it attempts to analyze its internal factors from a cultural perspective and seek a new era of vocal education in the reform of the country. Due to level restrictions, the text

has some drawbacks and requires additional extensions.

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