

A Study on the Significance of Pluralistic Music Education in Inheriting National Music Culture

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Abstract: Nowadays, with the introduction of the concept of multicultural music education and "music education with Chinese culture as the mother tongue", people pay more and more attention to the uniqueness and irreplaceable nature of the value of national music culture education. The purpose of this paper is to analyze and think about the establishment of Mukam Performing Art Specialty in Xinjiang Academy of Art and the inheritance of Xinjiang ethnic music and school music education, so as to strive to broaden the train of thought for the preservation, inheritance and development of minority music in the contemporary era. It provides some useful reference for the development of school music education in minority areas in the international and domestic background.

1. Introduction

The so-called national music has two kinds of understanding: broad sense and narrow sense. In a broad sense, it refers to the music of all ethnic groups, which is a common and inherited whole in a nation or a certain cultural and social group. As far as our country is concerned, it includes traditional music, such as folk music, literati music, court music, religious music and so on, which are rooted in the production, labor and social life of various ethnic groups and formed through long-term historical development. It also includes songs, instrumental music, symphonies, chorus, oratorio, new opera and other music works created by Chinese composers in modern times. In a narrow sense, national music refers to the production of national music rooted in all ethnic groups. Traditional music of labor and social life with the characteristics of the music form of the nation [1]. For our country, it refers to all kinds of music that have been produced in the past dynasties and mostly spread to the present and have been introduced from foreign ethnic groups (including ethnic minorities and foreign nationalities now belonging to our country) and have taken root in our country in the long history of ancient times. In fact, it refers to folk music, literati music, court music, religious music and other traditional music mentioned above [2].

2. The Transformation of Educational Concepts: a New Vision and a New Concept of Music Education

From the point of view of today's global perspective, the global culture shows the trend of integration and separation, which makes the world cultural pattern have undergone great changes. All ethnic groups in the world generally show a new consciousness of their own sovereignty and hope to establish an equal, respectful and understanding relationship among different cultures, on the basis of which dialogue and exchange can be carried out. Under the influence of this development trend, a series of changes in cultural psychology and values have taken place in the field of consciousness, and the changes in the concept of music education, which are closely related to it, are extremely prominent [3].

From the development of music education in various regions of the world, we can see that the development of international music education is deeply influenced by music anthropology and cultural anthropology. The extensive use of the plural "musics" of music (music) in international music education indicates that the multicultural values of music anthropology have become the ideological basis of contemporary music education, and have also had an important impact on

music education in China today. And formed a new view of music education in China. Its ideological connotation is: multicultural music education; Chinese culture as the mother tongue of music education. This new concept requires, first and foremost, a more comprehensive approach to music education. Positioning and cognitive methods. Secondly, we should completely break through the old values and attitudes of local music culture [4]. Finally, on the basis of multicultural values, we should treat our own national culture and all kinds of cultures in the world on an equal and objective basis, and establish a music education system of our own subject culture, so as to promote the development of Chinese music education in the future of the 21st century. Xinjiang minority music culture has its uniqueness and regional characteristics in the excellent culture of our country. The construction of the theoretical system of music education for ethnic minorities in Xinjiang is an important part of music education with Chinese culture as the mother tongue. Xinjiang ethnic minorities have a long history, excellent traditional culture and here The value system, language and literature, aesthetic psychology and philosophical foundation formed under the accumulation of different cultures. We should strengthen the study of minority music culture and realize that "any modern factor can take root and bear fruit only if it is combined with a certain national form [5]. In this sense, the national form is colorful.

3. Establishing the Main Position of National Music Culture in School Music Education

At present, in order to establish the main position of national music culture in school music education, it should no longer be limited to the reform of individual courses. On the other hand, it is necessary to establish its dominant position from the strategic height of establishing "music education system with Chinese culture as the mother tongue", and fundamentally change the knowledge of national music culture in the past only under the slogan of "nationalization" in the curriculum. Lack of substantive embellishment.

3.1. Strengthening the study of national music culture

The rescue, excavation, collation and research of national music culture have always been attached importance to by music theorists, and they have made a lot of contributions to it. In the face of Xinjiang's extremely rich national music culture resources, our research work is still in its infancy, which requires researchers to seriously study Xinjiang national music culture from a new perspective on the basis of new concepts and re-understanding of themselves. The subject field and resources and environment are related, the music structure is closely reconciled with the content of non-musicality, and the degree between the characteristics of minority music culture and the adaptability of cultural development is grasped on the basis of strengthening the collection and collation of research. Research The reasonable text structure and practical teaching materials are compiled, and their achievements are gradually transformed into teaching resources. From the achievements in the teaching of Mukam performance major in Xinjiang Academy of Arts, we can see that it is with the attention and support of the leaders of the college that it is with the attention and support of the leaders of the college that we can see that, With a strong sense of responsibility and urgency, theoretical researchers and educators are actively involved in the investigation and collation of minority music, through scientific research, academic discussion, and book creation. The traditional music accumulated in the long history of minority music has been sorted out, systematized and scientific, and the music education system with Xinjiang national characteristics has been formed and studied. The results are directly transformed into teaching materials and teaching materials, which plays a strong role in ensuring the teaching of Mukam specialty [6].

3.2. Constructing curriculum system

In the 20 th century, due to the development of western industrialization and the advantages of science and technology, it is inevitable for us to emulate and learn from the West. Therefore, the study of music art in the West also has its necessity. It led to the formation of the music teaching system with the western music system as the main body since the 20th century, and influenced the local inheritance mode. Since the 1970s, there has been an important "paradigm shift" in western

education. One of the important characteristics is to consciously look for curriculum and teaching wisdom in oriental culture and try to realize the convergence and integration of eastern and western culture in the field of curriculum and teaching research [7]. For example, contemporary American educator E In his book *Postmodern Curriculum View*, Dole criticizes the curriculum concept and curriculum system dominated by instrumental rationality in the West from a macro and comprehensive perspective. It is believed that this closed scientific doctrine completely destroys the intrinsic value of education and curriculum-the value of promoting the growth of human mind. Furthermore, he put forward a curriculum view that transcends the rationality of modern science and technology-postmodern curriculum view, that is, an open and systematic curriculum design theory.

3.3. Actively compiling national music teaching materials

The teaching material is an important tool for the purpose of education, and it is the key to improve the teaching quality. According to the teaching plan and the curriculum, the Ministry of Education of the State shall organize experts and teachers in the national and Xinjiang music academic circles to jointly prepare the teaching materials for the national music of Xinjiang[8]. In the course of the preparation of the teaching materials, the research results of the national music theory system in Xinjiang should be collected and used extensively, in particular, it should be based on the existing achievements of the five integration and publication, and formulate the plan to transform it into the local national music teaching material. in that basic theory of music and the performance of the performing arts, the music feature and the inherent music price of the ethnic minority Starting from the value view, the teaching content of the teaching material tries to reflect the minority music genre, music form and music style.

3.4. Attaching importance to and strengthen the training of teachers

To implement the above curriculum model, the first and foremost condition is to have a team of teachers who can operate according to this curriculum model, and the vast majority of our existing teachers are trained in an educational environment based on the western traditional music system. The cultivated talents, their knowledge structure, thinking mode and music operation ability have been almost completely "formatted" by western musicology, and lack of broad intellectual vision and necessary cultural heritage [9]. Without the renewal and adjustment of ideas and the deepening of knowledge structure, widening and field study, it is difficult to clarify the music of ethnic minorities, and it is also difficult to regard the music culture of ethnic minorities as their mother tongue. It is impossible to link it with cultural background, philosophy and so on, so it is impossible to establish a theoretical system of multicultural music education for ethnic minorities.

3.5. Exploring a new teaching method of national music

The teaching method embodies the specific educational values, is restricted by the specific curriculum content, and is also influenced by the teaching organization. From the history of educational development in the past 40 years, bilingual teaching has achieved great success, (refers to the simultaneous teaching of two languages in the same school, while learning Chinese while learning the mother tongue of the nation). It is also possible to carry out this kind of bilingual teaching or the cultivation of double music sense and multiple music sense talents, and it is imperative to carry out this kind of bilingual teaching or dual music sense. "double sense of Music" refers to the ability to sense and grasp two heterogeneous music structures [10].

4. Take the Inheritance of National Music as a Social System Engineering

The inheritance of national music culture is a social systematic project, which requires the "pluralistic integration" of the forces of all walks of life in order to form the joint force of society. The diversity of national culture, the diversification of various special knowledge systems, and the various choices of various specific value systems gather here. The multicultural music world of ethnic minorities, with its richness and diversity, provides an opportunity to promote national and

international understanding, cooperation and mutual learning among ethnic cultures. In the future of full respect and inclusion of global cultural diversity, minority music culture will be eroded by the so-called "mainstream culture" because of its unique rhyme personality and "edge". The vitality of fate has become an important part of multicultural music education in the 21 st century, but these must be supported by the participation and support of the government and society. As far as the successful education reform is concerned, the participation, support and feedback of the government and du Hui is an important factor, and it is also an important guarantee for the implementation of national music culture education. Cultural policy affects the whole of social and cultural performance, affects the formation of social spirit and self-explanation. To this end, the government should pay attention to the transformation of the new concept of music education and the new cultural background, pay attention to the music education of all nationalities from the perspective of the government, and provide active and effective music education programs to students of all ethnic groups. Nowadays, this has become the cultural development strategy of many governments. The construction of the theoretical system of minority music will be an important part of the music education system of Chinese culture as the mother tongue, and it will also make a recent contribution to the development of multiculturalism in the world.

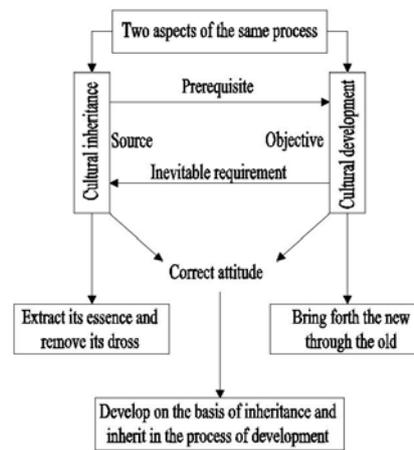


Fig.1. Cultural inheritance and development

5. Conclusion

In today's music education, local music is still in a "marginal position" in the music education of schools. As a part of culture, music and music education can be better developed in the contemporary multicultural context. It should be a problem that music education must face and think about in our country. Pluralistic music education is of great significance to the inheritance of national music culture. In the new period, in the education of colleges and universities, we should first change the concept of education, but also a new vision and a new concept of music education. To establish the main position of national music culture in school music education, to strengthen the study of national music culture, and to construct a reasonable course. Cheng system, actively compile music teaching materials, strengthen and attach importance to teacher training, explore new national music teaching methods. It is necessary for us to engage in music education and the joint efforts of music theory researchers to regard national music inheritance as a social system engineering. The construction of this theoretical system is not only a loud slogan, but also a long and arduous project with a long way to go.

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