

Analysis of Inner Mongolia Middle School Folk Music Culture Education

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Abstract: In recent years, under the influence of foreign music culture, the emergence of ethnic music culture is becoming less and less, pop music accounts for a large proportion, which makes some students blindly pursue. As a result, more and more people of the young generation begin to follow pop singers, while their love for folk music is becoming less and less. The young students only knew pop singers and songs, and had little knowledge of folk music. They could not name several folk musicians or Musical Instruments. In addition, schools at all stages do not pay attention to folk music education and learn music courses without guidance and supervision, which leads to the failure to implement the content of the syllabus and form formal teaching content. The lack of scientific research, the old-fashioned way and the single mode of music education lead to students' less and less love for music.

Keywords: Folk music, Music education, Students, Teaching.

1. Introduction

Along with the development of the time, the life of people and ideas are changing, people in music appreciation is the rapid change, so, also need to constantly enrich the content of the ethnic music, folk songs will constantly update and development, however, the current national music development in Inner Mongolia is faced with many problems, pop music is the dominant factor affecting its development, and even the trend of pop music has a dominant music scene, therefore, teach students how to realize the national music and popular music, to improve students' love of ethnic music, understand the relationship between them is that we more should focus on problems of music teaching.

2. Problems in the Development of Folk Music

On December 5, 2008, the Research Institute of China Conservatory of Music held a conference on the Protection and Development of Ethnic music resources in China. Expert REPRESENTATIVES FROM DIFFERENT REGIONS EXPRESSED THEIR VIEWS ON THIS ISSUE, AND PROFESSOR FAN ZuYIN, AS the project LEADER, formulated a series of theoretical basis and project plan. This is the second meeting of "Protection and Development Research of Chinese Minority Music Resources". It can be seen that some experts and professors in China have always been very concerned about the development of Chinese folk music, but it is completely not enough to rely on these people alone. We must understand that each of us has the obligation to protect and carry forward the folk music. Only in this way can we let the folk music into each of our lives. Therefore, I believe that at this stage, China should mainly solve the following problems to make Chinese folk music get better development:

2.1. Backward Teaching Concept

At present, Chinese education has not changed the ideas of

middle school teachers and leaders in music teaching. They also believe that music is only a minor course and has no direct relationship with higher education. As a result, schools have neglected to invest in music. Now we implement the college entrance examination policy, many courses are not well developed, that is, because the unified examination does not test music, so music has not occupied a major position in learning. This policy also seriously hit the enthusiasm of music teachers, seriously damaged the education of music courses, and hindered the development of music courses. So we need to change the way we think about teaching.

2.2. Increase Investment in Music Education and Increase Music Teaching Facilities

In music education, music teaching facilities are an important condition to ensure good results in music teaching. Therefore, improving music teaching facilities is our immediate primary task. In some middle school music teaching, some schools even do not have a piano, usually can only rely on oral instruction and media equipment for teaching and teaching, which makes music teaching can not really get the content of the spread, is also a serious obstacle to the development of music teaching. Usually, our music class is in the learning classroom, there is no fixed music class, teaching auxiliary textbooks are very few, increasing the investment in teaching auxiliary textbooks, not only can enrich the teacher's knowledge but also can broaden the vision of students.

2.3. Increase the Construction of Teaching Staff

It is an important guarantee for primary and secondary school music education to strengthen the construction of professional teachers of music education. To some extent, it also plays a positive role in other education and teaching. It is the primary task for us to improve the quality of teaching and develop music resources. Therefore, first of all, we should reasonably develop teachers' resources, make full use of existing teachers' resources, and create a good teaching

environment for their ability. Secondly, the professional ability of teachers at the present stage is insufficient. It is necessary to strengthen the training of teachers' professional skills, effectively give play to the leading role of teachers with strong professional skills, and strive to achieve the comprehensive improvement of the overall quality of music teachers from all aspects.

2.4. Education Strategy Should Have New Measures, New Improvement

Cultivate the awareness of "root" culture, starting from children. Under the background of the prosperity and development of music culture in all countries in the world, our national folk music has been ignored and even put down by the people, especially the teenagers, which to some extent has to be due to the disconnection in education work. Some people (especially the young people in the cities) follow the popular music of Europe and the United States, indulging in decadent sounds and even the crazy world of heavy metal, completely in the pursuit of sensory enjoyment, and completely ignore the beauty of their native music culture. What is more, they not only disparage the so-called "old-fashioned flavor" of folk music, but also sneer at those who like folk music. As a result, some people lose their direction and judgment in the face of jeering, and blindly become followers of the popular styles in Europe, America, Hong Kong and Taiwan. This situation is largely due to people's weak awareness of "root" culture, which in the final analysis lies in the improper local education and traditional cultural education. When it comes to the education of local music culture, we really should learn from Japanese and Korean people. Perhaps we are still immersed in the past glory of the deep influence of the Tang Dynasty music style on Japan, but we do not know that the music and other culture we sent to Japan is now highly valued by the Japanese government, but we can not find it in our own country. It is reported that the Japanese government provides children with traditional music and other cultural education and requires primary and middle school students to watch Noh opera at least once a semester. The Korean government also stipulates that under the guidance of teachers, young people should try to understand the profound meaning of traditional culture and regulate their daily behaviors. And look back and look at what our country has done? We really need to rethink our current educational thinking and mode. Our traditional culture, including national folk music culture, is the "root" of our national culture. In the era of international changes and great changes in the world, we must protect the so-called "root". Only in this way can we maintain the spiritual personality of the Chinese nation and stand firmly in the forest of nations in the world. , of course, our government will not against foreign music such as the impact of culture for local stand by, we have also been known to grab from baby education, especially the importance of the traditional art education, such as domestic has been started the related events such as the national children's drama TV series, and we therefore ought to feel relieved, but, this kind of work is the need to conduct, And can't make a good start flash in the pan, only figure surface prosperity, not long.

In short, China's thousands of years of history tells us that positive cultural education is not only the premise of economic development and social progress, but also the source of human civilization development. Music education creates human aesthetic ability and is an indispensable part of

cultural education. Therefore, the development of healthy and upward music education is conducive to the construction of a harmonious society and spiritual and cultural foundation, which is the necessary condition for the realization of socialist society.

3. The Thinking on The Development of Chinese Ethnomusicology

Now China is advocating quality-oriented education and innovation education, music education also gradually increased to an important position, the music education reform, some international music education scholars believe that "national music is the soul of a nation" the great spirit of Chinese national music embodies the essence of national art, shows the perseverance and the pursuit of the Chinese nation. Chinese folk music is large in scale and rich in varieties, 56 ethnic groups have tens of thousands of folk songs, local ethnic groups are an inexhaustible treasure house of folk music, they also have a large number of folk Musical Instruments, folk dances, all with distinct ethnic characteristics. However, in recent years, many popular songs, especially love songs, are constantly filled with folk music. Folk music has received a serious impact, and the role of folk music has been neglected.

At present, China's music education, especially national music education is weak. In middle school, every student is listening to music with earphones in their ears, but most of them are listening to pop music, and they don't know the folk music at all. Through the analysis of the characteristics of young people's psychological development, it is helpful to students' patriotic education, improve their aesthetic ability and appeal, music education has moral education ability? Many educational articles say yes. Middle school folk music education, students are both strange and curious about these, this is because they usually contact with pop music. In general, studying ethnic music is ideal from appreciating Chinese ethnic music. Teachers SELECT the most excellent works to introduce to the students, so that students can enjoy the songs, but also let students understand the knowledge of folk songs, leaving the beautiful folk music feeling in their hearts.

Our national folk music culture is colorful, which is the unique cultural concept of our national music culture. But the era of progress and the development of the society will we're in such a cultural landscape, we have started to enter into a discovery on national folk music and culture integration of new era, the so-called explore integration is beneficial to save China's endangered national folk music culture, music, is beneficial to their further inheritance. To the protection and development of our national folk music culture, our literature and art workers have made great contributions. At present, many provinces in our country have re-examined the focus of the protection and development of ethnic folk music culture, and have formulated relevant provisions and strategies. Some provinces, such as Yunnan Province, have set up a banner to protect ethnic folk music culture. Efforts will be made to explore folk music into a good opportunity for the economic and cultural development of the province. These have a very profound reference significance in the whole country, is the other provinces should imitate and learn. It is because of our research and discussion on various aspects of folk music culture that we can hear and understand the music with a long history, such as Naxi ancient music, Fujian Nanyin, Chaozhou music and so on. In this new era of rapid progress, we feel

very gratified, because many of our ancient folk music culture has been discovered and protected, and has a certain influence in the world. Of course, our work still needs to be further improved, and not because of a little achievements and stand pat. As long as every Chinese contributes his or her share, there will be more artistic life in our folk music culture.

Each of China's 56 ethnic groups has thousands of unique folk songs, which are inexhaustible cultural and artistic treasure-houses for musical creation. China's folk songs and dances, folk instrumental music, vocal, and Chinese operas flourishing more distinctive features, their colorful variety of art forms, is enough to make the world art circles sit up and take notice, ethnic music skills practice, also have a high achievement, such as China's national vocal music, instrumental music art, folk drama and other aspects of performance artists, their singing skills renowned Chinese and foreign. The bibliography of music theory monographs can list more than tens of thousands of volumes, which shows the breadth and depth of his research. Dissident music composition technology, harmony, polyphony, form, orchestration theory has long been its own system. The achievement of folk music aesthetics is more outstanding. Shang Shu on Yaodian and Gongsun Nizi's Le Ji are the cornerstone of our musical aesthetics. In addition, the theory of musical instrument making of folk music is more abundant than that of other countries. Especially in recent years, the ancient Musical Instruments unearthed in Shandong and Hubei are more admired at home and abroad. This is enough to prove that Chinese folk music has already formed a scientific system from theory to practice, and has become an indispensable part of the world's art treasure house.

Folk music is the soul of a country's national culture, an important part of Chinese traditional culture, a precious treasure in the treasure house of Chinese national culture, and the accumulation of the national consciousness and spirit in the field of music. It embodies the folk customs and feelings of the nation, and has great educational value. It has far-reaching historical significance for cultivating students' national aesthetics, strengthening students' national consciousness and spirit, understanding, inheriting and

developing the traditional music culture of the motherland, improving students' national music quality, creating a new situation for the prosperity of national music culture, and cultivating students' national pride and patriotic enthusiasm.

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