

Research on the Current Status of the Application of Ethnic Music Elements in Secondary School Music Education

-- Taking Experimental Middle School of Jindong District, Jinhua City as an Example

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Abstract: Folk music is an indispensable branch of the tree of Chinese culture and a treasure of our outstanding traditional culture. Our national music comes from our ancestors' love for the nation for thousands of years. By integrating the essence of folk music into contemporary middle school music teaching, we can better promote, develop and enhance the charm of folk music. As Mr. Zhou Yin-chang pointed out, "Chinese as mother tongue" music education should become a focus, rather than just bringing young people into the stream of history, it aims to help young people better understand the tradition, inherit and carry forward the tradition, and better move towards the future. Through systematic investigation, analysis and research, we find that the teaching and application of folk music should have a good psychological foundation, which is derived from Piaget's theory of cognitive development, Vygotsky's theory of culture-historical development and other professional psychological theories. Based on this, we need to take measures to enhance the interest of middle school students in folk music, at the same time, we also need to train excellent teachers, so that they can better spread, carry forward and inherit the excellent traditional culture, and actively participate in various social practices, and strive to realize the true inheritance of folk music.

Keywords: Middle School; Folk Music Education; Status Investigation; Strategy Research.

1. Theoretical Foundations of Ethnomusicological Elements in the Application of Secondary School Music Education

1.1. Piaget's Cognitive Development Theory

The famous theory of cognitive development of Piaget, a developmental scholar in the 20th century, has become an important milestone in the global psychological community and has received widespread attention and recognition.

Jean Piaget proposed four core concepts to explain the nature of intelligence: adaptation, assimilation, conformity and equilibrium as a way to delve into the developmental process of intelligence, an idea that has received widespread attention and affirmation.

Piaget defined cognitive development as a complex process, which is not just the evolution of a cognitive structure, but four stages of psychological development, and these stages include: thinking, emotion, behaviour, social interaction, and so on.

1.2. Vygotsky's Theory of Cultural-historical Development

Vygotsky studied in depth the evolution of human society, history, and culture, and the effects of these evolutions on the psychological development of individuals, especially the effects of language, thinking, and other higher psychological functions. He insisted on the principle of materialism to explain these phenomena.

The main points of his theory are two: first, the historical and cultural development of mankind is the root and determinant of individual psychological development. The various notations created by man (language, numbers,

counting and mnemonic devices, works of art, letters, charts, maps and various ciphers, etc.) play a decisive role in the internalisation process.

1.3. Orff Music Teaching Method

The "Orff Music Teaching Method" was invented by Karl Orff, a famous German composer. The programme adopts advanced theories and technologies, breaks the routine and provides diversified learning modes. "The Orff Method has not only changed vocal music teaching in Germany, but has also attracted widespread attention in many countries and regions.

As the core idea of Orff's music education, "appealing to the emotions and returning to the human being" deeply reflects the original purpose of music education, which transcends the traditional concepts and provides learners with a more profound, comprehensive and systematic perspective. Orff pointed out that expressing musical thoughts and feelings is an innate skill that can be conveyed in a variety of ways, from verbal communication to physical movement, from words to visuals, all can be experienced. Education in music should focus on developing children's performance skills, as well as motivating them to demonstrate a more beautiful sound.

However, at the same time, delving deeper into music education in China, this is not the case with our conception of music education. Our music curriculum focuses on developing students' performance, vocal, and instrumental qualities, and sees this as an important tool for improving their artistic skills. Orff's view of music education may be a new solution that leads us to focus more on developing students' independent thinking skills, self-confidence, and creativity. Through singing, playing and dancing, pupils can achieve a high artistic standard. Singing, playing and dancing

naturally matches human talent, so children can have more fun and achieve more without worrying about "not being able to learn". By allowing children to feel real emotions, we can help them develop a unique imagination. By inspiring their imaginations, we enable them to master the skills of music, and we enable teachers to act as their guides, helpers and partners.

1.4. Kodály Music Teaching Method

1.4.1. Overview

The Kodály Method aims to give children a more comprehensive understanding and mastery of the art of music as they are trained in it. It emphasises music as an integral part of a child's daily life, allowing the child to fully develop his/her senses and emotions, while also encouraging the child to explore and realise his/her own unique understanding of the art and skills through practice and interaction.

Key educational concepts include: music is the birthright of every child; the human voice is the best teaching tool; little children understand best from their experiences, and participation is the best way to learn music; children's musical education depends on their instructors, who must therefore be the best musicians and educators; and so on.

1.4.2. Educational Values

Kodály's educational philosophy emphasises folk art as the basis for appreciating and singing a people's ancient traditional culture, and encourages many artists to use folk art as the basis for incorporating these arts into their work, thus enabling them to express and interpret them in a unique form of folk art, thereby promoting the flourishing of traditional art. By introducing the Kodály teaching method and incorporating elements of folk songs, we hope to enable the inheritance of traditional Chinese culture and provide young people with the opportunity to experiment and explore unique folk music.

In addition, the Kodály method emphasises the development of students' improvisation skills so that they can better use their talents in the future, not only laying a solid foundation for their future music creation, but also providing more opportunities for creative thinking in modern society.

2. Investigation and Analysis of the Current Situation of Ethnic Music Teaching in the Experimental Middle School of Jindong District

2.1. The Current Situation of Ethnic Music Teaching

According to the author's internship experience in Jindong District Experimental Middle School, she compiled the records of ethnic music teaching in the eighth grade music teaching as follows:

Table 1. Records of Ethnic Music Listening in Experimental Middle School of Jindong District

Date	Grade	Course's name
2024.3.18	Grade 8	Liang Shanbo and Zhu Yingtai
2024.3.25	Grade 8	Playing a Mountain Song across the Row
2024.4.1	Grade 8	The Flowers of Shandandandan Bloom in Red.
2024.4.8	Grade 8	When Will the Sophora Blossoms Bloom?
2024.4.15	Grade 8	This Letter Came by Chance
2024.4.22	Grade 8	Singing Faces
2024.4.29	Grade 8	Beautiful Flowers

Through the analysis of the listening records, it is concluded that ethnic music still accounts for a relatively large proportion of the eighth grade music classroom, and includes different forms of music such as concertos, mountain songs and Beijing opera, which can be said to be colourful. The eighth-grade students have a certain music foundation and understanding of ethnic music, so creative teaching methods can attract their interest in the music classroom, so that they can better grasp the knowledge of ethnic music.

For example, in the classroom teaching of the Bashu mountain song "When will the locust blossoms bloom?", the teacher did not start with the traditional steps of introduction, listening and singing, but first created a link for the students to enjoy the popular song "The locust blossoms bloom in the high mountains" brought by Phoenix Legends, which captured the curiosity of the students at once from the popular music. Then, the teacher pointed out that in this song, the part of the main melody is exactly adapted from the Sichuan folk song "When Will the Sophora Blossom Bloom" that we are going to learn today, which holds the theme of the classroom and deepens the impression of the students. After the song sheet was taught, the teacher led the students to imitate the singer in the "high mountain acacia flowers bloom" to sing in dialect, the whole classroom is full of a strong Ba Shu style. Such a teaching method of connecting folk songs with current popular music is in line with the psychological characteristics of junior high school students and can arouse their love for folk music.

3. Strategies and Thoughts on the Use of Ethnic Music Elements in Secondary School Music Teaching

3.1. Strengthening the Construction of Music Culture in Schools

In secondary schools, school administrators and music teachers should take the initiative to make efforts to strengthen the construction of music culture on secondary school campuses, and infiltrate the elements of China's national music culture into students' campus life. In order to promote cultural literacy on campus, interesting ethnic music competitions should be held frequently. In this way, we will be able to turn the campus into a place of passion, mutual help and love. Through these competitions, students can be motivated to explore their interests and develop their creative thinking, laying a solid foundation for their future; through the organisation and initiation of various forms of art clubs, the development of music culture on campus can be greatly promoted; through the organisation of various recreational competitions, the skills and talents of students can be honed.

For example, "Talent World" can be opened to encourage students who have speciality in national music to perform in weekly activity classes and set certain awards; introduce activities such as "Elegant Art into School", such as inviting Jinhua Wu Opera Troupe to perform in school, to enhance students' understanding of Chinese traditional wu opera and to promote the development of Chinese music culture. It can also carry out the activity of "one song per week", using after-school time to teach and sing excellent classic national songs through school radio, which can relieve students' academic pressure while inculcating music.

District Experimental Middle School

Teaching design of "When will the locust blossoms bloom?"

Lesson Name: When Will the Sophora Blossoms Bloom?

Type of lesson: Appreciation class

Teaching Object: 8th (3rd) class students

Teaching Duration: 40 minutes

Teaching material analysis: "When Will the Sophora Blossom Bloom" is a mountain song in Yibin, Sichuan. Based on the "Divine Songs" of southern Sichuan, the song has evolved many times and is a fine polished treasure of Sichuan folk songs. The lyrics of the song are only four lines, through a few words will be a fall in love, smart but shy image of the rural girl, vivid interpretation, pure and simple music, vivid, with strong regional characteristics, sound extraordinarily friendly.

Situation analysis: secondary school students in this period of time to produce a keen interest in popular music aesthetic interest, and little understanding of domestic folk music. Eighth-grade students already have a certain music appreciation ability, need music teachers to further guide, so that students' aesthetic judgement and aesthetic ability to be improved.

Teaching objectives:

1. Aesthetic perception

Through the introduction of folk songs, let students understand the genre and characteristics of folk songs, improve the appreciation level of folk music and cultivate their emotions.

2. Artistic expression

Experiencing and mastering the Sichuan dialect accent to read the lyrics aloud, and learning to sing the mountain song "When will the acacia blossom bloom" with a melodious and high voice.

3. Cultural Understanding

Understand the special culture of the Ba Shu area (Sichuan, Chongqing, etc.) in China, and cultivate students' love for the motherland's great mountains and rivers.

Teaching focus: to express the emotion of the song correctly when singing, and to accurately express the national style of the song.

Teaching Difficulties: To be able to sing the songs accurately and confidently in Sichuan dialect, and to reflect the characteristics of mountain songs with expressive power.

Teaching process:

(I) Introduce the new lesson

1. the teacher played the Phoenix Legend's "Alpine acacia blossoms", so that students pay attention to listen to the main melody part, and feel the characteristics of its singing, listening to the students to speak and share their views.

2. the teacher played the "acacia flowers bloom" and asked students which type of folk song the song belongs to, the characteristics of the introduction to the mountain songs

(2) Teaching and singing songs

1. Bring the students to analyses the song, so that the students have a certain understanding of the emotion to be expressed and the style of the song. Under the guidance of the teacher, learn to sing the sheet music and read the lyrics in Sichuan dialect.

2. The whole class sings in unison

3. Male and female groups sing in pairs, boys play the role of "mother", girls play the role of "girl", and strive to voice and emotion.

Class Summary

The song describes a fall in love with a rural woman's subtle and shy image, simple and subtle lyrics, rich in imagination, free rhythm, melody loud and clear open, long and high, more than "what", "yoho" and other liner notes to highlight the national and local characteristics.

Homework

Please learn at least one other mountain song in the Ba Shu area after class, and share it with your classmates and teacher in the next class.

Figure 1. Teaching plan for "When will the locust blossoms bloom" in Jindong

3.2. Optimising the Content of Ethnic Music Education

In the current secondary school ethnic music education, as future music teachers, we should make efforts in the following aspects:

Firstly, we should vigorously promote and display excellent ethnic music so as to arouse students' love for art. At the same time, we should also keep abreast of the times and use advanced tutoring tools and Internet technology to fill in the gaps that exist in classroom content. Integrate music and computer technology to expand the horizons of music education.

Secondly, we should strengthen the exploration, improve the grasp of the basic knowledge of folk music in practice,

and inculcate feelings. The ways to promote the cultural traditions of ethnic music should be diversified. Secondary school music teachers should closely combine with the second classroom to set up hobby teams such as ethnic vocal performance and ethnic instrumental music teaching, and thus cultivate students' interests and skills, and they should also actively guide students to take part in folk song concerts and other similar activities, so as to enhance the role of ethnic music in their studies and daily work.

Thirdly, by combining the unique local folk culture, we should actively carry out exploratory activities, such as exploring local traditional music, searching for local traditional songs and combining them with modern genres, to provide students with a brand-new perspective to understand the uniqueness of local music, to cultivate their respect for

traditional arts, and to enhance their understanding of traditional arts.

3.3. Enriching the Forms of Teaching Folk Music

When teaching China's traditional music, secondary school teachers need to use textbook content and a variety of related audio materials, and guide students to understand and absorb them in different ways in order to achieve good teaching results. Traditional forms of teaching include oral transmission, board transfer and so on. The lecture method, for example, aims to assist learners in understanding and

grasping the basic concepts of folk music. In addition, it can also incorporate some knowledge related to folklore and history, which helps learners to grasp what they have learnt even further. In order to enable students to give full play to their musical talents, we should provide them with opportunities to display their talents, which will not only stimulate their enthusiasm for learning, but also keep them motivated to learn music in the long run.

Some areas of learning are more abstract, so to improve the learning effect, teachers can use more visual examples and adopt various methods, such as classroom interaction and games.

Teaching Design of "Amal Fire" (1)

Lesson name: Amale Fire

Type of lesson: Singing lesson

Teaching Object: Grade 8 (5) students

Length of lesson: 40 minutes

Teaching material analysis: The Tibetan people have created a splendid national culture, and Nangma is Tibetan song and dance music popular in Lhasa area. The music of the song part is beautiful and elegant, and the singing is accompanied by simple dance movements; the dance part is enthusiastic and the dance is light and stretching. Through the study and performance of the song "Amale Fire", students can understand the distinctive Tibetan music culture.

Learning Situation Analysis: Grade 8 students already have a certain music foundation and a preliminary understanding of ethnic music. In the teaching process, music teachers should actively encourage students to learn singing and performance practice, devote themselves to the classroom, and deepen students' love for Tibetan music.

Teaching objectives:

1. Aesthetic perception

To guide students to appreciate the unique Tibetan music and dance forms, to improve their music appreciation ability, and to cultivate noble sentiments.

2. Artistic expression

Learn to sing the song "Amale Fire", be able to feel the sense of rhythm and emotional expression of the music, and express it through singing.

3. Creative Practice

Learn simple Tibetan tap dance movements, create a simple dance according to the rhythm and melody of the song and perform it.

4. Cultural Understanding

Lead students to feel the cultural characteristics of Tibetan music and dance, understand the diverse cultures of different ethnic groups in China, and enhance cultural self-confidence.

Teaching focus: to feel and experience the musical style and characteristics of "Nangma".

Teaching Difficulty: Choreographing dance movements on the basis of singing songs.

Teaching process:

(I) Introduction

1. Teacher plays the music video of the song "Amale Fire" and takes the students to listen to it together, so that they can pay attention to the rhythm and emotional expression of the song.

2. After listening to the song, let the students speak freely and discuss the characteristics of the song: large changes in pitch, strong sense of rhythm and rich emotions.

(II) Singing

1. Teachers lead students to vocal practice

2. Teach the sheet music, pay attention to the different changes of rhythm.

Read aloud the Tibetan lyrics and then sing together.

(III) Dance choreography

1. Teachers will lead students to learn the basic steps of the Tibetan "Nangma" dance.

2. After practice, they will follow the rhythm of the song "Amale Fire" and make foot movements.

3. On the basis of proficiency, students will be guided to create their own choreography, add hand movements and perform.

Classroom summary: students have a better understanding of the background of music, art and culture, and understand the characteristics and significance of the Amale Fire; through the teaching of singing songs and the choreography demonstration, students' musical performance ability and comprehensive musical literacy have been improved.

After-class homework: learn about other customs of Tibetan culture and exchange and discuss them with classmates after class.

Figure 2. Version of Amal Fire Teaching Plan (1), Jindong District Experimental Secondary School

Teaching Design of "Amale Fire" & "The Day of the 15th of the First Moon" (2)

Lesson Name: "Amale Fire" & "The Day of the Fifteenth Day of the First Moon"

Course Type: Singing Class

Teaching Target: Grade 8 (5) students

Length of lesson: 40 minutes

Teaching material analysis: "Ama Le Fire" is in 2/4 time, commercial mode, two-part structure, and is one of the basic repertoires of the traditional Tibetan song and dance "Nangma". Its musical structure consists of three parts, i.e. introduction, slow song and dance, and fast dance. The song "The Day of the Fifteenth Day of the First Moon" is in 2/4 time, in Gong mode, with a fast tempo, and consists of a complete single section. Belongs to the Tibetan folk song and dance "heap harmonious".

Learning Analysis: This lesson is mainly to guide students to a preliminary understanding of the "Nangma" and "heap harmony" of the two art forms, and gradually guide students to identify the two genres and stylistic characteristics, so that they feel the magic of Tibetan song and dance.

Teaching objectives:

1. Aesthetic perception

Compare and contrast the two art forms of "Nangma" and "Heap Harmony", and feel the characteristics and charms of Tibetan folk songs and dances.

2. Artistic expression

Learn to sing "Amale Fire" and "The Day of the Fifteenth Day of the First Moon", take an active part in music performance activities, learn simple Tibetan tap dance movements, and improve artistic performance ability.

3. Creative Practice

According to the different rhythms and emotional characteristics of the two songs, they will independently create different dances and display them.

4. Cultural Understanding

Lead students to feel the cultural characteristics of Tibetan music and dance, understand the diverse cultures of different ethnic groups in China, and enhance cultural self-confidence.

Teaching focus: to feel and experience the different styles of "Nangma" and "Heap Harmony".

Teaching Difficulty: Take the initiative to choreograph with the feeling of music.

Teaching process:

(I) Introduction

The teacher will lead the students to perform the Tibetan Tap Dance (Heap Harmony), and let the students join in clapping to practice the basic rhythm of the tap dance, so as to create a relaxing and pleasant learning atmosphere.

(ii) Rhythm Experience

1. Play the first two verses of "The Day of the Fifteenth Day of the First Moon" and lead the students to join in the tap dance movements in the rhythmic and choreographed lines of the song.

2. Appreciate the "Nangma" dance and let the students compare it with the "Heap Harmony" and feel the difference between the two.

3. Practise the basic dance steps of "Nangma". Teacher will play "Amale Fire" and students will follow the rhythm and do the movements.

(III) Comparative Analysis of Songs

1. "Amale Fire": the structure is divided into the introduction + song + dance three parts, the song is a little slow, the mood is beautiful and elegant. The introduction is smooth, the first melody is beautiful and lyrical, fresh, the second section is beautiful and lyrical, the tune is stable and the mood is calm.

2. "The Day of the Fifteenth Day of the First Moon": the structure is a one-paragraph body, simple melody, compact structure, slightly faster speed, lively and light mood.

(IV) Dance Choreography

Teachers lead students to appreciate and learn two different dance movements, respectively, according to different songs to encourage students to make up their own dance and show.

Class summary: Students are led to appreciate and learn two different kinds of dance music, namely "Nangma" and "Heap Harmony", and feel the charm of Tibetan music culture.

Homework after class: learn about other customs of Tibetan culture and discuss them with classmates after class.

Figure 3. Version of the lesson plan for "Amale Fire" & "The Day of the 15th of the First Moon" in Jindong Experimental Middle School (2)

It is only through an in-depth study of traditional folk music that children can be better instructed and helped to discover their musical talents. The quality of the music classroom can also be improved by introducing many different technological tools. For example, we can use modern musical instruments to express current popular works, and demonstrate our unique style by comparing it with classical works, etc.

4. Strengthening Teacher Training

Forming a group of excellent teachers is crucial to the

accelerated development of music education in China. We should respond to the call of the national policy, the so-called "educate people with beauty first, immerse teachers to be the first". Based on this objective, teachers should start with themselves and give every teacher the opportunity to practise and grow in the music classroom, and continuously improve their professional knowledge and skills by receiving various professional training. The Government has to strengthen the training of outstanding teaching teams and outstanding educators in order to upgrade their theoretical knowledge and technical skills and incorporate them into the classroom so

that they can better instruct and impart them to the younger generation.

In order to improve the quality of teaching, music teachers should have an in-depth understanding of the content of the Art Curriculum Standards for Compulsory Education. Higher education is the leader of our country's education endeavour, which cultivates excellent talents for the country and society, and higher education should be paid more attention to. At present, music education in higher teacher training colleges and universities is facing some challenges, so we have to start from the pre-service training of music teachers to improve music education in colleges and universities, so that music teachers can fully grasp the requirements of the new curriculum standards and use them to guide music classroom teaching.

"Only the national is the world." The goal of secondary school music education is aimed at promoting students' comprehensive ability as well as arousing their love for national music. This is a great cause, and we should devote ourselves to spreading and promoting China's excellent traditional music, so that these cultures, which are full of rich history and rich in splendour, can be accepted by the world, and make constant efforts to realise the Chinese dream.

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