



The implementation strategy of Ethnic mother tongue works in choral teaching in High Normal universities

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Abstract. Any reform measures are inseparable from the means of education dissemination. Under the background of closely following the requirements of the times and the reform of university music courses, the reform and innovation of music education have received widespread attention from society. Chorus courses are required courses for music majors in normal universities, combining theoretical basis and practical skills of music. National mother tongue is an effective way to improve, develop, and inherit national music culture. Taking the integration of national mother tongue works in choral teaching as an entry point, it clarifies the commonality and complementary between the two, and organically combines national mother tongue with choral teaching through the characteristics of comprehensive education and wide dissemination. This approach conforms to the needs of national internal development and effectively promotes students' understanding of national culture and history. On the one hand, it obtains professional skills training and improves their overall quality; on the other hand, students in normal universities can better contribute to society and achieve a virtuous cycle. From traditional chorus teaching mode to goal concept innovation, from national mother tongue to national culture, on the path of Chinese music education, it highlights nationality and modernity.

Keywords: Ethnic Music Culture, Ethnic Mother Tongue, Teachers' College Chorus Teaching, Implementation Strategies.

1 Introduction

In the era of globalization, local culture's development is vital for national culture's survival. Chorus art gains increasing attention in today's quality-focused society. It's a significant part of aesthetic education in colleges and universities, and a major carrier of art education.

China lacks studies on "ethnicity" in choral teaching, focusing on music, strategies, practice, and aesthetics. Hot topics include ethnic characteristics, ethnicity, regionality, and localization. Xu Jingmin (2018)^[1] proposed strategies for ethnic minority choral singing, starting with ethnic music infiltration in higher normal education and forming a progressive model. Han Zaihong (2010)^[2] explored local music culture, promoted national spirit, and leveraged regional advantages in higher normal education curricu-

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lum reform, discussing ethnic choral teaching in Shanxi folk song choral teaching. In foreign literature, the exploration of chorus teaching has never stopped. Catherine B (2022)^[3] pays more attention to cultural diversity in music teaching practice, using this to carry out chorus teaching, and summarizes the practice of building communities, collaborative learning, and 'horizontal leadership'. Rubinstein E (2020)^[4] emphasizes the importance of chorus education reform, believing that it will become a major turning point.

To diversify national language works in chorus courses, teaching strategies must adapt. Promote changes via classroom, cultural, and curricular means to integrate national languages in higher education's chorus courses.

"Music, going back to its roots, is a human activity... Music is fundamentally what people do."^[5] Consequently, in the education of chorus, it is imperative to diversify national language works within the curriculum. To achieve this, teaching strategies must undergo adaptation. We must promote these changes through classroom instruction, cultural immersion, and curricular innovations, thus fostering the integration of national languages into higher education's chorus courses.

2 Teaching Ethnic Chorus Works Centered Around the Ethnic Mother Tongue

As a multi-ethnic country with vast territory and significant cultural differences among various ethnic groups, each ethnic group has unique language and music traditions. Different languages show unique charm in music. In music education, learning ethnic musical works starts with language, including elements such as intonation and timbre, in order to fully understand the theme of the work and the ethnic music culture, and convey the deeper meaning. In choral teaching, it is necessary to achieve a harmonious unity of voice emotion among members, fully understand the work, combine choral techniques, achieve balance between sound color, rhythm, etc., and convey the emotions of the work.

3 The Value and Significance of National Mother Tongue Works in the Choral Teaching of High Normal universities

3.1 The Importance of Studying Ethnic Minority Mother Tongue Choral Works Among Teachers

Mr. Xu Te-li believes that the purpose of education is to cultivate specific personalities based on social needs to serve society. Education plays an important role in human development, especially for universities, which are crucial. The main goal of normal universities is to cultivate teachers, so the mastery of theoretical knowledge and practical skills is crucial. Modern education emphasizes comprehensive quality education, and music education, as part of it, takes the aesthetic experience as the core, educating people through music art. Music education can cultivate basic aesthet-

ic ability and music foundation, and improve personal overall quality. Chorus teaching is an important part of music education, which can promote school culture innovation, inherit national music culture, and carry forward traditional music culture. Therefore, learning traditional ethnic chorus works in chorus teaching has great significance for establishing a national music culture concept, promoting national music, and inheriting and inheriting national cultural values.

3.2 The Connection Between High School Teachers' National Mother Tongue Works and the Significance in Chorus Teaching

Chorus, originating in the West, has spread to China. Studying Western choral works is essential for the development of choral teaching in China, adapting to the new era, improving teaching philosophy, and enhancing teaching ability.

High-level university choral teaching selects representative works for practice, but with limited textbook options, teachers need to choose flexibly. Selection considers foreign works' style and theoretical knowledge, as well as representative red, revolutionary, and ethnic-melody choral works. With the development of choral music, more composers focus on ethnic characteristics, creating music in their native language, making works more national and cultural. Learning ethnic-language choral works is necessary. Many excellent ethnic-language choral works have emerged in China, such as those by Professor Liu Xiaogeng. Teaching these works in universities can improve students' knowledge, skills, and music literacy, promoting traditional Chinese ethnic music culture. Let us use mother tongue choral works to convey different cultures.

3.3 The Value of Ethnic Mother Tongue Culture

The "Sixth National Conference on National Music Education" in 1995 focused on music education rooted in Chinese culture, sparking controversy. The 19th National Congress report emphasized exploring and inheriting excellent traditional cultural values. Language and characters are vast and profound, evolving with time. National culture, music, and mother tongues must innovate and evolve with society, preserved through history. Internet popularization has led to some online languages becoming mainstream. Putonghua's popularization, cultural diversity, regional imbalances, and population loss have led many young people in minority regions to lose their "national mother tongue." As a crucial part of cultural inheritance and a treasure of China's tradition, its protection and promotion are urgent. School education can strengthen the study of choral work and music culture of various minority languages through higher education institutions, thus better protecting national mother tongues, inheriting national music, and preserving national culture.

4 The Existing Problems of National Mother Tongue Works in Choral Teaching in Higher Normal Universities

4.1 The Angle of Ethnic Languages

Development of minority languages in China is uneven. Some languages like Uyghur tribe and Menggu tribe have benefited from bilingual education, but others like Dongxiang, Baoan, and Yuguo tribes struggle due to small population and scattered distribution. Their languages are primarily transmitted orally. The government has implemented bilingual education to protect these languages. However, the Hui ethnic group has almost entirely adopted Chinese due to Han influence and scattered living. Protection of their mother language requires attention. Ethnic language music education is based on ethnic culture and language. Without protecting languages, ethnic music education cannot develop. Ethnic music exists in minority group rituals and customs, connecting the two requires protecting local ethnic resources, awakening ethnic consciousness, and composers creating ethnic music, etc., to carry out and repeat in an orderly manner.

4.2 Chorus Teaching Emphasizes "Westernization"

Chorus art from the West has grown into a complete system through improvement and innovation. Chinese chorus teaching has been influenced by Western techniques and aesthetics, learning from breath training, vocal methods, sound processing, and selecting representative works. While studying Western chorus is necessary, adopting the entire teaching paradigm is not advisable. Teaching traditional and ethnic chorus is equally important, integrating Eastern and Western elements to meet current needs. Current chorus teaching includes classic Chinese ethnic works, but also needs to follow social requirements and promote innovation, including popular chorus, new era red songs, and ethnic chorus works using Western composition techniques.

4.3 Analysis of Issues from the Perspective of Education Level on Student Level

Choral works selection and teaching in higher normal colleges must embody artistic and value aspects. Teaching based on national mother language works fosters national culture, cognition, and consciousness, conveying themes, music ideas, and national feelings. Lyrics facilitate cross-ethnic dialogue, uniting ethnic spiritual culture, enabling students to transcend ethnic boundaries, immerse in music scenarios, and cultivate a sense of national culture identification. However, due to the popularity of popular music, students prefer accessible, catchy, and interesting new choral works. Multimode choral works, especially those based on national mother language, require significant time and energy investment in language and ethnic style research and practice, often leading students to overlook such works.

4.4 Teacher Level: Limitations of Selecting Works and Issues Related to Their Own Abilities

China faces challenges in chorus textbook compilation. Current textbooks primarily focus on traditional chorus works, lacking ethnic music elements, hindering the promotion of national culture in university chorus courses. The absence of unified textbook requirements in higher education leads to rigid teaching methods and fixed content, making it difficult to integrate ethnic chorus works. Chinese folk music's monophonic nature is unsuitable for direct application in chorus teaching, posing obstacles to learning ethnic mother tongue chorus works. Teachers' outdated concepts, lack of diverse and scientific teaching methods also affect student learning. This is due to teachers' limited understanding of traditional Chinese culture and ethnic mother tongue, making it challenging to reinterpret traditional chorus works in innovative ways, resulting in a loss of the cultural charm in teaching.

4.5 Creation of Ethnic Minority Language Choral Works

In recent years, choral music has received widespread attention, not only in serious music and traditional music, but also in new interpretations of Chinese songs and popular choral genres. Although these innovative forms have increased the popularity of choral music, they may have weakened its musicality and artisticity. Among various music genres, the creation of ethnic minority language choral works is crucial for composers. To create such works, they need to conduct in-depth research into various aspects of the local ethnic groups and integrate modern aesthetics and Western composition techniques. However, this often requires a lot of time and effort, leading to a reduced choice of ethnic minority language choral works.

4.6 Social Level: Supply-constrained External Development Environment and Lack of Resources in Professional Teaching Practice

The development of ethnic minority language works in choral teaching in universities lags behind due to internal and external factors. Internal factors include teaching content and orientation, while external factors are uneven regional development and insufficient resource supply. China's vast territory and diverse geography have led to varying economic conditions. This uneven economic development results in differentiated teaching faculty in universities. Teachers play a key role in developing and applying curriculum resources. A lack of resources can lead to unsatisfactory teaching effects. Chorus, a practical course, requires more practical activities to accumulate experience. Teachers in economically disadvantaged areas struggle to meet the needs of music teaching reform due to limited funding.

5 The Implementation Strategies of National Mother Tongue Works in Colleges and Universities Chorus Teaching

5.1 The Change in the Concept of High Normal Universities Chorus

Normal universities are crucial in cultivating practical teachers and student education. Their positioning must be clarified with changing times. Establishing a philosophy and social science discipline system with Chinese characteristics requires exploring the foundation and destination of choral education. It's crucial to integrate music abilities and humanistic literacy in education goals. Studying national mother tongue works emphasizes modern national characteristics. Teaching concepts, models, contents, and methods should align with local cultural communication, avoiding Western standards. Classroom content should be diverse and integrated for student development, enhancing music aesthetic literacy and experience. Through choral works, music literacy, national language, and cultural knowledge can be elevated, leading to innovative choral teaching and exploring Chinese-characteristic choral music development.

5.2 Reconstruction of Choral Music Courses for High Normal Universities

"The task of higher education is to cultivate senior professionals with social responsibility, innovative spirit, and practical ability."¹Chorus courses should shift from "singing voice" to "singing culture," and colleges and universities should optimize their training programs and promote curriculum innovation based on national requirements and social needs. Curriculum construction should highlight ethnic cultural characteristics, establish an efficient teaching management mechanism, and emphasize the student's main position and autonomy. In addition, the "Western-oriented" teaching mode should be adjusted, increasing the proportion of ethnic works, incorporating Western chorus characteristics, finding a balance point, maintaining a balance between sound unity and music sound effects, in order to stimulate students' interest and enhance their national pride.

5.3 Student Level

In the new era, students should not only learn basic knowledge and skills, but also improve their music literacy, expand their music knowledge, and enhance their aesthetic ability. They should not be satisfied with the current situation, but should tap their potential, improve their overall quality, and cultivate their autonomous learning attitude. Music, first and foremost, is a culture, followed by an artistic form, and then a skill to be acquired. Learning national mother tongue chorus works can deepen students' understanding of national music culture and broaden their music cognition, understanding the culture, society, and ethnicity behind the works. This not only expands knowledge, but also helps future teachers better serve society, promotes college

¹ *Law of the People's Republic of China on higher education*

students' understanding of national culture and history, enhances national cultural confidence, and promotes cultural sustainability.

5.4 Teacher Level

The quality of teachers directly affects the growth and development of students and education. In chorus teaching, teachers are not only educators but also leaders, and their technical level and teaching ability directly affect students. Therefore, teachers should constantly challenge themselves, improve their technical level, select works that meet the needs of the times, and use scientific, artistic, national, and representative standards. The teaching content should be student-centered, encouraging students to participate in music cultural exchanges, actively learn local music cultural works, and enhance their sense of identity for national culture. At the same time, teachers also need to enhance their knowledge reserves and cultural literacy of the national minority group, and enhance their understanding and identification of the national mother tongue.

5.5 Ethnic Mother Tongue Cultural Awareness and Research Level

Minority languages, as an important component of ethnic culture, are inextricably linked to ethnic culture. The protection of ethnic mother tongue cannot be separated from the attention and support of all sectors of society. Education, as the main way for the development and inheritance of all cultural, is an important support for promoting cultural construction and ethnic language development in universities, and also an inevitable choice for the development of China's ethnic mother tongue culture. By establishing a protection mechanism for ethnic mother tongue music education, we should encourage composers to pay more attention to and invest in the creation of ethnic mother tongue chorus works, constantly reflect and summarize in practice, and form a virtuous cycle for ethnic mother tongue development.

5.6 Social Level: Exploiting Regional Resource Advantages

Local music culture has endured for thousands of years and contains profound humanistic and historical values, reflecting the cultural development of various regional music cultures. In order to promote the mother tongue culture and promote school cultural innovation, it is necessary to optimize resource allocation, explore regional advantages, and improve the utilization rate of educational resources. In the implementation of the curriculum, we can use regional resources to teach ethnic mother tongue chorus works, meeting personalized and sustainable educational needs. With abundant resources in local universities, it is possible to establish a professional teaching staff team, combine local cultural resources, teach students art and learning abilities, cultivate students' understanding and knowledge of their hometown's traditional ethnic culture, and create a national mother tongue contextual atmosphere.

6 Summary

From the perspective of ethnic minority language works in advanced music education, this paper explores their implementation strategies to meet the needs of professional, ethnic and value-based requirements. This strategy has a profound significance for advanced music education, and helps to develop and inherit culture. Advanced music courses have the characteristics of cultivating personality, promoting teamwork and spreading social effects. The combination of ethnic minority language and chorus enables students to understand and learn about ethnic minority languages through chorus, and to recognize their ethnic history, customs and culture, realizing a broadening effect.

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