

A comparative study of Hungarian and Chinese traditional folk music education under the background of globalization

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Keywords: Globalization; Hungary; Traditional folk music

Abstract: Under the background of globalization, China's national music education is relatively weak. How to establish a scientific and systematic music education system is an urgent problem in school music education at present. Kodaly Zoltan is a famous composer, music educator and national music theorist in Hungary. He attaches great importance to the development of national music in Hungary. By introducing and analyzing the music education concept of Kodaly Zoltan, a Hungarian music educator in the 20th century, this paper evaluates its important influence on Hungarian music education. Compared with traditional Chinese national music education, the teaching concept of national music course is not only aesthetic, but also pluralistic and functional, which is determined by the teaching content of the course, the actual situation of the development of world music culture and the needs and responsibilities of training music teachers. Finally, it reveals its reference significance to the development of music education in China.

1. Introduction

Ethnic music teaching is an indispensable part of music education and teaching, which can make ethnic music education more perfect and help to cultivate diversified music talents. Each classic national music work has its own specific connotation and significance, and all of them hide specific stories, which can reflect the strong flavor of the times and national characteristics, and contain a long national culture [1]. The accumulation of various ethnic cultures has left us rich cultural heritages such as gorgeous folk songs, ethnic instrumental music, dramas, folk arts and ethnic dances. With immortal artistic charm and distinctive national characteristics, it is an important part of the treasure house of Chinese national culture.

In recent years, China has paid more and more attention to folk songs, and many dramas, local folk songs and folk songs of ethnic minorities have been written into teaching materials. However, Chinese students are often not interested in learning folk songs, which is a problem worthy of attention. Kodaly Zoltan went to Hungary to collect folk songs in order to protect ethnic folk songs, and compiled them into teaching materials suitable for primary school students to learn to sing, and achieved good results [2]. Kodaly Zoltan paid great attention to the development of national music. He devoted his whole life to the development and promotion of Hungarian national music, and finally made Hungarian national music widely concerned and spread, thus achieving the goal of inheriting and developing Hungarian national music.

2. Current situation of national music education and teaching under the background of globalization

2.1. Ethnic music is not valued

Looking at the development of contemporary music education and teaching in China, it can be clearly seen that even after many music teaching changes, national music education and teaching has never really become the main component of music education, and the development and innovation of China's music teaching has been seriously affected by western music education. Although this reform has promoted the development of China's music education to some extent and strengthened the blending of Chinese and Western music cultures, it has not fundamentally raised

the importance attached by colleges and universities to national music [3].

2.2. The teaching content is not perfect

Studying the history of Chinese music carefully can make students fully understand the whole process of Chinese music development and excellent music cultural traditions, including the introduction of musicians in different periods, music works and style characteristics, etc. This is a vertical understanding of the general picture of Chinese music from the perspective of historical theory. An introduction to folk music allows students to know all kinds of folk music horizontally.

The basic education of national music mainly takes singing as the core, and does not involve the explanation of related music theory knowledge and the teaching of skills, which makes many students lack understanding of national music and a certain degree of cognition. This kind of problem also appears in major universities, many of which do not offer special music skill guidance courses, and students cannot apply the theoretical knowledge of national music to practice, which seriously limits the overall development of national music.

Although western music has sound theories for our reference, we should have our own cognition and judgment on Chinese music, which fully reflects the characteristics and charm of Chinese national music. Only in this way can we promote the development of national music culture and change the present situation of national music education and teaching.

2.3. Inadequate teaching team building

Through the education of traditional folk music, it is helpful for teachers to educate students about patriotism, stimulate the national pride of learning cattle, enhance the national self-confidence of learning cattle, and improve students' aesthetic taste and ability [4]. While cultivating students' musical sense and developing their musical ability, Chinese traditional folk music will be followed by others.

The whole teaching team of national music is only a few professionals, and others are from the original music teaching team. The limited comprehensive ability of teachers, the lack of music literacy and quantity are the important factors hindering the development of national music education and teaching. If the national music lacks excellent teachers, it will lose the fundamental driving force for its development and will not be able to promote the reform and innovation of national music teaching.

3. Research on Hungary and Chinese traditional folk music education

3.1. Hungarian traditional national music education

(1) National music education view

School music education should be based on national music, which is the most prominent symbol and typical feature of Kodaly Zoltan's music education system, and also the most far-reaching and quintessential part of Kodaly Zoltan's educational thought [5].

Folk music is also the source of cultivating good artistic interest. According to Kodaly Zoltan, folk music is the fruit of national culture, an art that has matured in the development process of thousands of years, and a valuable and perfect art [6]. Therefore, this high-quality mother tongue of national music, which has stood the test of time, has been painstakingly crafted by people of all ages, is the best material to guide children into the music world and nourish their hearts.

Kodaly Zoltan has done a lot of work as a leader in Hungarian music education to ensure that the mother tongue of national music is truly implemented in school music education. It is no exaggeration to say that Kodaly Zoltan saved the dying Hungarian folk music, reversed the prejudice and ignorance of Hungarians on their own music culture, and made Hungarian folk music, a treasure of traditional culture, glow with dazzling light again.

(2) Infiltrate Hungarian national music in the development of solfeggio

In the process of training students' solfeggio ability, folk music is the main material of music practice repertoire selected by Kodaly Zoltan. In addition, Kodaly Zoltan specially wrote a solfeggio

teaching material called Music of Five Tones in order to meet the need of a large number of fresh teaching materials and rich melody exercises of five tones in teaching, and many melodies appeared in it were compiled by Kodaly Zoltan using Hungarian national music materials.

Hungarian folk songs are very distinctive in style, with decorative and flowery singing, which is an important feature in style. Kodaly Zoltan rewrites on the basis of folk songs, and many of them adopt the 'core' which preserves the original materials, making changes suitable for students' age and acceptance [7]. Kodaly Zoltan's practice of teaching solfeggio with folk music materials is worthy of our contemporary reference. China's national music can also be transmitted to students in this way, so that students can further fully understand and understand different styles of national music in China through solfeggio practice, and consolidate and develop the national music style through solfeggio process, so that the national music culture can be inherited and developed.

(3)Scientific teaching methodology

Koy Zoltan pointed out that "the methods used to teach music and sing in schools must make students feel fun instead of torture. Do not touch music from the aspects of intelligence and rationality, and pave the way to intuition." It can be seen from this that Kodaly Zoltan advocates a teaching method that is intuitive, sensual, pleasant and pays attention to practice and experience, which is a scientific teaching methodology that conforms to children's physical and mental characteristics, cognitive rules and acceptance ability.

The music education system of Kodaly Zoltan, which is based on Kodaly Zoltan's music education concept and theory, has played an invaluable role in the development of Hungarian national music education, and has brought up a large number of Hungarian citizens with considerable musical accomplishment and high quality who love national music culture, thus making music truly an indispensable spiritual force in Hungarian life.

3.2. Chinese traditional national music education

(1)Diversified views on music

Music has always been the product of people, society and culture. Just like looking in the mirror, music also shows some characters and characteristics of people, society and culture. Music is connected with culture in this way. However, there is not only one kind of person and culture in the world, and the diverse cultures of "harmony but difference" have built a colorful world. Especially in today's society of a global community, advocating cultural diversity has become an ethical norm generally accepted by the international community, and at the same time, it also affects the way of communication between different cultures. Instead of advocating the interpretation and measurement of other cultures by a strong culture, it encourages mutual communication and dialogue among different cultures.

(2)Functional music education

The functional literacy of music, in a nutshell, is to understand how music affects their behavior and the role of music in the real society, that is, to understand the function of music [8]. In the cultural activities of human beings, perhaps nothing is so diffuse as music, which influences, shapes and often controls human behavior. It can be seen that cultivating students' literacy about the function of music will help students keep a clear understanding in the complex social music environment, and even affect their personal happiness.

Specific musical function literacy can include the following two points: "One is to influence students' attitudes, values and behaviors through the education of multiple functions of music, and to develop students' judgment and decision-making ability for various musical styles in turn, and to gain the ability to use them wisely; On the other hand, I hope that music will really return to culture and carry more social functions in turn, including aesthetic and non-aesthetic communication between people, including all-round contributions to society, ceremony, environment, psychology and physiology.

(3)Attach importance to the teaching of national music theory

Strengthen the teaching of national mode and scale theory in music theory teaching; In solfeggio class, folk songs or folk songs are added as training contents. In harmony teaching, strengthen the

analysis and configuration of national harmony; In the teaching of song practice, this paper introduces the national musical form structure and the characteristics of rotation, and writes songs with national characteristics by familiarizing themselves with the national melody language and harmony language.

4. Enlighten

Through the analysis of Kodaly Zoltan's music education system, it can be seen that an effective and universally accepted music education system is of great significance to the teaching and inheritance of national music culture.

(1)It is necessary to arouse the whole society's enthusiasm and understanding of national music. It is necessary to strengthen the education of national pride, arouse national feelings and national consciousness, and reduce the influence of foreign music on national music.

(2)To strengthen the training of teachers, only by educating teachers about national music first can they improve their national music accomplishment and teach these excellent national traditions to students.

(3)The state and professionals should seriously devote themselves to the inheritance and development of national music. In the education system, strengthen music education and improve students' attention and love of national music.

Only the national ones are the world's, which has become the consensus of the whole world. However, our national music education is going too fast on the road of "the world", while it is lagging behind on the road of "the nation". Only by combining the two aspects can we form our own music education.

5. Conclusions

Ethnic music education is an organic part of music education. In our country with a long history and many nationalities, ethnic music education has more important position and significance. We should make full use of the cultural atmosphere around us, carry forward the national music in music teaching, vigorously cultivate the descendants of national music, and revitalize national music. History tells us that the formation of Chinese music culture tradition is a profound tradition formed by standing on one's own cultural standard consciousness and absorbing the essence of music culture of different nationalities and countries in the long history. Therefore, the Chinese music education system we want to establish should be a music education system that absorbs the essence of European music culture and other countries' music culture on the basis of inheriting and carrying forward our excellent national music tradition.

Acknowledgement

A Comparative Study of Traditional National Music Education between Hungary and China (GJ2021001)

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