

The Relationship Between Music Education in Colleges and Universities and Traditional Chinese Music and Their Development

Xiaobei Zhang^{1,*}

¹College of Music, Anshan Normal University Liaoning China, Anshan, Liaoning, China

*Corresponding author. Email: xiaobei1355@163.com

ABSTRACT

This paper analyzes the current situation of music education in Chinese colleges and universities, and studies the logical relationship between college music education and traditional Chinese music. Based on the logical relationship between the two, it proposes to start with five aspects including "changing the concept of teachers, enhancing students' interest in learning, optimizing the assessment mode and content, improving the status of traditional music, and compiling high-quality traditional music textbooks" to integrate Chinese traditional music into music education, so as to achieve the purpose and effect of complementing each other and promoting each other.

Keywords: music education, traditional music, creative efforts, cultural heritage

I. INTRODUCTION

Music education in colleges and universities is not only an important part of cultivating talents, but also of moral education. Considering the new background of college education in the new era, how to finish the "last mile" of college education through music education, deliver positive energy through music, a special medium and carrier, and cultivate students' spiritual quality is a test for the education and music circles. As is known to all, traditional Chinese music contains great energy and plays an important role in cultivating students' patriotism, noble personality and character. College music education itself should also be nourished in the soil of traditional Chinese music. Therefore, research on the relation between music education in colleges and universities and traditional Chinese music, and the way for the former to evolve, progress and innovate in line with traditional Chinese music with thousands of years to showcase the unique charm and majestic power of traditional music is a test for all.

II. CURRENT SITUATION OF MUSIC EDUCATION IN CHINESE COLLEGES AND UNIVERSITIES

A. The teaching focuses on pop music and ignores traditional music

To directly and effectively achieve teaching objectives and make it easy for students to understand the teaching content, most college teachers take well-known pop music as examples for analysis. This results

in students' deeper understanding of pop music. However, classical passages and melodies in traditional Chinese music are not taught in class. Accordingly, students in the new era lack the cultivation of traditional Chinese music culture. They are less likely to understand and reflect such music in learning, to some extent weakening the elements and values of education in music education.

B. The teaching content emphasizes the music itself over the spirit contained therein

Most music teachers in colleges and universities only focus on music techniques, musical form analysis, arrangement of works, vocal ability and stage performance when giving lectures. However, few of them are specifically involved in the core spirit of music and the world view, outlook on life and values expressed. A man can never be a real musician if he only excels at music theory. A real musician enjoys unique understanding of music from the spiritual and cultural perspectives, for whom music is the means to express feeling.

C. The teaching mode focuses on class teaching of music over the relationship between music and other things

In the process of education, most music teachers limit their teaching to classroom education, allowing students to acquire cognition, understand knowledge and then apply theory. However, music is actually a part of Chinese culture. It should be closely related to social environment, cultural background and nature.

Therefore, music education should include other educational elements, so that students can sense the core content and feel the power behind through music, a tool and medium.

D. The performance assessment focuses on students' theoretical mastery over their creative ability

College music education requires that colleges and universities to evaluate through examination. Students' mastery of music theory and music history will be examined in writing. However, music, the way to express the heart and even lead the trend of social development, should focus on the expression of unique and individual musicians, and the essence of music should interpret the creative subject's understanding and reflection of the world. Therefore, the evaluation of teaching effect should focus on students' understanding of music and their grasp of music creation.

III. THE RELATIONSHIP BETWEEN MUSIC EDUCATION IN COLLEGES AND UNIVERSITIES AND TRADITIONAL CHINESE MUSIC

A. Music education provides a platform for the inheritance of traditional Chinese music

Music education offers a platform for the inheritance of traditional Chinese music, serving as a bridge and link for young people in the new era to understand and learn traditional Chinese music. In daily life, few college students take the initiative to understand and learn traditional Chinese music. Music education is available for all students, including music majors. The inclusion of traditional Chinese music in music education can greatly stimulate the majority of young people to understand and learn traditional music, thus increasing the audience. Otherwise, traditional Chinese music can be said to be a priceless treasure waiting to be discovered by the youth, and music education just provides the platform and opportunity.

B. Music education provides support and guarantee for the innovation and development of traditional Chinese music

Music education injects vitality into traditional Chinese music, providing indispensable support and guarantee for its innovation and development. Traditional Chinese music was adapted to and depended on the social and historical background at the time of its birth. How can it continue to play a unique role in the new era, inspire people's thinking and yearning for life, arouse the resonance of contemporary youth and promote their growth worth thinking about. This requires the combination of traditional Chinese music and the development of the new era, and the integration of the spiritual connotation and spiritual quality of the new era in traditional Chinese music, so

as to make the music rejuvenated, sway the youth, and achieve innovation and development.

C. Traditional Chinese music provides abundant materials for music education

Traditional Chinese music with rich resources and various types provide abundant materials for music education and guarantee its sustainable development and innovation. As a part of higher education, music education must be rooted in traditional Chinese culture and be in line with the development of Chinese culture. Without the historical and cultural deposits of China, music education will become a tree without roots and water without a source. Only by constantly absorbing the profound deposits and inner strength of traditional Chinese music, can the involved carry out high-quality music education, make college students feel the traditional culture behind music, so as to realize their growth.

D. Traditional Chinese music makes music education more convincing and feasible

The reason why traditional Chinese culture has been enduring for thousands of years lies in the due role of traditional Chinese music. The long history of Chinese culture also indicates the extensive and profound Chinese traditional music. As a result, music education is bound to draw strength from Chinese traditional music and promote its benign development. China includes cultural confidence in the four strategic goals of confidence, and traditional Chinese music greatly enhance the confidence in music education. The education concepts and models of traditional Chinese music serve as sample for college music education, inspire patriotism and collectivism of generations of Chinese, and cultivate their due responsibility for his country's rise or fall, thus the education concepts and models are worthy of reference and inheritance.

IV. THE PATH TO INTEGRATE TRADITIONAL MUSIC INTO MUSIC EDUCATION

A. Teachers' ideas should be changed and their training should be strengthened

Only when the main body of music education, teachers, changes their ideas, can traditional music be integrated into music education from the source. Once the idea that traditional music is the mainstream content of music education is deeply rooted in the heart of every music educator, its status in music education will be constantly highlighted. The object of music education, the student, is also naturally active and spontaneous to study and learn traditional music and draw strength. In addition, in the course of teaching, students' patriotism can be constantly stimulated and they can consciously resist the influence and erosion of

negative thoughts of Western culture. Colleges and universities, administrators of education, should constantly strengthen the training of music educators, provide them with occasions and opportunities to understand the content, charm and strength of traditional music, and constantly broaden their thinking and vision. Only the vision and ability of educators can guarantee the realization of teaching effect.

B. Students' interest in learning should be enhanced and traditional music should be integrated into their study and life

It is possible to support and establish students societies involving traditional music, providing second classes for students to learn and feel traditional Chinese music. At the same time, the class should be enriched in terms of educational content. Music education should not be limited to music theory education, but include music spirit and music culture. Teaching equipment and teaching conditions should be continuously optimized, allowing capable teachers to help students bear in mind the creation background and ideas of traditional Chinese music through techniques including presentation, situational experience and scene reproduction, so that students can enjoy deeper understanding of Chinese music and traditional Chinese music based on current situation inside and outside China.

C. The evaluation mode and content should be optimized to improve students' musical comprehension and creation

The success of Chinese music education does not lie in students' mastery and popularization of theory, but in the sublimation of personality and improvement of ideological level obtained by students in music and music education. Music is not only a skill, but a method. Only when students can express their views and opinions about the society and the world with music can Chinese music education succeed. In addition, Chinese music education should attach importance to the creative ability of students, instead of the understanding and knowledge of traditional Chinese music. Innovation is necessary to combine traditional Chinese music with life, the current complex international situation to create music full of youthful energy and Chinese atmosphere of the times.

D. The status of traditional music should be promoted to enhance the coverage and influence of its education

The education of traditional Chinese music should be an important part of moral education, as well as aesthetic education under the new situation. Such education is not only for students majoring in music. Contemporary young college students should receive its

edification and draw strength. Therefore, traditional Chinese music education should be the general elective course, even the compulsory course and the basic course in every university. Only when its status and role are emphasized can more college students understand traditional Chinese culture and feel the spirit contained within.

E. High-quality teaching materials on traditional music should be compiled and a stable teaching team should be established

The reason why traditional music education in China has not caught attention is the lack of mature and influential education teams in China. The different cultural characteristics of Chinese and Western music will inevitably affect the teaching of traditional music. While affirming Western music culture, the resource allocation of traditional music should also be optimized. China and universities should strongly support relevant teachers in compiling high-quality textbooks involving traditional Chinese music with Chinese characteristics, the flavor of the times and school-based culture, so as to widely influence students. At the same time, funds should be provided in the form of project approval, and a stable teaching team should be formed. After that, it strives to make the voice of Chinese music education be heard in international arena and discourse system.

V. CONCLUSION

The current economic and political situation has put forward new requirements and challenges to China's music education, and also ushered in opportunity for reform and development. If opportunities are grasped, contribution will be made to the building of socialism with Chinese characteristics. Otherwise, it will run counter to the development of the times. Only when the dialectical relationship between Chinese music education and traditional Chinese music is scientifically and rationally clarified: the two are complementary, coupled, advancing and developing, and the framework and system of the two are intertwined, can Chinese music education be truly carried out. Besides, the ideas of music teachers should be changed to spread the knowledge and content of traditional music, students' interest in traditional music should be enhanced to fully integrated into their higher education, the evaluation mode and content of music education in China should be enhanced to get students' understanding and creation of music covered, the status and role of traditional Chinese music education in music education should be emphasized to enhance the coverage and sway of the former, and high-quality teaching materials concerning traditional Chinese music should be compiled to establish a stable teaching team. All these are integral to exert the obvious advantages and unique functions of traditional Chinese music and Chinese music education.

References

- [1] Zheng Jiayi. Research on the Reform of University Music Education and the Development of Traditional Music Culture [J]. House of Drama, 2020(18): 56-57. (in Chinese)
- [2] Zhang Lei. Inheritance of Traditional Music in School Music [J]. China National Exhibition, 2020(12): 44-45. (in Chinese)
- [3] Mao Yuyang. Exploration of the Relationship between Music Anthropology and Music Education [J]. House of Drama, 2020(14): 137-138+164. (in Chinese)
- [4] Deng Yongye. Research on the Inheritance and Innovation of Traditional Music Culture in College Music [J]. Art Education, 2020(04): 37-40. (in Chinese)
- [5] Liu Lili. Inheritance of Traditional Chinese Music Culture in Preschool Music Education [J]. Song of The Yellow River, 2020(04):139. (in Chinese)
- [6] Cao Kun. Echoes of the Ancients, Inherited in Blood — The Inheritance and Development of Traditional National Music [J]. China National Exhibition, 2019(15): 96-99. (in Chinese)
- [7] Cheng Shijia. Music Education in Colleges and the Inheritance of Traditional Chinese Music [J]. Art Evaluation, 2019(16): 109-110. (in Chinese)