



Study on the Strategy of Integrating Traditional Music Culture into Vocal Music Teaching in Universities

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Abstract. China's traditional music culture has formed a profound and colorful music culture system after thousands of years of cultural precipitation. Traditional music culture is an important treasure of our musical culture. At present, as the basic industry in music education and teaching, the music teaching materials in colleges and universities are gradually dominated by "Western music culture" in the face of such challenges, how to effectively integrate China's traditional music culture into music teaching is a key goal among music teaching in China at this stage. This study mainly focuses on the inheritance and promotion of traditional music culture as the research object and explores the specific strategies for the integration of traditional music culture in college vocal music teaching.

Keywords: Universities · Vocal music teaching · Traditional music culture · Integration

1 Introduction

China's traditional music culture has a long and profound history, and every creator, performer, appreciator, and collector of music has been a core builder in the process of forming the music culture system. Although vocal music teaching in higher education institutions has achieved good development and results at present, the content of vocal music teaching for higher education still lacks attention to traditional music culture. For this reason, traditional music culture needs to be integrated into the vocal teaching aspect of our higher education to improve the overall quality of students.

2 The Value of Integration of Traditional Music Culture in College Vocal Teaching

2.1 The Significance of the Transmission of Traditional Music Culture

The inheritance of traditional music culture is mainly reflected in the inheritance of traditional music works. In the long history of traditional music development, "High Mountain Flowing Water" and "White Snow in Yangchun" are both treasures of China's

profound classical music art. The classical piece “High Mountain Flowing Water” creates the mood of lofty mountains and oceanic flowing water, while the guqin piece “White Snow in Yangchun” presents the beautiful scenery of early spring when winter turns to spring, the earth revives and everything thrives. Feng Peipei [1] argues that the heritage of traditional music and cultural works is also reflected in the genre and that traditional music and culture developed at different stages in our country possess different musical characteristics and contents. The division of traditional music was first described in “An Introduction to Ethnic Music” which was written by the Chinese Music Research Institute (1964). Traditional music was first divided into five categories: songs, dance music, rap music, opera, and instrumental music, but most institutions incorporated dance music into folk songs in their teaching, so it became four categories: folk songs, folk instrumental music, operatic (i.e., “rap”) music, and opera music. The development period of traditional music culture has gone through Xia, Shang, Western Zhou, Spring and Autumn, Warring States, Qin, and Han, and it has experienced the evolution from primitive music and dance to palace music and dance in terms of musical themes. It has undergone an emphasis on the minor third intervals from primitive music in terms of melodic tones and scale forms. By the Song, Yuan, Ming, and Qing dynasties, music culture had become secular and social and had formed a broad social base. Its representative musical art form is opera art and its music, including wind instruments and percussion instruments, etc. With the continuous development of the art of opera, the flourishing of instruments such as erhu, jinghu, and banhu has been throughout the development of traditional music in China and has gradually become an important part of our traditional music culture [2].

2.2 Optimization of the Quality of Vocal Music Teaching in Colleges and Universities

Under the reform of the new era background, the vocal teaching work in China’s colleges and universities has elevated the importance of multicultural integration. The teaching objectives focus on clarifying the specific direction of national vocal talent training and appropriately transforming the current teaching philosophy, which lays the theoretical foundation for the integration of traditional music culture into vocal teaching, while also optimizing the teaching quality of the vocal teaching classroom. Song Chen [3] proposes that traditional music culture has flourished through the continuous baptism of history, and if traditional music culture is organized as a professional vocal music textbook alone, it will become a traditional music culture textbook system by itself. Cheng Liyun [4] argues that Chinese traditional music culture has deep theoretical roots in music culture, and the use of Chinese traditional music culture as teaching resources in higher education vocal teaching is not only conducive to building a diversified and unique vocal teaching system, but also can effectively improve the efficiency of vocal teaching in colleges and universities, which has positive practical significance for the development of vocal education in colleges and universities in China. Zeng [5] argues that the fusion between ethnic cultures and regions produces music and that the resonance between performers and listeners of musical culture requires a specific cultural context as support. Introducing traditional music culture into vocal music teaching can effectively

mobilize students' emotions and stimulate their initiative, thus improving the quality of vocal music teaching in colleges and universities.

3 Effective Strategies for Integrating Traditional Music Culture into Vocal Music Teaching in Colleges and Universities

3.1 Constantly Updating the Educational Concept and Promoting the Integration of Traditional Music Culture

Ma Yufei [6] argues that mastering the essence and value of Chinese music culture requires a full understanding of the relationship between Chinese music and traditional culture. The current curriculum of vocal music teaching only focuses on the teaching of vocal skills in most of China's colleges and universities, and there is no thorough excavation and explanation of the background culture of music, and after learning to sing a certain vocal piece, students have limited understanding of its musical culture, so this phenomenon seriously affects the long-term development of students in the field of vocal music. Therefore, college vocal music teachers need to be more iterative in their teaching philosophy and deeply integrate traditional music culture into the current vocal music teaching curriculum.

Among the vocal music teachers in colleges and universities, there is no shortage of people who would be more addicted to western music culture and take western education concept as the dominant idea. Since these people do not have enough understanding of our traditional culture, they are relatively inadequate for the concept of cultural inheritance and innovation. Teachers need to consciously add ethnic music teaching to the process of vocal music teaching, so that ethnic music can blossom in the field of vocal music teaching in colleges and universities [7]. In the process of teaching, teachers can lead students to be familiar with different living habits and ethnic styles such as language in various ethnic regions of China, fully grasp the ethnic-cultural background, and prompt students to understand the style and habits as well different values of each ethnic group. Build the foundation of traditional music culture by understanding the background knowledge of ethnic culture. Guided by the profound traditional music, teachers help students open the window of vision, increase their emotional experience, and read deeply to explore the ethnic culture in various fields.

3.2 Cultivating a Team of Excellent and Professional Vocal Music Teachers

The performance of traditional music culture requires teachers to invest their own emotions and requires them to be able to properly show the author's emotions in their interpretation of the music as a way to bring out the clarity of the performance so that the work is presented perfectly [8]. From a modern perspective, teachers themselves must have a certain level of musical and cultural literacy and comprehensive teaching strength, it can promote the integration of vocal teaching and traditional music culture in an orderly manner. If teachers' knowledge of traditional music culture is not sufficient, it is difficult to motivate students to form traditional music culture thinking in the actual teaching process, and it is difficult to form insightful knowledge for the explanation of knowledge,

which means that the established teaching objectives cannot be achieved. Teachers need to pay attention to the cultivation of their comprehensive quality in the process of teaching knowledge in daily life, and they need to integrate their own emotions into different music and performance forms, to drive students' emotions and stimulate their interest in learning to achieve twice the result with half the effort [8].

Our institutions should actively organize teachers to participate in social and cultural activities so that the social culture can cultivate teachers' thoughts and feelings, which can help improve their cultural literacy. Systematic training for vocal teachers helps to develop the overall quality of teachers. After effectively improving teachers' cultural literacy, teachers can choose rich vocal materials, and at the same time, through the process of teaching traditional cultural knowledge, they can infiltrate their charms into the vocal curriculum to create a good vocal environment for students and deepen their understanding of traditional music and culture and expand their knowledge base. After effectively improving teachers' cultural literacy, teachers can choose rich vocal materials, and at the same time, through the process of teaching traditional cultural knowledge, they can infiltrate their charms into the vocal curriculum to create a good vocal environment for students and deepen their understanding of traditional music and culture and expand their knowledge base.

3.3 Developing Students' Music Aesthetic and Appreciation Skills

Students live in different family environments and have different upbringing experiences, so there will be cognitive differences among them, and thus it can be inferred that their perceptions of ethnic music will also be more varied [9]. Vocal music teachers in our colleges and universities should develop relatively scientific teaching plans with the actual situation of students, for example, in the process of learning ethnic songs, teachers can enhance students' understanding of various vocal music and help them express their emotions through their different perceptions of music. Such as Gannan tea picking opera, the main rhythm of this repertoire is based on the background of tea picking music, keeping the lamp cadence, road tune, and colorful tunes, teachers can arrange different students to master them individually, which will increase the students' understanding and appreciation of vocal works. Sun Yanmei [10] argues that traditional music culture can gradually enhance students' appreciation of musical artworks in the process of learning vocal music. Not only can students' understanding of vocal art be deepened, but also their understanding of singing skills and music appreciation levels can be inspired to mobilize their subjective enthusiasm in terms of emotions and thoughts and enhance their appreciation of vocal works. To promote the effective combination of vocal teaching and traditional music culture, a variety of teaching methods should be adopted in the actual vocal teaching process to enhance the students' musical art perception ability. For example, teachers can highlight the thoughts and emotions of the characters in the songs by reciting the lyrics, and discussing and analyzing the central ideas, which can deepen students' deep understanding of vocal works and enhance their musical aesthetic appreciation.

4 Conclusion

In summary, the great rejuvenation of the Chinese nation is built on the prosperity of traditional culture and a high degree of cultural confidence. Based on improving their understanding of traditional music culture, vocal teachers should constantly update their teaching concepts, improve their teaching methods, and enrich their teaching contents to promote more traditional music culture into the curriculum of vocal music teaching the process of actual teaching, teachers need to pay attention to the infiltration of traditional music culture, combining the previous teaching content and methods and traditional music culture teaching into an organic whole. Combining Western vocal singing techniques and Chinese traditional music cultural heritage, students are guided to maximize their creative thinking and initiative to deepen the blooming of its charm in the long river of traditional music culture. Enhance their perception and understanding of vocal music to a higher level of musical aesthetic appreciation.

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