



Research on the Positioning of Traditional Chinese Music in Music Classroom Teaching in Ordinary Colleges and Universities

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Abstract. This article explores in depth the role and importance of traditional Chinese music in music classroom teaching in ordinary universities. By reviewing in detail the development of traditional Chinese music and the characteristics of different genres, combined with modern educational values, this article explains the influence of traditional music on contemporary students. The study objectively analyzed the current music curriculum in universities, pointing out the application status and existing problems of traditional music in existing music classrooms. This article further clarifies the positioning of traditional music in music teaching, proposes specific teaching methods and practical strategies, aiming to strengthen the systematicity and practicality of traditional music teaching. Finally, through the evaluation and summary of existing teaching practices, this study proposes a series of improvement suggestions to optimize the teaching effectiveness and cultural inheritance of traditional music in higher education.

Keywords: Chinese traditional music; Music teaching; College courses; Teaching positioning; Practical strategy; Cultural Inheritance

1 Introduction

Traditional Chinese music plays an important role in cultural inheritance and aesthetic education in music classroom teaching in ordinary universities. Its teaching positioning not only involves the dissemination of knowledge about music culture, but also emphasizes the comprehensive improvement of students' music literacy. Through systematic research on traditional Chinese music, its advantages in music classrooms can be discovered, especially in enhancing students' creativity and aesthetic abilities. In recent years, research has shown that incorporating traditional music elements into curriculum design can significantly enhance students' understanding and interest in music. According to a questionnaire survey of ten ordinary universities, 86% of students expressed a desire to learn more content related to traditional music, and 72% believed that this would help lay a solid foundation for their future music studies.[1]

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The curriculum arrangement should pay special attention to the concepts, materials, and forms of expression of traditional Chinese music. Taking "Introduction to the Flute" as an example, this course helps students establish basic music theory and performance skills by analyzing the historical background, techniques, and musical expressions of the flute. At the same time, through practical activities, students are encouraged to explore the possibilities of modern transformation while mastering traditional skills. This teaching method that combines theory with practice is considered an important path to enhance students' comprehensive literacy.

In addition, the evaluation system for traditional Chinese music needs to be scientific. According to the results of teaching experiments, the combination of formative assessment and summative assessment can effectively monitor students' growth in knowledge understanding and practical abilities. Specifically, formative assessment includes group discussions, classroom presentations, and personal reflections, promoting students' active learning and independent thinking through diverse feedback mechanisms. The summative assessment ensures students' comprehensive mastery of traditional music through final exams and portfolio displays.[2]

The professional competence of teachers is equally crucial in traditional music teaching. Research shows that teachers with rich practical experience and a deep background in traditional music can better stimulate students' enthusiasm for the curriculum. Therefore, the construction of teaching teams must consider the professional development of teachers and regularly provide targeted training to update teaching concepts and methods.

Finally, integrating modern technological means such as multimedia teaching, online resource sharing, and virtual reality can provide new perspectives and forms for traditional music education. Through digital tools, students can not only access rich music materials, but also engage in virtual experiences, thereby enhancing their perception and understanding of traditional music. This innovative teaching model can effectively break through the limitations of time and space, and improve classroom participation and interactivity.[3]

In summary, the teaching positioning of traditional Chinese music in ordinary university music classrooms should focus on a diversified curriculum system, scientific evaluation methods, teachers' professional competence, and the application of modern technology, in order to provide students with a comprehensive music education experience and promote the inheritance and development of traditional culture.

2 Overview of Traditional Chinese Music

2.1 History and Schools of Traditional Music

The history of traditional Chinese music is long, mainly dating back thousands of years. The earliest forms of music were closely related to sacrificial and ceremonial activities. The "Ya" and "Song" mentioned in the Book of Songs are representatives of early music culture. With the development of history, traditional music has gone through multiple important stages, including the development of musical instruments

in the pre Qin period, the prosperity of the Han and Tang dynasties, and the changes in the Song, Yuan, Ming, and Qing dynasties.[4]

The music of the pre Qin period was centered around "ritual music", emphasizing norms and morality. During this period, instruments such as the zither, qin, flute, and xiao were mainly used in court and religious ceremonies. The production process of musical instruments gradually became complete, laying the foundation for the later development of music. During the Spring and Autumn Period and the Warring States Period, the music styles were diverse, forming musical characteristics of different regions and ethnic groups, such as the melody of "Mountain Ghosts" in Chu Ci and "Li Sao", showcasing extremely high artistic achievements.

The music of the Han Dynasty was influenced by foreign cultures, especially music elements from the Western Regions, forming a diverse music style. At this time, court music was becoming increasingly mature, gradually forming a unique system of "Han music", with dozens of instrument types and representative repertoire such as many works in the "Han Yuefu", reflecting profound cultural heritage.

The Tang Dynasty is known as the golden age of Chinese music, with a variety of musical forms, including high pitched and passionate court music and simple and natural folk tunes. Tang music not only incorporates foreign musical elements, but also forms performance forms such as "silk and bamboo ensemble". Tang music "is reflected in the music of the Daming Palace, kite songs, and banquet music, presenting a high degree of artistry and performance effects.[5]

During the Song and Yuan dynasties, music styles became increasingly localized, resulting in differences between the north and south. Instruments such as the huqin and flute are widely popular among the people, and the combination of Song lyrics and melodies makes musical works more delicate and moving. The music descriptions in "Annals of the Eastern Zhou Dynasty" and "Water Margin" reflect the diversity and richness of social life at that time.

During the Ming and Qing dynasties, traditional Chinese opera music flourished, with Beijing opera, Kunqu opera, and others becoming mainstream. Traditional Chinese opera music combines various forms of expression of vocal and instrumental music, known for its delicate melodies and showcasing specific cultural charm. At this time, instruments such as the Jinghu and Erhu gradually matured, promoting the widespread dissemination of traditional music among the people.

In terms of genres, traditional Chinese music is mainly divided into four categories: folk music, court music, religious music, and opera music. Folk music values local characteristics and has its own customs, habits, and regional features, such as Shaanxi's "Yangge" and Guangdong's "Yuequ". Palace music emphasizes technique and standardization, mainly to satisfy the enjoyment of the royal family, often with a high artistic level. Religious music, such as Buddhist and Taoist music, uses instruments and vocal music to convey mystery and philosophy. Traditional Chinese opera music integrates various performing arts and is often used as an important carrier of cultural heritage. Various genres have continuously blended and influenced each other in historical evolution, forming a rich and diverse system of traditional Chinese music.

2.2 The Modern Value of Traditional Chinese Music

Traditional Chinese music holds significant cultural and educational value in modern society. Its rich historical connotations and diverse forms of expression provide unique materials and perspectives for music teaching in universities. Firstly, traditional Chinese music inherits rich national culture and philosophical ideas. Through musical works and performance forms, it showcases the profound connotations of Taoist, Confucian and other ideological systems, which can guide students not only to learn music skills, but also to have a deeper understanding of the values of traditional Chinese culture. Secondly, the diversity of traditional music reflects the musical characteristics of different regions and ethnic groups, such as folk songs, instrumental music, etc. Its uniqueness adds diversified curriculum content to university music teaching and meets the learning needs of different students.

Under the influence of modern educational concepts, traditional music teaching methods have gradually diversified. Through project-based learning, collaborative learning, and inquiry based learning methods, students can gain a deeper understanding of the structure, style, and expressive techniques of music through participation. For example, in instrumental music teaching, a layered teaching strategy is adopted, grouping students based on their music foundation and interests to promote their improvement of music literacy in practice. At the same time, by combining modern technological means such as electronic teaching resources and online course platforms, a flexible and diverse learning environment has been provided for the study of traditional music, enhancing the interactivity and fun of learning.

In terms of its impact on modern society, traditional Chinese music plays a positive role in promoting national culture and enhancing cultural confidence. By incorporating the theory and practice of traditional music into university courses, we aim to cultivate students' sense of identity with national culture and enhance their cultural pride. In addition, the artistic form and aesthetic value of traditional music can stimulate students' creative thinking and artistic expression, enabling them to confidently showcase Chinese culture in the context of globalization.

The modern value of traditional Chinese music is also reflected in promoting international exchange. With the increasing emphasis on cultural soft power by the country, traditional music has become an important medium for cultural exchange. Through international music festivals, cultural exhibitions, and other activities, the artistic taste and cultural connotation of traditional music can be disseminated, allowing the outside world to have a deeper understanding of China's rich history and culture. This cultural interaction and integration not only provides students with an international perspective, but also injects new momentum into the innovative development of Chinese culture.

Through in-depth exploration of the modern value of traditional Chinese music, it is not only an integral part of the curriculum in university music teaching, but also an important tool for achieving cultural identity, enhancing individual artistic cultivation, and promoting social and cultural exchanges. Therefore, effectively integrating traditional Chinese music into music classroom teaching in ordinary universities can help

cultivate a new generation of music talents with a global perspective and national sentiment.

3 Analysis of the Current Situation of Music Courses in Higher Education Institutions

3.1 Current Structure of Higher Education Music Curriculum

The current structure of music courses in higher education mainly includes two categories: compulsory courses and elective courses, covering diverse musical expressions and cultural content. Compulsory courses usually include basic music theory, music appreciation, performance skills, etc., aiming to cultivate students' music literacy and basic skills. Theoretical courses such as music fundamentals (2 credits), acoustics (2 credits), and music history (3 credits) are mandatory for all music major students. Performance skills courses include vocal, instrumental, and choral music, generally ranging from 6-8 credits, emphasizing the combination of practical ability and expressiveness.[6]

Elective courses usually include traditional Chinese music, Western classical music, modern music, music education methods, etc., based on the characteristics of different universities, with strong flexibility. Chinese traditional music courses such as Introduction to Chinese Music and Folk Music Research have attracted more and more students to choose. The curriculum not only focuses on mastering skills, but also emphasizes understanding traditional culture. The credit design for specific elective courses is usually between 2-4 credits, encouraging students to choose according to their personal interests while enhancing the diversity and practicality of the courses.

In addition, practical activities play an important role in the curriculum structure, usually including internships, performances, and competitions. Practical courses such as band rehearsals and solo performances aim to enhance students' practical and teamwork abilities. These courses are usually set according to the semester, with 3-4 credits per semester. Some universities also offer interdisciplinary courses, such as courses that combine music and technology, to explore the integration of electronic music production and traditional music, promoting the interaction between creativity and technology.

The evaluation system consists of assessments of different proportions, with theoretical courses and practical courses each accounting for 40% -60% of the total evaluation. The assessment forms include final exams, regular grades, project evaluations, etc., aiming to comprehensively evaluate students' academic performance and creativity. This comprehensive evaluation promotes a learning model that emphasizes both theoretical knowledge and practical skills for students.

In the process of optimizing the curriculum structure, some universities have gradually implemented curriculum reforms based on the guidance of the Ministry of Education and various levels of universities, reducing the credit burden and increasing practical courses to meet the demand for comprehensive talents in society. Some schools introduce school enterprise cooperation to carry out practice and research

around music creation, planning, management, and other aspects. Combined with professional job requirements, goal oriented courses are set to make graduates more competitive.

In summary, the current structure of music courses in higher education is gradually becoming more diversified, practical, and flexible, committed to creating an educational environment that can cultivate students' comprehensive development.

3.2 Application of Traditional Music in the Classroom

In college music classrooms, the application of traditional music is mainly reflected in three aspects: teaching content, methods, and evaluation systems. The introduction of traditional music needs to be combined with local cultural characteristics to enrich classroom content and enable students to perceive and experience the charm of local music culture. For example, instruments commonly used in the classroom include the guzheng, erhu, and flute, which not only have unique timbres but also carry profound cultural connotations. Course design should revolve around the playing techniques of musical instruments and their underlying historical and cultural contexts, emphasizing the combination of practice and theory.[7]

In terms of teaching methods, diverse teaching strategies are adopted to stimulate students' interest in learning. Situational teaching method is a commonly used approach in current classrooms, which creates performance scenes of traditional music to allow students to learn in a real cultural atmosphere. For example, traditional music concerts can be organized where students are divided into groups to perform and showcase different instruments, enhancing their understanding of the instruments and stage performance. In addition, cooperative learning and project-based learning methods are also highly effective, as students work together in groups to research and perform a certain song, cultivating teamwork skills and creativity.

The setting of course parameters should be in line with the learning characteristics and actual level of students. For example, elementary classes should focus on learning basic music theory and simple music pieces to enhance students' basic performance abilities; Advanced classes can guide students to analyze and create musical instruments, enhancing their innovative consciousness. The selection of course content should cover representative works from different historical periods, such as Tang poetry, Song lyrics, music, folk tunes, etc., to ensure that students can be exposed to different stages of music development in their learning.

In terms of evaluation system, multi-dimensional assessment standards should be established to cover various abilities such as performance, creation, and theoretical understanding. Evaluation can be divided into process evaluation and outcome evaluation. Process evaluation focuses on students' participation and progress in the learning process, such as observing and recording through classroom performance, homework completion, and group discussions; Consequential evaluation can be conducted through final performances, work analysis reports, and other forms to assess students' understanding and application abilities of traditional music.

In addition, utilizing modern technological means to enhance teaching effectiveness has become increasingly important. Utilize multimedia resources such as audio

and video to help students better appreciate the charm of traditional music. The use of online courses and interactive platforms can broaden students' learning channels, provide richer learning materials and practical opportunities, and enable students to maintain long-term interest and enthusiasm in traditional music learning.

In summary, effectively integrating traditional music into university music courses can not only broaden students' musical horizons, but also enhance their cultural confidence and national identity. In practical operation, teachers need to flexibly apply teaching methods and evaluation mechanisms to form a systematic teaching system, so as to truly optimize and enhance the classroom application of traditional music.[8]

4 Teaching Positioning and Practical Strategies

4.1 Teaching Positioning of Traditional Music

In the music classroom of ordinary universities, the teaching positioning of traditional Chinese music needs to clarify its cultural value, aesthetic characteristics, and artistic expression forms. Firstly, traditional music is defined as an art form with profound historical accumulation and cultural symbolic significance, carrying national spirit and traditional virtues. College music education should regard traditional music as an important means of cultural identity and cultivate students' respect and understanding of Chinese traditional culture. In terms of teaching objectives, it is necessary to clarify that traditional music is not only about mastering music theory and performance skills, but also emphasizes its historical background, regional characteristics, and social functions.

In the construction of teaching content, representative traditional music works such as "High Mountains and Flowing Water" and "Two Springs Reflecting the Moon" should be selected. Through case analysis and on-site teaching, students' intuitive feelings and emotional resonance can be enhanced. In addition, introducing multimedia teaching methods such as video materials and recording materials can not only enrich classroom content, but also stimulate students' learning enthusiasm. The curriculum design should include two parts: theoretical teaching and practical performance, ensuring that students can not only understand the connotation of traditional music, but also engage in practical performance and creation.

In order to improve teaching effectiveness, a segmented teaching method is adopted to gradually analyze music works based on their musical structure, making it easier for students to deeply understand the functions and relationships of each part. For example, for instrumental performance courses, imitation and adaptation practices can be designed, requiring students to innovate based on their understanding of the original work and cultivate their creative thinking and comprehensive abilities. At the same time, it is suggested to establish traditional music appreciation courses to guide students to improve their music literacy and aesthetic ability through auditory training.[9]

The role of a teacher is transformed into a cultural guide, requiring profound traditional music literacy and teaching experience, and the ability to design and guide diverse classroom activities to stimulate students' enthusiasm for participation. Given

the extensive regional nature of traditional music, attention should be paid to regional cultural differences in teaching, and corresponding teaching strategies should be adopted to help students from different backgrounds understand and resonate.

In terms of evaluation, in addition to traditional knowledge assessment and performance display, it is recommended to introduce students' independent projects, such as writing research papers on traditional music, producing multimedia displays related to traditional music, etc., to encourage students to express their understanding and insights on traditional music through various forms. This multidimensional evaluation method not only examines students' depth of understanding of traditional music, but also encourages them to demonstrate their personal musical creativity in practical operations.

In short, in the music classroom teaching of ordinary universities, it is necessary to clarify the multiple positioning of cultural inheritance and artistic expression of traditional Chinese music, cultivate students' comprehensive quality and innovation ability through scientific and reasonable teaching design and evaluation methods, and contribute to the dissemination and development of traditional music.

4.2 Teaching Methods and Practical Strategies

In music classroom teaching in ordinary universities, the teaching methods of traditional Chinese music should focus on diversity and practicality. Firstly, the situational teaching method is adopted to enhance students' sensitivity and participation by creating a classroom environment rich in traditional Chinese cultural atmosphere. Live performances of traditional instruments such as guzheng and erhu can be set up to guide students to immerse themselves and promote their understanding of musical forms and cultural connotations.

Secondly, combined with project-based learning, students can learn through research and collaboration by setting specific projects or tasks. In addition, semester projects such as "Exploration of Traditional Chinese Music Heritage" can be established, requiring student groups to complete analysis of traditional music works, instrument production, or historical background investigation, encouraging them to explore and express themselves in practice.

By using the flipped classroom mode, teachers can guide students to independently learn relevant traditional music knowledge through audiovisual materials, online documents, and other forms before class, and engage in discussions and practices in class to increase interactivity and classroom activity. This model not only cultivates students' self-learning ability, but also enhances their understanding and interest in traditional music.[10]

Introduce interdisciplinary teaching by combining traditional Chinese music with disciplines such as history, dance, and literature for comprehensive exploration. Teachers can invite history teachers to jointly design courses that explore the social and historical background of specific musical works, enhancing students' ability to understand from multiple perspectives.

It is recommended to regularly organize traditional music appreciation and performance activities to promote students' comprehensive practice. By setting up a 'tradi-

tional music festival', students are encouraged to showcase their learning achievements, and experts are invited to provide guidance and evaluation, enhancing students' confidence and stage performance.

Strengthen practical training for traditional musical instruments, guide students to systematically learn the playing techniques of instruments such as guqin and flute, and regularly organize instrument performance competitions to improve their practical skills. For this purpose, a weekly instrument class can be set up to ensure that each student has a fixed practice time and continuously improves their performance level.

Expand teaching resources through a combination of online and offline methods. Utilize video teaching platforms to provide rich traditional music learning resources and encourage students to learn independently outside of class. At the same time, by establishing WeChat or QQ groups, we can promote communication and interaction between teachers and students, timely answer students' questions, and maintain enthusiasm and exploration for traditional music.

Develop corresponding evaluation criteria and combine process evaluation with outcome evaluation. Process evaluation focuses on students' participation, cooperation ability, and innovative thinking in the learning process, while outcome evaluation focuses on students' performance level and depth of analysis of the work. Assessment levels can be set to provide scholarships or honor certificates for outstanding works, motivating more students to actively participate.

Finally, teachers should participate in professional development and training for a long time to ensure their understanding of the latest developments in traditional music, so as to provide students with richer and more accurate teaching guidance. Establish cooperation mechanisms with other universities, share teaching experience, promote mutual development, and improve overall teaching quality and effectiveness. Through diverse teaching methods and practical strategies, the aim is to comprehensively enhance students' understanding, comprehension, and performance abilities of traditional Chinese music.

5 Conclusion

Traditional Chinese music should play multiple roles in music classroom teaching in ordinary universities, aiming to enhance students' cultural identity and artistic literacy. By integrating it into the curriculum system, it helps students to deepen their understanding of cultural roots, master rich forms of musical expression, and theoretical knowledge. Research has shown that the traditional music content in the existing curriculum system accounts for less than 20%, which is insufficient to meet the needs of comprehensively cultivating students' music literacy. Therefore, it is recommended to add specialized course topics such as "Introduction to Traditional Music" and "Practice of Ethnic Musical Instruments", and adjust the class hours to 45 hours.

In terms of teaching methods, project-based learning and interdisciplinary integration design are adopted to encourage students to participate in the practice of traditional Chinese music and experience its creation and performance process. Empirical research such as field visits and interviews with local musicians can be introduced in

the course to enhance classroom interaction. At the same time, establish a case analysis mechanism to conduct in-depth discussions on the inheritance and innovation of traditional music, and evaluate students' understanding and ability improvement of traditional music through a combination of quantitative and qualitative methods.

In terms of evaluation methods, a comprehensive assessment should be conducted, including theoretical exams, performance demonstrations, and thesis writing, and the proportion of each form can be set at 40%, 30%, or 30%. Teachers need to scientifically grade each stage to ensure the comprehensiveness and effectiveness of teaching. In addition, it is crucial to strengthen teacher training and improve their professional competence and teaching ability in traditional music. Regular professional seminars and workshops should be organized to enhance the quality of teaching.

In terms of investment in teaching resources, emphasis should be placed on the provision and maintenance of traditional musical instruments. Each college should equip at least 30 types of traditional musical instruments to meet the learning needs of students at different levels. At the same time, it is recommended to establish a network resource platform, integrate traditional music learning materials and teaching videos, and promote self-learning and review. Furthermore, encourage collaboration and exchange among universities, regularly hold traditional music festivals and competitions, and stimulate students' interest in learning and innovative consciousness.

The research results show that students' cognitive and appreciation abilities towards traditional music have generally improved, especially after participating in the performance of traditional music, with a satisfaction rate of 90%. Overall, the positioning of traditional Chinese music in ordinary universities should focus on the combination of cultural education and artistic expression, and achieve its systematic and sustainable use in music education through institutionalized curriculum and diversified teaching methods. Through such positioning, it is possible to cultivate music talents with profound cultural literacy and innovative abilities, and promote the inheritance and development of traditional culture.

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