

Research on the Inheritance and Development of Folk Music in Colleges and Universities under the Background of Cultural Self-Confidence

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Abstract: Under the background of the comprehensive enhancement of self-confidence in the Chinese national culture, China has embarked on the road of national rejuvenation. Folk music is an excellent means of cultural exchange as a bridge between the past and the present, the inheritance of cultural roots and the continuation of the national spirit. Colleges and universities, as the educational positions of Bacon's soul, have the responsibility to inherit and disseminate this precious cultural wealth. In this paper, we will study the inheritance and development strategies of ethnic music in colleges and universities in the context of cultural self-confidence.

Keywords: Cultural Self-Confidence; Folk Music; University; Inheritance; Develop;

Cultural confidence carries China's cultural genes and spiritual outlook, and has profound historical and cultural value. Ethnic music is not only an important component of our country's excellent cultural heritage, but also a bridge that connects the past and present, inherits cultural roots, and continues the national spirit. As an important carrier for expanding the radiation of excellent traditional Chinese culture, ethnic music education in universities, with a firm cultural confidence, adheres to the principle of consolidating the foundation and cultivating the essence, and is committed to allowing ethnic music to be inherited and developed in universities. This not only depends on a profound understanding of our own culture, but also on how to effectively reform and practice.

1. The Concept and Core Function of Cultural Confidence

"Cultural confidence is the full affirmation of a country, a nation, and a political party of its

own cultural values, and a firm belief in its own cultural vitality. To strengthen cultural confidence is a major issue related to the rise and fall of the national games, cultural security, and the independence of the national spirit. To strengthen cultural confidence fully reflects the CPC's high degree of cultural consciousness and cultural responsibility, and highlights the cultural foundation, cultural values, and cultural ideals of socialism with Chinese characteristics." The core function of culture is to provide the whole society with a series of values to guide the direction, rally people, and integrate society. Similarly, in the "four confidences" of road, theory, system, and culture, culture that embodies value concepts is undoubtedly the soul, while road, theory, and system are the expression of culture and the externalization of values.

2. The Educational Value of Ethnic Music Teaching in Universities

In the current society, universities should generate a new understanding of the definition of "ethnic music". The cultural confidence of our country guides countrymen people to cherish their own traditional music. "Inheriting classics, innovating and developing" is the attitude we should maintain when facing national music in modern society. In the era of profound changes in globalization, the important spiritual pillar of integrating into the world civilization family comes from the national self-esteem and confidence of our own traditional culture. Only then can we create resonance and value identity that conforms to our national culture and mentality. In addition, to build cultural soft power, one must have a broad perspective, study the achievements of international civilization, and refer to the experience of cultural exchange and dissemination in various countries.

Firstly, universities adhere to the principles of

"cultivating cultural talents" and "educating people through culture". Although ethnic music courses have shown diversified characteristics in various universities, some universities feature the construction of ethnic music bases, some universities feature ethnic music art troupes, and some universities feature ethnic music social services, regardless of how the form changes, the training goal of "cultivating morality and nurturing talents" in each university remains unchanged.

Secondly, in the process of learning ethnic music, college students can not only feel the unique charm of Chinese ethnic and folk music culture, enhance their understanding and appreciation of traditional art, but also gain a deeper understanding of the profoundness of Chinese ethnic culture, and enhance their sense of identity and honor towards excellent traditional Chinese culture through studying folk songs, ethnic instrumental music, opera music, dance music, rap music, etc.

Once again, the ethnic music knowledge imparted by university students through the teacher system can be widely applied in practice. From solo singing (playing) to choir singing (playing), this practical artistic skill not only helps students improve their overall quality in the field of music, but also helps them cultivate a team spirit of sincere cooperation, and even enables students to have the comprehensive ability to carry out artistic activities after graduation, helping them become outstanding composite talents.

3. The Inheritance and Development of Ethnic Music Teaching in Colleges and Universities under Cultural Confidence

3.1 Using Humanistic Spirit as the Core and Patriotism as the Content

In order to achieve the internal fit between the inheritance and development of national music in colleges and universities with cultural confidence, we can use the Chinese humanistic spirit as the core in daily music teaching, guide students to appreciate excellent national music works, and show the spirit of the new generation of young people in the new era with patriotism, red genes, local cultural characteristics, etc. as the main content. Through this learning process, students can rationally examine the differences between Eastern and Western music cultures, further

achieving the educational goals of enhancing cultural confidence and strengthening cultural identity.

3.2 The Inheritance Path of Ethnic Music in Universities

To seek the elder of a tree, one must solidify its roots; to seek the farther it flows, one must dredge its source. National music is the source of displaying Chinese humanistic spirit, wisdom and strength. Colleges and universities can use their own educational functions to inherit the artistic characteristics and aesthetic value of national music.

1. Improve one's ideological stance

As an important component of socialist cultural creation, ethnic music can also serve the construction of socialist culture. We should fully take cultural confidence as the guide and construct an educational model that aligns ideological and political positions with ethnic music education. For example, in patriotic education, attempts are made to organically combine cultural confidence with ethnic music to instill correct core values in the new generation of students.

2. Master performance skills

Music performance is a skill based discipline that requires relevant theories to guide practice. Skill based disciplines often have both commonalities and individualities. Therefore, when teaching students to perform ethnic music, the first problem that teachers must solve is to guide students in the technical theory of commonalities and individualities in their performance works, and use theoretical teaching to promote practice, so that students can master the performance techniques that coexist commonalities and individualities.

3. Emphasize artistic practice

Frontline teachers should carefully take necessary evaluation measures when planning and organizing teaching activities to ensure that students complete daily piano practice (sound) with quality and quantity. They require students to maintain a correct learning attitude, value daily practice, and study performance techniques diligently. Actively organize students to participate in ethnic music and art practice, comprehensively improve students' music performance ability and comprehensive literacy level, in order to achieve the goal of cultural confidence.

3.3 The Development Strategy of Ethnic Music in Universities

1. Innovative education system

Teaching methods are the main means of educating students in universities. To improve students' music performance ability and comprehensive literacy level under the background of cultural confidence, it is not only necessary to upgrade the existing courses related to ethnic music, but also to integrate the ideological and political stance with the education model of ethnic music education, clarify teaching objectives and educational concepts, and ultimately innovate the education system of ethnic music. Teachers can use special methods such as playing traditional Chinese instruments, singing Chinese folk songs, and performing traditional operas on site to allow students to experience the great wisdom of ancient people in the field of music. This not only gives historical significance to the classroom atmosphere, but also effectively stimulates students' cultural confidence, helps them understand the bond between contemporary music development and Chinese ethnic music, and forms their understanding of the future development of ethnic music.

2. Integrating ethnic music resources

How to integrate ethnic music resources requires the joint efforts of numerous universities and educational authorities to solve this problem. Through the joint efforts of universities and education authorities, we can jointly create a knowledge base of ethnic and folk music, collect multimedia audiovisual materials from various ethnic groups across the country, collect and integrate ethnic and folk music textbooks, enrich ethnic music textbooks, produce PPTs, and promote the inheritance and development of ethnic music culture. For courses on folk songs and traditional Chinese music, it is not only necessary to impart theoretical knowledge, but also to integrate regional cultural resources, combine music knowledge with performance characteristics, explore ethnic music cultural elements, guide students to perform, and help students feel the artistic characteristics and emotional expression of the works.

3. Building a multimedia learning space

With the rapid development of multimedia technology, more advanced modern educational media have also entered the field of university teaching. Creating a complete

information system undoubtedly provides high-tech support for comprehensively expanding the educational and teaching activities of university students. Therefore, to deeply integrate ethnic music culture into university music education, it is necessary to rely on advanced educational teaching forms, explore new educational platforms, and ensure that traditional music culture can effectively run through the entire process of university music education. At this point, the constructed multimedia learning space in universities has the convenience of immersing students in ethnic music anytime, anywhere, and throughout the traditional music education and teaching mode, which precisely makes up for the limitations of traditional teaching classrooms and is conducive to enhancing students' cultural confidence from all aspects and perspectives.

4. Strengthen external exchanges and cooperation

Strengthen external exchanges and cooperation through the methods of "bringing in" and "going out". Establish a cultural exchange base for ethnic music, invite folk artists or inheritors of intangible cultural heritage to teach students traditional instruments or folk singing styles, invite local drama performers to teach students local opera singing styles, and allow students to experience different performance modes. Organize students to conduct field investigations, visit areas rich in ethnic and folk music culture, understand the historical background and current development status of local music culture, and record and save traditional music forms that are on the brink of extinction. Collaborate with local communities to organize student organizations to participate in ethnic music education activities, such as spreading ethnic music in community centers, primary and secondary schools, and kindergartens, or participating in public welfare performances, radiating ethnic music to a wider audience, arousing attention and respect for ethnic music from all sectors of society, and enhancing cultural confidence among more audiences.

4. Conclusion

Based on the above viewpoints, it is not difficult to find that under the background of cultural confidence, it is urgent for universities to inherit and develop a new route for ethnic

music education. Effectively integrating ethnic and folk music culture into the entire process of higher education and teaching has become a necessary path for improving the quality and transformation of music education in universities. However, in the practical activities of inheriting and developing ethnic music in universities, there is still a difficult journey to go in translating it into reality. It is necessary to improve the ideological and political stance, make significant changes in teaching content and educational forms, and continuously innovate in both online and offline teaching modes to ensure that the entire process of music education in universities is in line with the historical mission of inheriting and developing ethnic music, and ultimately achieve the overall goal of cultivating morality and talents. I hope that teachers and students majoring in music in universities can try the above strategies in their future theoretical research and practical exploration. I also hope that the research of this topic can help relevant universities effectively inherit and develop ethnic music in the context of cultural

confidence.

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