

Investigation and Reflection on the Inheritance Status of Ethnic Music in Hunan Universities

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Abstract: This paper attempts to investigate the current situation of ethnic music teaching and inheritance in music departments of Hunan universities, and explore the feasible paradigm of ethnic music inheritance in universities from the perspectives of ethnic musicology and music performance. With the opportunity of exploring the infiltration of ethnic music into schools through aesthetic education, it calls on the public to pay attention to the inheritance and development of ethnic music and actively reflect on it.

Keywords: Ethnic Music; Hunan Universities; Inheritance Status Quo; Investigation; Reflect

In recent years, a series of social changes have affected the natural inheritance of ethnic music in China. Due to the many positive measures taken by our country to protect these cultural heritages, the number of universities that attach importance to ethnic music has been increasing year by year. Currently, some universities are trying to conduct research and reform on the inheritance and development of ethnic music. Through years of transformation, these studies and reforms have shaped a reflective behavior with a subtle sense of cultural self-confidence and taking its essence to remove its dross, and gradually integrated into the music teaching system of colleges and universities, which has made China's ancient music cultural heritage show the characteristics of modernization and systematization, and has been scientifically developed in various places.

In order to gain a deeper understanding of the current status of the inheritance of ethnic music in universities, the author selected representative universities in Hunan Province, including top tier universities, first tier universities, second tier universities, and colleges, to conduct surveys and visits. By collecting relevant data, the basic status of the

inheritance of ethnic music in universities was understood, successful cases were studied, and the reasons for the existing problems were analyzed. Measures and suggestions for solving the problems were proposed.

1. The Current Status of Inheritance of Ethnic Music in Hunan Universities

The questionnaire and visit survey cover three types of information. The first type of information is basic information, which is about the basic situation of music majors in the interviewed universities, including the name of the university, the number of colleges and universities, the composition of music majors, etc. These questions can intuitively help researchers understand the comprehensive situation and differences in characteristics of music majors in various levels of universities and schools. The second type of information is the core situation, which is about the inheritance of ethnic music in various levels of universities, including the offering of ethnic music related courses, the development of on campus and off campus activities, and the construction of related art teams. This type of information is rich and specific, and is also the focus of this survey. The third type of information is open thinking, where respondents are asked to provide opinions and suggestions on the inheritance and development of ethnic music in universities, attempting to understand the perceptions and reflections of relevant teachers and students on the current situation, and conducting in-depth exploration on the ways of inheritance and development.

1.1 Basic Information Of Music Majors In Various Universities (Basic Situation)

Taking several representative universities in Hunan Province, including major universities, first tier universities, second tier universities, and junior colleges, as examples, this article summarizes the basic situation of music majors

in various levels of universities and colleges. Firstly, from the perspective of talent cultivation in music majors at several universities, the three most representative categories are music education, music performance, and musicology. The music education major aims to cultivate teachers in kindergartens, primary schools, and secondary schools. The curriculum includes the largest proportion of compulsory general education and subject specific basic courses, with a focus on music enlightenment and music basic education. The direction of music performance major aims to cultivate performance oriented talents in professional colleges and professional groups. In terms of curriculum design, the proportion of professional courses such as performance, singing, accompaniment ability, and music theory is the largest, focusing on professional music performance education. The major direction of musicology aims to cultivate teachers and other educators who conduct music teaching and theoretical research in middle schools and universities. In terms of curriculum, the proportion of professional courses such as music theory knowledge and piano performance skills is the largest, with a focus on professional music theory education.

Secondly, due to the different directions of talent cultivation, schools at different levels also have different professional directions. At a certain 211 university and an art vocational college, the classification of majors such as vocal performance, instrumental performance, musicology, composition theory, etc. is very detailed, and each major has a wide range of settings. In some first and second tier universities, the professional classification is not as detailed and average as the former. Most students are in the fields of music performance and music education, while there are fewer students in the theoretical fields of composition theory and musicology. Teachers in theoretical majors mainly teach music theory public courses in performance or teacher training majors. In addition to music education majors, normal universities also offer music studies majors, while many comprehensive universities also offer music education majors in addition to music performance majors. From this, it can be seen that in addition to their own focus on professional directions, each school will also involve other directions, and the degree of

intersection between professional directions is also increasing, which is conducive to the sustainable development of the overall disciplines of each school.

1.2 The Inheritance of Ethnic Music in Various Universities (Core Situation)

1. Offering courses related to ethnic music
According to statistics, the universities we have selected all have a broad sense of ethnic music inheritance behavior. The ethnic music related courses offered by various universities can be roughly divided into two categories: theoretical inheritance and performance inheritance.

The first category is theoretical inheritance. Teach and appreciate ethnic music, such as Introduction to Chinese Folk Music, Chinese Music History, Introduction to Chinese Traditional Music, Chinese Music Appreciation, etc. Through systematic theoretical teaching, help students deepen their understanding of ethnic music knowledge in all aspects, and through guided lectures, help students sort out the similarities and differences between ethnic music and other music systems.

The second type is performance inheritance, as some students are engaged in folk song singing or traditional Chinese music performance majors, and teachers will integrate performance learning of related ethnic music into their professional learning process. In addition, all universities have opened sub majors, and more and more students are taking elective courses in folk song singing and traditional Chinese music performance, and conducting stage art practice assessments to continuously improve their music performance level.

2. Practice and Inheritance of Ethnic Music Both Inside and Outside the School

Ethnic music is flourishing both on and off campus, and internally, it is a systematic and professional way of inheriting the value of Chinese ethnic music by incorporating the traditional oral transmission method into the higher education system; Externally, it is about stepping out of the ivory tower and calmly facing a diverse society, openly and widely inheriting the value of Chinese ethnic music.

According to statistics, each university has its own cultural and artistic brand, and regularly carries out activities to bring high art to campus. Excellent art troupes from both inside and outside the province are organized to perform

ethnic and folk music on campus. In our survey, a certain normal university and an art vocational college currently have established bases for inheriting excellent traditional Chinese culture. Some universities are also trying to introduce local folk artists from Hunan into the classroom, actively inheriting traditional Chinese music culture, and improving students' understanding of Chinese ethnic music. The first classroom is extended to various characteristic ethnic music activities on campus, such as concerts, song and dance evenings, opera performances, etc., using aesthetic education to infiltrate the campus.

At the same time, universities will organize students to go out of campus and consciously promote local music culture outside of campus. Campus local cooperation enriches the path of inheriting and popularizing ethnic music culture. Many universities, in order to cultivate talents who can adapt to local music culture, teach teachers and students how to play folk songs and folk music, and then go down to the fields and fields together to learn the performance skills of folk artists, participate in local folk festival activities, and study related music culture. A certain university also collaborated with a local theater troupe to complete a Hunan Opera vocal concert, creating a youthful and vibrant ecological field for the sustainable development of ethnic music.

3. Construction of Artistic Teams Related to Ethnic Music

Each university actively optimizes and integrates classroom teaching and student artistic practice. As a dynamic form of inheritance, art teams have the advantages of fast dissemination speed and wide coverage, and play a leading role in inheritance.

According to statistics, each university has its own ethnic music related art team. Among them, the folk orchestra is most relevant to the theme of inheritance, and its construction is also relatively mature. Some university folk music troupes have collaborated with local professional folk music troupes, winning numerous awards in national college student art exhibitions and performances, organizing multiple themed Chinese music concerts, and using social media for live streaming and short video promotion.

The choirs of various universities will perform

some Chinese works, although not as closely integrated with the inheritance of ethnic music culture and performance as folk orchestras, they are also making many attempts to integrate and open up performance inheritance channels for students. There are also a few universities that have established opera troupes, but they are not limited to the inheritance of opera music, and focus more on opera performance, with a relatively small proportion of integration with ethnic music. In addition, in some universities with limited conditions, a single art team may be chosen for inheritance, which is conducive to protecting and inheriting ethnic music according to local conditions.

Suggestions and reflections on the inheritance of ethnic music in universities

College music teaching bears the mission of inheriting national music culture, as well as the responsibility of promoting and carrying forward China's excellent music culture. From the perspective of top-level design, music education administrators in universities should focus on various aspects such as curriculum construction, base construction, and practical activities related to ethnic music. On the one hand, this can achieve the inheritance of ethnic music in the teaching process of frontline teachers, and systematically enable students to deeply grasp the connotation and characteristics of ethnic music. On the other hand, students can be encouraged to create ethnic music, using the perspective of the new generation of young people to promote innovation and development, and using fresh vitality to stimulate students' emotional identification with ethnic music.

Each university can optimize and integrate the inheritance resources of ethnic music culture, give full play to the advantages of local music resources, strengthen the connection and communication with local ethnic art groups, sister colleges, and folk music organizations, invite ethnic musicians, ethnic music theorists, and folk artists from inside and outside the province to provide professional guidance for the construction of ethnic music bases and ethnic art teams in universities, hold ethnic music themed concerts and lectures, create campus ethnic music culture brands and other activities, so that students can fully enjoy the vast ethnic music culture resources and achieve aesthetic education infiltration in the campus.

College music education can fully strengthen

the utilization of modern information technology. Integrating modern technological means that students enjoy into ethnic culture can quickly generate emotional resonance between excellent works and students, creating a cultural context of ethnic music. Not only can it improve teaching effectiveness, but it can also expand students' learning channels, enhance their understanding and participation in ethnic music.

In addition, universities can strengthen exchanges with sister universities and foreign peers, and establish long-term stable joint educational exchange relationships with foreign universities. Based on reality and combined with the school's learning situation, we can explore local music resources and create performance programs for overseas visits. Encourage teachers and students to travel to broader regions to spread ethnic music culture, deepen the inheritance of local culture, and achieve international exchanges between schools.

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