

Analysis of the Integration Strategies of Traditional Culture in Vocal Music Teaching in Colleges and Universities

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Abstract: With the development of the times, vocal music teaching in universities is constantly reforming and innovating. Traditional music culture, as a treasure of Chinese culture, has a profound historical heritage and unique forms of artistic expression. It is not only the crystallization of the wisdom of predecessors, but also an important way of cultural inheritance and value expression. Traditional music culture contains rich emotions and connotations, which can convey people's insights into life, nature, and society, and has unique aesthetic value and artistic charm. However, in some universities' vocal music teaching, traditional Chinese music culture teaching has gradually been marginalized. Many vocal music teaching generally focuses on technical training and learning Western music, neglecting in-depth research and inheritance of traditional Chinese music culture. This has led to students' insufficient understanding and appreciation ability of traditional Chinese music, and they cannot truly experience the unique charm and emotional expression of Chinese music. Therefore, in vocal music teaching in universities, it is necessary to strengthen the teaching of traditional Chinese music culture.

Keywords: Vocal Teaching in Universities; Traditional Culture; Music

1. Introduction

Traditional music culture is an important part of China's excellent culture, providing rich experience for the cultivation of contemporary students' music professional skills and music aesthetic abilities. However, in current vocal teaching in universities, the integration of traditional music culture has been greatly neglected. In current vocal teaching, we excessively pursue various technical exercises, but lack the selection of content. The excellent traditional Chinese culture involves a wide range

of fields and has a significant impact on the development of vocal education in universities. From the perspective of professional education, the traditional vocal culture has the most significant promoting effect on the innovative development of vocal education in universities. The development of ancient Chinese music and art has achieved remarkable success. Theoretical works on music and opera, such as "Le Ji", "Chang Lun", "Qu Lv", "Sheng Wu Ai Le Lun", and "Yue Lv Quan Shu", are of great significance in promoting modern vocal education and the development of modern music aesthetics. They contain many scientific theories related to vocal education. Ancient vocal theories such as 'high notes are not harsh, mid notes are not noisy, and low notes are not turbid' still have a significant impact on contemporary times. The requirement for high notes is not harsh, and as the pitch of the voice increases, our bodily functions are also changing[1]. In addition to improving skills, this can be used as an aesthetic standard to better enhance the quality of vocal practice. Midrange does not show noise, which means that when singing midrange, it should not be noisy. Usually, midrange is easier to sing, and for vocal techniques, we often use less vocal techniques when singing midrange, so occasionally we may feel that the sound is not very smooth. However, these theoretical points are sufficient as our aesthetic standards to better handle the sound. The same principle applies to bass that does not appear turbid. Usually, bass is difficult for us normal vocal singers. Due to physiological factors and other reasons, there may be many problems with bass singing, such as bass noise, no sound, and difficulty in descending. However, this vocal theory tells us very simply that the standard for bass singing needs to be clear and not turbid, and there are many similar theories, which can show that China's traditional music culture is excellent.

In Wei Liangfu's "Qu Lv", there is a specific discourse on opera singing that emphasizes the

importance of "clear characters, pure tone, and upright expression". It emphasizes that performers should not only focus on showcasing the beauty of sound, but also pursue strong expressiveness when singing. This theory perfectly corresponds to our current curriculum and talent development plan for vocal performance majors, and even meets the relevant requirements of current vocal performance courses. It is also applicable to the vocal curriculum system of preschool education majors. The essence of vocal music lies not in simple vocal practice, but in blending performance with it and achieving seamless integration. The 'Singing Theory' also provides professional correction and commentary on incorrect vocalizations. In addition, traditional vocal culture attaches great importance to the use of breath, and even has the saying "70% breath, 30% singing" and "breath is the foundation of sound, and breath is the leader of sound", requiring singers to strive for the unity of breath and sound, and learn to train their pronunciation skills through flexible control of breath. From this, it can be seen that ancient Chinese music treatises have deeply explored the use of vocalization, lyrics, and breath in vocal teaching, forming a relatively systematic theoretical system[2].

As can be seen from the above, our traditional music culture has a very scientific and rigorous vocal singing curriculum, but currently in music education, we are more inclined to accept Western vocal education, resulting in a phenomenon of emphasizing the West over the nation. In vocal teaching, traditional culture has many elements worth inheriting, which not only enrich the content of vocal teaching, but also enhance students' cultural literacy and musical expression. In response to the various issues raised above, we propose the following integration strategies.

2. Traditional Music Forms and Techniques

In China's traditional music culture, it includes our traditional theatrical culture. The integration of traditional Chinese opera into music education in universities has significant significance and value. On the one hand, it enriches the content and forms of music education. College music education usually covers various types such as Western music, ethnic music, etc. Adding traditional opera can further expand students' musical horizons and

expose them to more diverse music styles and forms of expression. On the other hand, it helps to inherit and promote national culture. Opera is a treasure of traditional Chinese culture. Through education and inheritance in universities, it can cultivate the younger generation's interest and love for traditional culture, and enhance their cultural confidence. Traditional Chinese opera contains rich cultural connotations and historical values, which can enable students to have a deeper understanding of national cultural traditions, enhance cultural identity and pride. The musical elements of traditional Chinese opera are diverse, including unique singing styles, melodies, rhythms, etc., which can enrich students' musical perception and aesthetic experience, and expand their musical horizons. In terms of teaching methods, students can experience the artistic charm of classic opera fragments by appreciating them; Organize students to learn simple opera singing and movements, and experience opera performance firsthand; Invite professional opera actors to give lectures and demonstrations, imparting relevant knowledge and skills. Students can also be guided to create and adapt opera music, combining modern music elements with traditional opera to stimulate their innovative abilities.

In teaching practice, the following methods can be adopted to integrate traditional opera into music education in universities: offering specialized opera courses, including opera history, opera music theory, opera performance skills, etc., to systematically impart opera knowledge to students. At the same time, we invite renowned opera masters to hold lectures and workshops on campus, allowing students to have face-to-face communication with professionals and experience the charm of opera firsthand. When organizing students to watch opera performances, they can be arranged to watch professional opera performances in theaters or hold small-scale opera performances in schools. Encourage students to participate in opera creation, guide them to combine opera elements with modern music creation techniques, and create innovative works. For example, a music major at a certain university offers a course on "Appreciation and Performance of Peking Opera Art". Students not only learn theoretical knowledge about the history, singing style, and body movements of Peking Opera, but also deeply experience the charm of Peking

Opera through practical rehearsals and performances. This course has received widespread praise from students, and many non music major students have also come to audit it. Traditional Chinese operas such as Peking Opera, Yue Opera, Ping Opera, Kunqu Opera, Yu Opera, and Huangmei Opera are important components of China's traditional culture. They integrate poetry, songs, performances, and artistic aesthetics, showcasing the unique charm of traditional culture through the superb acting skills and beautiful singing style of opera actors. In vocal teaching, students can learn from the vocal techniques, vocal characteristics, and performance styles of traditional Chinese opera to enhance their vocal performance abilities. With the development of the times, many works with a traditional Chinese opera style have been created by composers. Traditional folk songs: Traditional folk songs are songs created by working people in their daily lives and labor, with strong regional characteristics and ethnic customs. These songs have beautiful melodies and sincere emotions, making them important materials for vocal teaching. By studying traditional folk songs, students can gain a deeper understanding of the music culture in different regions, enhance their sense of identity and love for ethnic music. Traditional instruments: Traditional instruments such as guzheng, pipa, erhu, etc. also play an important role in vocal teaching. The playing techniques and timbre characteristics of these instruments can provide rich accompaniment and harmony support for vocal performances, making vocal works more vivid and touching[3].

3. Traditional Music Aesthetic Concepts

The application of traditional music aesthetic concepts in vocal teaching in universities is of great significance. Firstly, traditional music aesthetics emphasize "charm" and focus on the gentle, subtle, and lingering sound of the voice. In teaching, students can be guided to showcase the charm of songs through delicate vocal techniques and emotional expression, rather than just pursuing volume and high notes. Secondly, "artistic conception" is an important aspect of traditional music aesthetics. Teachers can help students understand the context and emotions depicted in songs, enabling them to create a unique artistic atmosphere during singing and evoke associations and resonance among the audience. In terms of teaching methods,

traditional music works can be introduced for analysis and imitation. For example, let students learn classical poetry and songs, and experience the beauty of rhythm and melody in them. At the same time, students are encouraged to understand the background knowledge of traditional music culture, including history, philosophy, literature, etc., which helps them to have a deeper understanding of traditional music aesthetic concepts. In addition, traditional music aesthetics emphasize the personal cultivation and accumulation of inner emotions of the singer. Teachers can guide students to enrich their inner world through reading, thinking, and life experiences, thus better conveying emotions in singing. For example, in vocal music teaching in universities, the teacher selected an ancient song "Three Layers of Yangguan" and first explained to the students the farewell sentiment contained in this song and the ancient literati's sorrow and parting mood. Then, the teacher guided the students to use gentle and implicit vocal techniques, focusing on the coherence of sound and the control of breath, in order to create a distant and profound artistic conception, enabling them to better grasp the aesthetic expression of traditional music[4].

In our daily vocal teaching, we usually use the aesthetic concept of "correct pronunciation", while in traditional music culture, emphasis is placed on the aesthetic standard of "correct pronunciation", which requires singers to express the lyrics clearly and make the melody smooth and thorough during the performance process. This concept is of great significance for enhancing students' vocal performance skills and artistic expression. Especially in terms of emotional expression and detail processing, traditional music culture emphasizes the importance of emotional expression and detail processing. Singers need to invest sincere emotions and pay attention to details during the performance to touch the hearts of the audience. This performance style plays an important role in cultivating students' artistic literacy and aesthetic ability.

4. The Cultural Connotation of Traditional Music

The cultural connotations of traditional music play an important role in vocal teaching in universities. Traditional music culture has rich and diverse connotations, including profound historical, regional, ethnic, and humanistic

spirits. Integrating it into vocal teaching in universities can help students gain a more comprehensive understanding of musical works. For example, folk songs from different regions reflect the local customs and way of life[5]. In teaching, by explaining the stories and cultural backgrounds behind folk songs, students can better grasp the emotions and styles of singing. The poetry and songs in traditional music often contain the thoughts, emotions, and life philosophies of poets and lyricists. Allowing students to understand these connotations can enhance their emotional depth and cultural heritage in vocal expression. Traditional music also emphasizes the beauty of harmony, including the coordination and unity of melody, rhythm, harmony, and other aspects. This concept can guide students to pay attention to the balance and harmony of sound in singing, and improve the overall quality of singing. In terms of teaching methods, students can be organized to participate in folk music sampling activities and personally experience the charm of traditional music; Organize special lectures and invite experts and scholars to interpret traditional music culture; Encourage students to study and perform classic traditional vocal works, and conduct comparative analysis. In short, integrating the cultural connotations of traditional music into vocal teaching in universities can not only enhance students' vocal skills, but also cultivate their cultural literacy and artistic aesthetic ability. At the same time, the cultural connotations of traditional music can also reveal historical and cultural heritage, and traditional music culture contains rich historical and cultural heritage and national spirit. By studying traditional music culture, students can gain a deeper understanding of the history and cultural traditions of the Chinese nation, enhancing their sense of national pride and cultural confidence. To a certain extent, enhancing artistic expression and creativity is also an important element worth inheriting in traditional music culture. By studying the innovative spirit and unique artistic expression techniques in traditional music culture, students can broaden their artistic horizons and creative ideas, and enhance the artistic level and innovative ability of vocal performance.

5. Specific Teaching Strategies

Deepening the excavation of traditional music culture resources: Vocal teachers in universities

should deeply explore traditional music culture resources, integrate them into the vocal teaching curriculum system, and enrich teaching content and forms. Innovative teaching methods: Adopting diversified teaching methods such as situational teaching and interactive teaching, combined with modern technological means such as virtual reality technology, to provide students with a more intuitive and vivid learning experience.

Organizing practical activities: By organizing traditional music festivals, ethnic vocal competitions, and other practical activities, students are provided with a platform to showcase and exercise, deepening their understanding and experience of traditional culture. Strengthen the construction of the teaching staff: Strengthen traditional cultural training for vocal teachers, improve their traditional cultural literacy and teaching ability, and provide strong guarantees for the inheritance and innovation of traditional culture.

6. Conclusion

Traditional culture has many elements worth inheriting in vocal teaching. By deeply exploring traditional music culture resources, innovating teaching methods, organizing practical activities, and strengthening the construction of teaching staff, measures can be taken to effectively promote the inheritance and innovative development of traditional culture.

Traditional music culture, as a treasure of Chinese culture, has a profound historical heritage and unique forms of artistic expression. It is not only the crystallization of the wisdom of predecessors, but also an important way of cultural inheritance and value expression. Ethnic music is a cultural treasure of a country, possessing unique charm. Carrying the history, traditions, and culture of a nation, passing on memories passed down from generation to generation through musical notes. Every melody is an ancient story, and ethnic music is often rooted in specific regions and communities. Therefore, when people listen to ethnic music, they often feel a sense of immersion. This intuitive feeling is not only about the music itself, but also includes the atmosphere of a specific culture and the traditional sense of ceremony, bringing listeners a unique journey of body and mind. In summary, understanding and exploring the unique charm of ethnic music in higher education music education can help

cultivate students' awareness of cultural diversity, guide them to be more expressive in music creation and performance, and inject new vitality into the inheritance and development of ethnic music.

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