

# The Inheritance of Traditional Music Culture in Art Education in Universities

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**Abstract:** *Traditional music is a concentrated manifestation of the special essence of certain musical ideas, and is the crystallization of musical ideology. It plays an undeniable role in the formation and development of a country or a nation's aesthetic consciousness through its thinking habits. Integrating traditional music culture into art education for college students can enhance their musical aesthetic ability and comprehensive artistic literacy. This paper uses field investigation to analyze the current development status of traditional music culture in art education in universities, and proposes a series of ways to inherit traditional music culture in art education in universities.*

**Keywords:** *traditional music culture, universities, art education*

## 1. Introduction

Traditional music has infinite charm and has been passed down for a long time. In the long river of history, it has formed a diverse cultural style with its rich internal types[1]. From traditional ancient songs to today's popular music, traditional music cultural resources play a role in cultivating sentiment and cultivating musical aesthetic ability, and they are well integrated into our daily lives. It can not only inspire people's longing for a better life with beautiful melodies, but also demonstrate profound thematic ideas and humanistic care. With the continuous development and progress of the times, the popularization of music has also expanded, playing a very important role in cultural progress and educational reform.

## 2. The development status of traditional music culture in art education in universities

In order to better study the development status of traditional music culture in art education in universities, this study received support from the Guangdong Higher Education Association and the Guangdong Provincial Education Science Planning Project Office. The research team conducted an on-site investigation of the art education situation in some universities in Guangdong Province, China. It was found that most universities have already offered music courses, but the content taught is mainly Western music history and Western music repertoire, neglecting traditional music culture education. Some students are indifferent to traditional music culture mainly due to their lack of awareness of its profound connotations and the outdated teaching methods chosen by educators, which leads to a lack of enthusiasm among students. In response to the current problems in art education in universities, teachers must have a clear understanding and long-term consideration. Because the competition in future society is a competition of comprehensive strength, it is a competition between soft power and hard power. As a reserve force for national development and progress, students in higher education institutions need to undergo comprehensive training and education. In this process, the educational significance and importance of traditional music cultural resources have become increasingly prominent. Integrating traditional music culture into students' daily lives, on the one hand, enables them to fully understand the traditional Chinese art resources, achieve the purpose of inheritance and dissemination, and on the other hand, stimulates students' interest in traditional music culture, allowing the traditional music culture that has gone through thousands of years to shine with new vitality in the new era [2]. Through continuous promotion and integration, it achieves the inheritance and promotion of culture and history, and solidifies the foundation of national confidence and cultural confidence.

### **3. Development goals of traditional music and cultural resources in art education in universities**

#### ***3.1 Cultivating students' interest in traditional music culture***

Interest is the best teacher. In the process of integrating traditional music culture into teaching, the biggest task of university teachers is to fully mobilize students' interest in traditional music culture, and then cultivate their love for traditional music culture in a pragmatic manner. In the face of the rapid development of the trend of the times, students are easily flooded with all kinds of information, and the content is diverse, including essence and dross. It is also the responsibility of teachers to teach students how to screen massive amounts of interesting and attractive fast food information and consciously resist negative temptations. In the process of art education in universities, guiding students to establish a correct view of music and cultivating interest in traditional music culture has become extremely important.

Traditional music culture is the crystallization of ideological consciousness and the treasure of national culture, condensing many historical events and reflecting specific cultural backgrounds [3]. Traditional music has beautiful melodies, melodies, and rich connotations, which play a guiding role in cultivating students' comprehensive literacy, musical comprehension, musical imagination, and musical aesthetic ability. To this day, the influence of traditional music culture is still very strong, and the music rhythm and rhythm that have been passed down for a long time are still highly respected. Therefore, cultivating college students' interest in traditional music culture can, to a certain extent, help students improve their musical aesthetic ability and imagination, imperceptibly improve their discrimination ability, truly remove the dross from their essence, and wisely choose the content beneficial to their own growth.

#### ***3.2 Improving the artistic literacy of college students***

At present, China is in a critical period of building cultural confidence and achieving cultural rejuvenation. Integrating traditional music culture into art teaching in universities can help students deeply understand the charm of traditional culture, enhance their artistic literacy and cultural confidence. As music teachers in colleges and universities, they should also aim at improving students' artistic quality, adjust teaching concepts and teaching methods in a timely manner, try to tap the essence of traditional music culture, and combine it with new teaching elements, so that students can fully realize the value of traditional music culture resources. Traditional music culture has survived for thousands of years, withstood the test of time, and is loved by modern people. Therefore, when teaching, teachers should be student-centered, observe students' classroom state, understand their mastery of the learned content, and familiarize themselves with their understanding of traditional music, in order to seek students' interest in traditional music. Each student has different interests. Traditional music not only has beautiful melodies, but also contains rich cultural resources. What teachers need to do is to enable students to experience the charm of traditional music, the shock of traditional music culture, and the vast and profound resources of traditional music culture firsthand. Accepting such extensive and profound cultural influence, students' artistic literacy naturally improves. Teachers continuously infiltrate traditional music culture into students' teaching, and their thinking ability, aesthetic ability, and artistic literacy will subtly and silently change, which is more conducive to building cultural confidence for college students and laying the foundation for cultivating and delivering innovative ethnic musicians. After graduation, college students will use their artistic achievements to serve society.

#### ***3.3 Effectively adjusting teaching mechanisms***

The research group found through research on the actual implementation of music courses in universities that some music courses have problems of "perfunctory" and "virtual"; Students do not value or enjoy the music courses currently offered; Teachers are unable to effectively control classroom order, resulting in varying degrees of student absenteeism, "playing with mobile phones," and "sleeping," which to some extent seriously affects the teaching effectiveness of music courses. This is not conducive to the development of music courses, but also to the improvement of students' artistic literacy[4].

In response to the above situation, research suggests that on the one hand, teaching teachers should strengthen communication with students, understand the real reasons behind their attitudes towards music courses, explore their interests, and try to add new teaching elements; On the other hand, it is

necessary to strengthen collective lesson preparation, fully exchange teaching experiences among teachers, learn from each other's strengths and weaknesses, design effective teaching plans that are suitable for students' learning needs, achieve the transformation of students from passive learning to active exploration, attract students with the charm of traditional music, and enable them to actively and spontaneously participate in the music classroom. Traditional cultural resources are precious and irreplaceable. Every course, every knowledge point, and every aesthetic experience are treasures passed down from history, fully demonstrating the uniqueness and value of traditional Chinese music culture. Infiltrating traditional music and cultural resources into art courses in universities is to provide ideological and political education to students. The abundant ideological and political elements contained in traditional music cultural resources are more likely to awaken students' hidden national passion and cultural sentiment, and stimulate their love for traditional music. Students entering music classrooms with deep emotions are more likely to achieve the goal of learning and understanding traditional culture. On the one hand, traditional music culture stimulates students' interest in learning, and on the other hand, students' love for traditional music makes them more willing to contact, understand, and inherit traditional music, thereby improving the teaching status of music courses and forming a new mechanism of music culture. The two complement each other.

#### **4. The inheritance methods of traditional music culture in art education in universities**

##### ***4.1 Selecting and writing appropriate textbooks***

Textbooks are the most direct teaching tools that students come into contact with in the classroom. Teachers need to integrate traditional music culture into their teaching and stimulate students' interest in art courses. Firstly, they need to ensure the scientific and professional nature of the teaching materials themselves. Secondly, they need to choose representative music tracks that can meet the aesthetic needs of college students. Only by ensuring that the teaching content is both in line with students' physical and mental characteristics and positive, can they achieve twice the result with half the effort. Many traditional Chinese music is closely related to history. For example, the traditional piece "Ambush on the Ten Sides" is a large-scale pipa song mainly based on historical themes, and is one of the top ten famous ancient Chinese songs [5]. When teaching this piece of music, teachers should pay attention to the scientific and professional nature of the textbook, not only emphasizing the output of humanistic knowledge, but also ensuring the rigor and scientificity of historical materials. Because the creation of 'Ten Sides Ambush' revolves around the battle between Liu Bang and Xiang Yu Gaixia in 202 BC. This section of history is relatively familiar to students and can easily stimulate their interest in learning. Therefore, when selecting textbooks, teachers should not only consider the performance of the music, but also consider whether the textbooks can fully reveal the humanistic factors behind the music. They should also consider whether it can be used as a teaching basis to stimulate students' learning enthusiasm, so as to analyze the creative background and humanistic historical materials of the music, design interactive links with students, and introduce relevant knowledge points such as music theory and form. The music of 'Ten Sides Ambush' is mainly divided into three parts and thirteen paragraphs. The first part is pre war preparation, including "camping", "blowing", "commanding", "formation", and "marching". This part mainly uses various finger combinations to play, demonstrating the demeanor and majesty of soldiers; The second part is the process of the battle, including "ambush", "Jiming Mountain Battle", and "Jiuli Mountain Battle". The music gradually rises, and the ups and downs of the music are more obvious; The third part is the end of the battle, which includes "Xiang Wang lost the battle", "Wujiang committed suicide", "the victories of the armies", "the victories of the generals", and "returning to the camp". It uses scattered rhythm notes and repeated homophones to depict the intense situation of the confrontation between humans and horses. Later, through a poignant and solemn melody, it portrays the tragic and heroic ending of the historical figure "Xiang Yu". Through the "post urgent" explanation at the end, it concludes the entire historical large-scale music. The characters and historical background involved in "Ambush on Ten Sides" contain rich and delicate emotional colors. The teacher selects appropriate teaching materials by explaining the historical background, creative techniques, and playing techniques of the repertoire, so that students can immerse themselves and truly experience the vicissitudes and emotional experiences experienced by influential figures thousands of years ago.

When writing textbooks, teachers should also try to choose highly influential traditional music. This kind of track not only stimulates students' interest in learning art, but also popularizes humanistic knowledge, inherits more excellent traditional culture, and integrates it into the daily life of the public, better inheriting and protecting traditional cultural resources in the future trend of informatization.

#### ***4.2 Setting up flexible and diversified course mechanisms***

A more flexible curriculum mechanism is more conducive to the infiltration of traditional music and cultural resources into daily teaching. Ordinary university teachers can set traditional music and culture courses as elective courses based on the actual situation of the school, using the classroom as a link to provide a place for students interested in communication and discussion throughout the school. If conditions are ripe, academic groups with more dissemination and influence can be formed.

When carrying out traditional music and culture education, teachers can offer elective courses in folk songs, traditional dance, as well as courses in traditional music and culture such as celebration, wedding, and sacrificial music, allowing students to join the course according to their own interests [6]. For example, when offering elective courses on traditional music and culture education, teachers can choose the traditional music track "Silk Road Camel Bell". It is a rich and layered Da Ruan solo, depicting the trading and advancing scenes of the Silk Road camel merchants, with a strong appeal. When explaining the track, teachers can choose flexible teaching modes and present them to students through audio or video. The two interludes in this track were selected for the movie "Crouching Tiger, Hidden Dragon", and the combination of audio and video can better produce good visual effects. "Crouching Tiger, Hidden Dragon" also appeared on the Oscar stage and was appreciated by audiences around the world. When reporting the results of the elective course, students can use "Silk Road Camel Bell" as a musical piece to perform some segments of "Crouching Tiger, Hidden Dragon". The performance venue can be applied for in the school's lecture hall or sports hall, etc. Its purpose is to allow more students to experience the infinite charm of traditional Chinese music culture under their guidance, appreciate traditional music culture from the depths of their hearts, and actively choose the elective course. Its ultimate goal is to expand its influence and form a positive cycle through the presentation of achievements, and better achieve the inheritance and dissemination of traditional music culture.

#### ***4.3 Build a rich platform for art practice***

Most of the traditional Chinese art teaching mode focuses on theoretical knowledge and learning skills, and in the long run, it will inevitably appear dull, boring and weak interactive problems to a certain extent. In order to avoid this situation, teachers should adjust their teaching strategies in time and appropriately add more flexible and interesting music activities. For example, teachers should actively communicate with schools, strive for support, actively build more platforms for college students' art practice, set up more traditional music culture societies, deepen ideological guidance, take the initiative to serve students and guide students. The construction of platforms and associations can not only allow teachers to flexibly mobilize these resources in the teaching process, but also increase students' sense of participation and involvement, and gain more personal experience. Taking suona art community as an example, suona, as one of the traditional instruments unique to China, occupies an important position in the field of music, and suona players have created many classic pieces. Among them, the most well-known "Hundred Birds Paying Homage to the Phoenix" is a solo piece mainly composed of suona. Its beautiful melody, diverse playing skills and vivid singing of hundreds of birds have created its enduring musical status. The traditional folk music "Birds Singing to the Phoenix" is composed, organized and inherited by Mr. Ren Tongxiang. The whole song is divided into 8 sections, including "chickadees singing and dancing", "Spring returning to the earth", "nightingale singing and dancing", "Birds singing to the Phoenix", "happy singing and dancing", "Phoenix spreading its wings" and "soaring wings", which is deeply loved by the masses. In 2016, the movie Song of the Phoenix focused on suona music as a cultural hot spot, which aroused the resonance of Chinese people. It is based on the craftsmanship, craftsmanship and craftsmanship. The adherence of the faith of both the old and new generations of suona artists is the inheritance of traditional Chinese culture and the inheritance of suona art. When teaching this piece, teachers should make full use of the artistic practice platform, give play to the function of the community, invite artists to perform in the class, make the teaching form more flexible, so that students can be infected and impressed by the charm of traditional music culture in the process of appreciating the piece. At the same time, teachers can also invite members of the club to lead students to conduct practical exercises, so that students can experience and feel themselves, and enhance the impression and understanding of traditional music culture.

#### ***4.4 Carry out multi-dimensional art education with the help of modern information technology***

Applying modern information technology to traditional music teaching can effectively improve the

quality of art education. Traditional music is of high artistic quality and contains abundant humanistic elements. With the continuous updating of teaching concepts and the application of new modern information technology, the teaching of traditional music should also keep pace with The Times and constantly update, integrate new elements and information technology into teaching, deepen students' cognition of traditional music, teach students how to identify diverse cultural information in the information age, so as to know well, take its essence and discard its dross. For example, teachers instruct students to make short videos dedicated to traditional music culture and post them on platforms such as public accounts or learning channels. Through the monitoring of background data, the click-through rate of students on traditional music can be grasped in real time, and then the popularity of various types of short videos by students can be observed, so as to make up for the deficiency of Internet cultural knowledge with the heritage of traditional culture.

## 5. Conclusion

To sum up, traditional music culture plays a very important role in college art education. As a special communication language, traditional music inspires people's emotional resonance with its unique charm, realizes exchange and communication through culture, and realizes global common through melody and rhythm. It penetrates traditional music culture into college art education, which is not only the inheritance and protection of traditional culture, but also the inevitable requirement of cultivating students to form a correct music view, and the key to improving students' artistic accomplishment. College teachers should "select and compile curriculum materials with scientific, professional and applicable characteristics," and "set up flexible and diversified curriculum mechanisms." Under the influence of the elegant music and art environment, students can improve their own artistic quality, keep the right path and take the road, and jointly protect, inherit and carry forward the excellent traditional Chinese music culture.

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