

The inheritance of national music culture in Chinese university education

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Abstracts

The inheritance of national music culture is an important issue in developing contemporary music culture. The academic community has also done a lot of work and research on it. In China's university education, the importance of national music culture has been mentioned repeatedly, but it is still lacking. From the perspective of higher music education, this article expounds on this issue from three aspects: the significance, ideas, and methods of the inheritance of national music culture, and reform suggestions, and emphasizes the inheritance of national music culture in universities in a more reasonable way.

Keywords: inheritance of national music culture, Chinese university education, China

Introduction

National music is a treasure in the treasure house of our national culture, and it is one of the spiritual motivations for the continued development of the Chinese nation. As an important field of national music culture inheritance, school education must seek a new position in today's multicultural world of music education. In order to coordinate with the development trend of music education in the world, we should establish the concept of taking national music education as the foundation, deepen the reform of school music teaching, and carry out a series of reforms in education ideas, teaching contents, teaching forms, and educational, ecological environment, to truly achieve a certain degree of "return" and "unity" between Chinese national music culture and human music culture.

Music has always been regarded as one of the most valuable cultural treasures by all ethnic groups. In a sense, music is the lifeblood of a nation's emotions. It not only records a nation's groans, pain, and joy but also places a cultural sentiment on it. The emotions and spirits it covers are often the soul and thoughts of the nation and the birthplace of the nation's wisdom. It can be said that national music is the most beautiful, full of complete human connotation, rich in life, and the national personality image of the music culture category, which to a large extent, represents the spiritual state of a nation. If national culture is the symbol of national nature, dignity, and will, then national music culture is the perfect musical expression of national nature. Through the music of a nation, we can feel that nation's culture and then understand it; On the contrary, only through a national culture can we truly experience national music and understand it as a whole (Zhang, 2008: 95-97.).

Today's society is a knowledge economy era with spiritual culture as the first resource, which attaches great importance to the comprehensive development of human health and creativity. National cultural characteristics and multiple cultural concepts are inexhaustible sources of individual and social creativity development. Therefore, respecting, protecting, and inheriting the national culture, paying attention to the development of their cultural

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characteristics, and seeking cultural resources have become the basic national policies for people of all nationalities to seek and promote development. In this context, national music has been promoted to the height of being an important cultural resource and has gained due respect. Because the exchange and inheritance of national music culture differ from nature's inheritance and evolution, its characteristics, such as aesthetic taste, music form, and values, cannot be preserved and transmitted through biological inheritance. Therefore, it is mainly through the unique genetic mechanism of human beings - education, that national music culture can be continued and updated.

The Significance of Inheriting Ethnic Music Culture in College Education

As the core part of recent educational activities, school education is an important symbol of the development of a country and its national music culture. It is not only the support of national music culture but also the most important inheritance field of contemporary national music culture. For more than a century, the Chinese music culture, affected by the concept of industrial civilization, has lost its resistance from the beginning and lingered in the huge shadow of Western civilization for a long time. "Learning music, taking western values as the standard, and transforming and reconstructing Chinese music has become the main theme of social culture." This led to the gradual demise of Chinese music culture and the national character of music subjects, the confusion of national music evaluation values, and the weakening of national self-confidence to some extent. Some say that when western music entered our modern education system and occupied a dominant position, our young people's perception of national music deteriorated or even disappeared. In order to change the subsidiary status of national music in China's music education and make national music systematically inherited within its own culture, we should awaken people's "local music culture consciousness," actively seek countermeasures, strengthen the vitality of current school's national music education, and make national music culture better inherited (Wang, 1996:1).

Ideas and Methods of Inheriting Ethnic Music Culture in College Education

1) Deepening the teaching reform in normal universities

As a "machine tool" for training school education teachers, teachers' colleges and universities are important carriers for the inheritance of national music culture. They should take national music education as their responsibility and carry forward national culture as their bounden duty. As future music teachers, the students they train are "active texts" of national music. They not only need to have correct national cultural concepts and good national music literacy but also have rich teaching abilities. However, from the current situation of various types of music education in normal universities across the country that train teachers, the European music system centered on "Germany and Austria" is still adopted. Although the value orientation of "emphasizing the west over the middle" and "focusing on the west over the middle" has improved in recent years, the basic situation has not been substantially reversed. Therefore, the existing music education in normal universities has become the bottleneck that restricts the position of national music in national education. Suppose we want to fundamentally change the current situation of Chinese music education based on the different cultural education models only by establishing the fundamental position of national music culture in the music curriculum and building a school music education system project based on national music. Can national music be revitalized in the new century?

2) Establishment of Chinese Music Theory System

China's national music has inherent creative methods, musical concepts, morphological characteristics, and forms of expression. It has formed its inherent system in aesthetics, history, morphology, etc. For a long time, there has been an objective phenomenon of "emphasizing the west over the middle" and "emphasizing technology over technology," so the theoretical system of Chinese national music has not been established yet. At the moment of great changes in the development of world culture and human society history, in order to completely change the current situation of national music education in normal universities, we should take Chinese traditional language, aesthetics, philosophy, psychology, and sociology as its value orientation to form a set of Chinese music theory system that has the same integrity and independence as the western music system. The two cannot replace each other.

3) Focus on "Inheritance in Culture" and "Culture in Inheritance"

Culture is the essence of all social, spiritual, material, and technological values created by human beings to meet their own needs constantly. It mainly refers to "aspects of human spiritual activities and their products." As a part of the whole culture, music is an art form created by different individuals and groups of human beings to reflect their cultural values and characteristics. When talking about the connection between Chinese music and its culture, Mr. Liu Chenghua said: "The unique beauty of art is rooted in the culture that produces it. Culture is alive, and it is the root of infinite vitality and vitality. The most original power of music is culture and life. Only by deeply rooting the creation of art in its life impulse and perception can we create works that have an impact and shock on the life state of others. If we want to display music's inherent vitality fully, we must use the text. It is possible to transform the impact of this artistic originality." The music in a specific culture contains the historical, social, cultural background, consciousness, form, and other aspects of its formation. Therefore, music can be best understood when placed in the social and cultural context and taken as a part of the culture. In the past teaching of national music, teachers and students paid more attention to the teaching paradigm of the surface layer of music skills. When dealing with the relationship between the technology and culture of music itself, they paid more attention to the former and ignored the latter. They did not focus on the excavation, understanding, and performance of the cultural foundation, cultural origin, cultural connotation, and cultural aesthetic psychology of music works. "Inheritance in culture" refers to the inheritance of national music in the context of culture. With the help of multiple perspectives of culture, analyze music images from all aspects of culture, explain music behavior, and attach importance to and care for music technology and culture as a whole; "Inheriting culture" means that in the teaching practice of national music. We should not only focus on the inheritance of the music itself but also pay attention to the excavation, interpretation, and teaching of the cultural connotation contained in the music, transcending all levels of skills and techniques and achieving the integration of national music cultural knowledge (Zhang, 2004: 101-115).

China has a very different musical and cultural tradition from the West, with unique artistic, aesthetic, and philosophical views. After thousands of years of process variation, its traditional art has already formed its unique artistic personality. For example, pay attention to the "charm" and "artistic conception" of works of art; Emphasize the "character" and "appearance" in artistic creation; Pay attention to the "unity" and "communication" between man and nature. In the teaching of national music, on the one hand, teachers should explain the national vocal music, instrumental music theory, and the connotation of works to students one by one as an important inheritance content and share the soul of music in Chinese culture. On the other hand, teachers should actively guide students to pay attention to their cultural

cultivation while mastering proficient performance and singing skills. Chinese culture and art have a long history and a vast array of fine works. Only by going deep into the essence of national culture and understanding the aesthetic consciousness and music thought of the era when music came into being can we accurately grasp the style and connotation of works and make personal artistic interpretations and performances. Through "inheritance in culture" and "inheritance in culture," students can establish a close relationship with their own national music culture. This precious spiritual resource will become an inexhaustible source of their future personality creativity.

4) Focus on the comparison of Chinese and Western music culture

Chinese and Western music expresses the sense of music in two different ways: mentality, behavior, and form. Chinese music attaches importance to emotion and life feelings in constructing music thoughts. It is not simply the carrier of the author's thoughts and feelings or the interpretation of the harmonious relationship between humans and society as a whole and between human and natural life. Western music emphasizes the preciseness and order of music logic in terms of aesthetic concepts, and Chinese music emphasizes virtuality. In the contradictory structure of "virtual" and "real", it emphasizes more on the mutual penetration and coordination with "real", while western music deliberately leaves the audience with credible associations and pursues the instant truth; In terms of value orientation and spiritual pursuit, Chinese music culture follows the concept of advocating nature "harmony between man and nature", while western music is "harmony between man and nature"; In the pursuit of structural sense, Chinese music emphasizes the unity factor in the structure, pursuing the repetition and reproduction of the music structure, while western music emphasizes the contrast factor in the structure, pursuing the dramatic conflict of music; In terms of music performance, Chinese music advocates improvised performance, so that music imagination can be romantic and uninhibited, pursuing the individuality of performance, while western music emphasizes the standardized training of various performance methods, advocates fully prepared instrumental performance, and advocates the second creation of loyalty to the original work.

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5) Enrich teaching forms and create a rich ecological environment for ethnic music education

Education cannot be separated from the ecological environment of education. The so-called ecological environment of education is a multi-dimensional space and multi-environmental system that takes education as the center and plays a restrictive and regulatory role in education's emergence, existence, and development. In order to let every student immerse in the native language environment of national music and absorb excellent national music culture with an open mind, we should enrich the teaching forms in school music education and create a rich ecological environment for students in national music education (Zhang, 2010: 99-104).

First, please let the "original" folk music return to the campus. Nowadays, most of the folk music we see and hear has been processed and whitewashed by "musicians," It has lost the inherent fresh and simple "natural temperament" contained in many folk musics. Mr. Huang Xiangpeng once pointed out that "depending on the teaching in the college, we must be vigilant. In the new inheritance relationship, whether there has been a crisis of discarding the origin." When pure folk music is increasingly lost or unable to find a place to live, it is very meaningful to invite folk music with a strong local flavor to return to campus. For example, folk musicians and artists are often invited to perform live for school students, so students can directly face the tradition, understand it and feel it. This attempt to invite "original" folk music back to campus has created a good social atmosphere to respect and support folk artists and increased our confidence in building a "blood" relationship with traditional culture.

Secondly, regularly carry out various kinds of folk custom activities and activities related to music and art. The development of human beings results from interdependence and communication between people. The value of music education also needs to be realized through artistic behavior - music practice. In the teaching of national music in schools, students should be encouraged to go out of school, face society, go deep into folk music associations, feel the rich resources of national music in the big classroom of national music culture, and experience the excellent national music that lives among the people.

Thirdly, we should use high-tech audio-visual means to endow national music with multimedia and multi-perspective features and narrow the distance between traditional and modern aesthetics. In order to make national music more popular, carry forward, and develop, it is not enough to only emphasize its root and nature but also fully consider the social psychological background of today's music culture aesthetics. Social psychology is the spiritual focus of an era, which reflects the common trend and orientation of people in this era in many social factors such as art, morality, philosophy, and religion. In today's era of advocating multiculturalism, cultural psychology and cultural structure present a diversified pattern. As an important part of the culture, the inheritance of national music culture should be combined with modern music elements so that national music not only retains its rich Chinese national music color but also has fashionable and popular world music style. This will not only fill the gap between traditional and modern but also narrow the distance between traditional aesthetics and modern aesthetics. Therefore, in the school's ethnic music education, we can inject visual elements that conform to the aesthetic habits of the times through modern teaching media and high-tech means such as sound, light, and dance beauty so that students can get perfect audio-visual enjoyment and stimulate their love of ethnic music (Chun, 2012: 107-112).

Over a hundred years, the collision and blending of Eastern and Western cultures have been a process from the outside to the inside, from the shallow to the deep, and constantly rediscovering oneself while constantly losing oneself. The Chinese national music education

in the 21st century must seek a new position in the multicultural world of music education. Only by thoroughly changing the drawbacks existing in the past school music education and deeply excavating the spiritual and cultural resources of national music can we truly achieve the "return" and "unity" of Chinese national music culture and human music culture to some extent.

Establish an education system that conforms to the cultural status quo

China's music education in the 21st century should establish a music education system that conforms to the current cultural situation based on combining Chinese and Western music. The conception and scheme of China's music education system should be gradually completed through continuous accumulation and revision over a long historical period. For example, the relationship between music education and music creation. The teaching materials of music education depend on the emergence of more excellent Chinese music works. The soul of traditional music lies in the tradition of music, not just in the form of music. The piano is a foreign musical instrument. Suppose the style connotation of Chinese traditional music is more reflected in the piano music works and is generally applied to music teaching. In that case, modern Chinese music education will be far better than the model of modern music education that draws lessons from western music education. There is no lack of examples of "both Chinese and military" in Chinese history. For another example, in the traditional Chinese music education model, there are many experiences worth learning, such as the experience of "Dasi Music" in cultivating people's overall cultural quality, the tradition of the "Yuefu" style collection system, the competitive mechanism of "Dale Belonging" music teaching, and the "National Music Institute" in adhering to high-quality teaching management, which are all the reference bases for us to think about how to position Chinese music education in the 21st century. To embody the national character in music education and establish the system of Chinese traditional music theory and music education system, we should first pay attention to the construction and practice of each link of music education itself (Wu & Chen, 2001: 67-71).

Taking a comprehensive view of the situation of Chinese traditional music teaching in the 20th century, the predecessors of the music industry in China have experienced two stages of learning from the European and American music education system and the Soviet music education system. They have not given up the research and teaching of Chinese traditional music playing skills and traditional music theory. They have made gradual development and progress, made certain achievements, and trained many talents. It has promoted the improvement of traditional music performance and theoretical academic level. However, due to the long-term reference or copying of the European music theory system and the objective existence of the monistic cultural concept of "emphasizing the west while ignoring the middle," the theoretical system of Chinese traditional music has not yet been established. Some of our misconceptions have resulted in misunderstandings about Chinese music. In order to correctly understand Chinese traditional music, we should objectively and calmly conduct a systematic and in-depth study of all aspects of Chinese national music in comparison with the music of all nations and countries in the world and strive to establish a theoretical system of Chinese national music. On this basis, we should establish a socialist music education system with Chinese characteristics. Introduce the cultural resources of national music into school education. There are two major branches of ethnic music and cultural resources. One is the birthplace of the existing ethnic folk music. The other is the achievements made by professional musicians in mining and sorting out ethnic music since the founding of the People's Republic of China 50 years ago, such as the achievements in the integration of Chinese ethnic music (He, 2004:1).

Then, how to embody nationality in school education? The author believes that we should start from the following three points:

1) Change ideas

In December 1992, the Sixth National Music Education Seminar jointly held by the Arts Committee of the State Education Commission and the Music Education Committee of the China Conservatory of Music put forward the issue of "music education with Chinese culture as the mother tongue." The proposal of "mother tongue music education" does not exclude the existing western music courses in music colleges and universities but requires constructing a Chinese traditional music course system independent of western music and the corresponding equal value status.

First of all, we should recognize national equality in ideology. In Chinese music education, it is necessary and objective to promote the existence of excellent traditional music and local music. In Chinese music education, we should encourage excellent traditional and local music to enter the classroom so that excellent traditional and local music can be combined with other excellent music works of our nation and other nations. Together, they become the spiritual food for the growth of young people. At the same time, we should use scientific traditional music theory to educate young students to understand Chinese traditional music from a correct point of view.

2) Reforming the curriculum

For the course construction and arrangement of traditional music in the professional music education of art colleges and universities, the first is the traditional music content of the common basic course, building the traditional music course system, taking Chinese music theory, Chinese music history, introduction to Chinese traditional music, selection of Chinese traditional music papers, folk music, and Chinese instrumental music performance as required courses, and focusing on cultivating people's musical thinking and mastering music style. Second, build traditional music courses for all majors. The existing traditional music learning in various majors is very uneven. For example, music major, except

In addition to some Chinese music history, national folk music, and Chinese music aesthetics (some colleges have been established), traditional music, including court music, literati music, religious music, and sacrificial music, should also be comprehensively taught and studied. The major of the composition should build a course of traditional Chinese composition techniques. The traditional music education for performance majors should focus on the mastery and application of music styles through the study of folk vocal music (including folk songs, operas, and Quyi) and folk instrumental music (including various representative types of musical instruments in China), to see whether students learning national instrumental music can specialize in one subject and be versatile. There should be a historical and developmental concept of "tradition." Tradition is a "social factor handed down from generation to generation with characteristics, such as culture, morality, ideology, system, etc.". It has relative stability and forms a certain model based on stable development. However, on the other hand, tradition is not immutable, and variability is also an important feature of it. The stability of tradition makes it continue, while the variability of tradition makes it develop to adapt to new situations and conditions. "Tradition is a river" comes from ancient times and rolls away towards the future, both ancient and young. As for the "tradition" of Chinese music, we should not only see its relative stability but also recognize its variability. We should not only see the ancient tradition and its musical morphological characteristics formed in

generations but also summarize and sublimate it in time so that both successful experiences and lessons of failure become our precious wealth.

3) Improve ecological environment

Since the 1980s, with the transformation of the social economy, traditional music has faced severe challenges. The change in some traditional modes of production and life has made the original folk music lose its foundation of existence. For example, using motor sailboats instead of wooden boats makes the boatman's chant, originally accompanied by pulling on the beach, no longer necessary. The independent replacement of arranged marriage by men and women has changed the social basis on which the crying marriage song depends. Therefore, for these musical genres and their works, or recognize the reality, let it die; Or rescue and preserve; Or change the way of life to make it break away from the original singing environment, move onto the stage and become a concert program.

Some traditional music forms, such as Xi'an Ancient Music, Fujian Southern Music, Beijing Opera, Kunqu Opera, etc., have a certain aesthetic, historical, and academic value. However, due to insufficient publicity, the masses do not have more opportunities to contact them, are unfamiliar with them, do not understand them, and do not have a basic appreciation of common sense, which requires us to improve their ecological environment. For example, we can popularize basic knowledge through various publicity means and enter our lives by restoring various meaningful folk activities. In the big class of folk culture and folk music, if there are several healthy and beneficial folk activities every year, it will be a very valuable wealth for ordinary intellectuals, professional musicians, and music educators.

Conclusion

A college education is the top priority of contemporary education, and the inheritance of national music culture also requires the young generation to make more effort. The renewal of the concept of music education is the precursor to the formation of a new music education model. It not only belongs to the music educators' thinking field but also needs the guidance of government policy decisions and media publicity. More importantly, it needs the consensus of the whole society. The importance of the inheritance of national music culture is highlighted in college education, which is an important part of the inheritance and development of music culture in China.

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