

Chinese Folk Music in Higher Education in China

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Abstracts

Chinese ethnic vocal music is a kind of beautiful enjoyment and beautiful singing, which is intoxicating and emotional. Bether, a great musician in Germany, once said: "Music makes a spark of human spirit." This sentence is actually a essential thing to reveal the aesthetics of music, which gives the emotional experience that music gives people. We said that it was labor to create the world, also labor created music, and also the beauty of labor. Chinese national vocal music is a vocal music singing art that integrates emotion, character, sound and rhyme on the premise of Chinese national culture, with Chinese national language as the background, and with words as the standard and emotions as well. Chinese national vocal music comes from People's Daily life like the national vocal music art of other countries in the world. Influenced by the expression and expression of all kinds of emotions, as well as religious beliefs, social environment and other factors, the Chinese nationalized language and music are used to express the living habits, national customs, and express the thoughts and feelings of all ethnic people and national culture.

Keywords: Chinese folk Music; Higher Education; China

Introduction

Chinese ethnic vocal form and type

China has a lot of things and has a large population. The types of ethnic groups are also the most in the world. Therefore, under the influence of these different natural conditions, social conditions, lifestyle, and labor methods, a variety of national vocal forms and types of national vocal music have been formed. In terms of subject matter, we divide folk songs: describe love, marriage life; Qi Zhi, funny; reflecting historical figures, legendary stories, and events; those who reflect social contradictions and class struggles; reflect people's production of labor and so on. The Han nationality is one of the 56 ethnic groups in my country and the most widely distributed nation. The Hanmin Song area is also the largest of the folk song areas. Whether it is cold north or hot south, whether it is the Northwest Plateau, the Southwest Plateau or the East Coastal Plain There are trajectories of our Han nation's life. These unique geographical conditions, characteristics of customs and habits, life, and production methods have laid a rich and solid foundation for our Han folk songs. Due to the different local dialects, the style characteristics of the Han Minge have various forms of characteristics. Such as: Labor name, mountain songs, small tones, Tian songs, fishing songs, tea songs, Yangge), custom songs, nursery songs, and children's songs. Each of these ten kinds of folk songs has different social functions. For example: "Little Cabbage" Northeast folk songs belong to small tones; "Orchid Flowers" northwest folk songs belong to flowers; "Fengyang Flower Drum" Jianghuai folk song belongs to Yangge; "Wuxi Scenery" and "Jasmine" Jiangsu and Zhejiang

Plain folk songs belong to small tones; "picking tea seeds" Gan people's songs belong to the tea song; "Little River Flowing Water", "Horse" Southwest Plateau Folk Song belongs to a mountain song; "Light Red Songs", "Wind Blowing Bamboo Leaf" Hakka folk songs belong to folk songs and so on. From these detailed divisions, we can experience it from it that traditional folk songs are all national music forms including national music, music, national instrumental music and other categories of national and folk music and the root causes and foundations of the development of new folk songs. Professional music creation also leaves. Nourishment of folk songs. And they have enriched the content of folk songs with their own artistic characteristics and professional skills, refined the form of folk songs, and positive influence on the development of folk songs. The relationship between traditional folk songs and all vocal art forms is to affect each other and improve each other. Folk songs are not only the original expression of our Chinese ethnic vocal music, but also a epitome of Chinese ethnic vocal music in a specific historical period. Only on the basis of maintaining a new national vocal music can our Chinese ethnic vocal music not deviate from the national direction (Guan, 2005).

Chinese ethnic vocal characteristics

National vocal music comes from the people's life, from the style of the people of various nations, and also from the elaborate creation of the artists. It is this creation of the artistic value of national vocal music. People often say: "Those who have no ethnic groups have no world." This sentence reveals the relationship between nationality and worldwide from the height of philosophy. Without personality, there is no commonality, and commonality is in personality. Similarly, without nationality, there is no worldwide, and worldwide exists in nationality. National vocal beauty must be the art of national spirit and national character. Each of our nations has its own cultural traditions and national style. This is caused by different regions, different environments, different lifestyles, different ideological emotions, different customs and habits, and different beliefs. As a result, a variety of culture, including music culture. Different countries, different nations are inheriting their own music culture, and at the same time, they also absorb foreign advanced music culture. But no one will lose the essence of all ethnic groups, and it is impossible to replace each other. This is especially true for ethnic vocal music. This is the presence of the beauty of the ethnic vocal. The beauty of national vocal music, like the beauty of other music, is the product created by the motion of musicians. Without the labor of the musician, there is no music, let alone the beauty of music. "Humans created beauty in labor", this is Marx's point of view. It naturally includes the labor of musicians and the beauty they created. It is the subjective labor of those who are engaged in ethnic vocal writers and songwriters, and they create the beauty of ethnic vocal music. In the comprehensive national vocal art, due to the semanticity of the lyrics and the prescribed characteristics of depicting characteristics, the combination of the content of the lyrics and the content of music is possible, which constitutes a new quality content of vocal art. From the perspective of the creative process, the subjective process of the lyrics contains rich, clear content regulations, as well as depicted color and lyrical depth. The process of subjective experience and cognition. This result is not only ideological and conceptual, but also emotional and indirect image. The author's subjective cognition and feelings are completely limited to such an "objective reality". He wants to use the process and expressiveness of music content to make the ideological and conceptuality of vocal art found

in exercise Development, changes and deepening make the development and change of emotional content more in line with the image requirements of the lyrics content and make it sublimated. The formal body is now in a wonderful combination and change. The beauty of the content is reflected in people's experience in social life and in the attitude towards the inner mood. Regardless of the lack of the form of beauty, it gives people feelings incomplete and not perfect. Like the relationship between truth, kindness, and beauty in music, that is, truth is the regularity of objective things that show the objective things from the objective world's movement, changes, and development. Goodness means that in the process of social practice, the subjective purpose of people's subjective purposes on objective reality. And beauty is the manifestation of the art of true and good. Beauty is not equal to truth and goodness, but beauty and really are closely related. Beauty should be true and good at the same time. Beauty unity. National vocal beauty belongs to the category of music beauty, and naturally it contains the discourse of music beauty. The national vocal beauty has an elegant social reproduction function, which is both a macro manifestation of national vocal aesthetic value. As for its social functions, it refers to the impact, role and social value of national vocal music on people and society. What it reproduces is the specific content and emotional process in social real life. What it reproduces is an ideological and spiritual and cultural phenomenon, and reveals its effect on society. First, national vocal music has the function of cultivating perfect social people. For a person to form a perfect personality, it is necessary to experience heavy tempering and testing. In the process of shaping people, not only learning and mastering scientific knowledge, noble ideological and moral sentiments, but also to cultivate them to participate in various infectious power Art activities (Zhang, 2001).

Vocal music is an indispensable item, because it can make people feel happy, emotionally, and moving with beauty. Its charm is that the beauty of national vocal music can directly act on human body and mind, can directly produce social aesthetics, and it can make people happy. In the process of being engaged in national vocal singing, people can improve their own feelings and appreciation of beauty, and they can also improve their ability to express and create beauty. It can cultivate people's national consciousness and owner's sense of responsibility, and it can also make people feel the sense of mission. Therefore, the cultivation of national vocal beauty plays an important role in a perfect social person. Secondly, national vocal music can reproduce social history and social real life, so that people are perceived and educated in the process of singing history and singing. A good song can make people's emotions be regrettable, and at the same time, it can also encourage people's will. We can be attracted by the gorgeous, romantic, delicate, exciting, and powerful of the songs of the song. We can also be held by the music at that time and gentle and affectionate, sometimes open, sometimes soothing and quiet, and sometimes passionately jumping. It is such beautiful music and such a beautiful singing that makes people intoxication and purify people's hearts. Art stems from life and is higher than life. Of course, national vocal music is the same. It must reflect the characteristics of the times in the historical period whether it is lyrics or tunes, and it was a portrayal of real life at that time. The artistic charm of national vocal music depends on the emotions of vocal art. It is a core and basic criterion for ethnic vocal aesthetics with love, passive love, and sound. The key to a singer, the success and failure of his singing is whether there is a solid basic skill in singing; more importantly, whether the emotion of the song can be accurate and vividly express, whether the context, artistic conception, and charm can be sung. At the same time, this emotion can be conveyed to the audience so that they can also resonate with emotion. From this we can see that the beauty

of emotion is the soul and pillar of singing art (Guo, 1999).

Chinese folk music in higher education

The significance of opening Chinese ethnic vocal courses in higher education

As a traditional Chinese music culture, Chinese ethnic vocal music is attracting all aspects of society. In today's society attaches importance to the inheritance of the national music culture, and understanding and understanding other national music culture has become an important trend of the development of contemporary international music education. "If a nation does not pay attention to its own national and folk music", the famous Hungarian educator Kodaki said that he does not build the national music culture on his own folk music. " Drifting, or disappear if it cannot be saved ... "That is to say, as a culture of national and folk music, it has the value of inheritance. It is not only a music phenomenon, but also reflects the political, economic, culture, folk customs, language and other conditions of each era. However, in the face of the rapid development of modern social science and technology, the colorful art form comes from the irresistible trend. It has enriched people's art appreciation of the world, and the emergence of new art forms will inevitably have a strong impact on traditional and ancient art forms, and even have a replacement trend. Chinese national and folk music is exactly the impact of these new art trends. Survival of difficult survival. The survival condition is worrying. For example, some folk songs are gradually disappearing with the process of social industrial civilization, the test of opera is facing the test of survival, and so on. Although the national and folk music in my country can often be active in popular media such as television, stage, broadcasting, audiovisual products, and books and readings. However, it is an indisputable fact that the appreciation group of national folk music, especially in the youth groups. Faced with the above status quo, it has attracted great attention from relevant state departments, and the work of protecting and inheriting folk music culture has mentioned the agenda. Taking the national folk music culture as the research content, through reasonable arrangement of curriculum settings, improve the teacher team, adopt a flexible teaching method, and use a variety of teaching methods to use the university campus environment to create a good national and folk music cultural atmosphere. Use the local local area. National Folk Music Cultural Resources. Carry out national folk music teaching and other methods (Zhong & Dai, 2001).

The necessity of opening a Chinese ethnic vocal course in higher education

The Chinese ethnic vocal course has created a vigorous development of higher music education, whether it exists or inheritance. It is a process that must pass. The Chinese national vocal course is influenced by music culture with social significance and existence. It determines the cultural nature and development process of music education. Different music education reflects different music and culture backgrounds, showing different music culture traditions and national spiritual appearance. One of the forms of the existence of Chinese ethnic vocal courses, music education is given to music culture

Development has injected vitality and vitality. Music education has the effects of preservation, refining and integrating music culture as an important way for Chinese ethnic vocal inheritance and development. Music education can effectively learn from and spread foreign music culture to promote the development of the music culture of the nation. An important topic facing our current music education is that while absorbing, drawing on and spreading foreign music culture, we should also pay attention to the study and inheritance of

our national music culture. Because any nation is unwilling to lose the cultural essence of its own nation in an era of a more cooperative world. Therefore, the establishment of Chinese ethnic vocal courses in higher education has certain necessity. There is no music education with Chinese national music culture. Music education loses its content, role and significance. Understand the status and role of Higher Music Education in the cultivation of national spirit, the maintenance of music culture, the innovation and development of music culture, and its position and role in the inheritance of music culture. It is of practical significance for the prosperity of my country's national music culture and the inheritance of my country's national music culture. Higher education is not only a carrier of culture, but also a place for social theory and practice. Here various social and cultural activities are like tea, which can play a positive role in inheriting the national and folk music culture of our nation (Wang, 2004).

The positive role of opening the Chinese ethnic vocal course on college students

As an important part of my country's music culture, the important part of the Chinese ethnic vocal course as an important part of the quality training of students in today's education reform has increasingly attracted great attention in the field of education in my country. It is necessary to open Chinese ethnic vocal courses for college students in colleges and universities. It helps improve the aesthetic taste of college students, cultivate the ability of feelings and appreciation, and train the ability to express beauty and create beauty. It has to enhance the national pride of college students and cultivate patriotism.

Aesthetic education can be said to be the core part of music education in colleges and universities. After thousands of years of baptism, the excellent ethnic vocal products we have appreciated today can be said to be a boutique that never refund. In terms of form and content, these works reflect the colorful and colorful beauty of different styles due to their differences in their nations, regions, times, and other aspects. Take folk songs as an example. Through learning, students can feel the beauty of different styles that are presented by different regions. A song of "The Touring Tour" in northern Shaanxi allows us to appreciate the rough and beautiful "jasmine flowers bloomed by the loess slope. Let us appreciate the euphemistic beauty of Jiangnan Water Township. In addition, the content of "Embroidery Pack", which is widely circulated in the Han region, mostly reflects the love story of young men and women, and portraying the inner activities of girls when embroidered with lovers. Different tunes are generated because of different regions, and it can make college students feel different beauty by learning singing and appreciation. my country's national vocal art is closer to the living environment of our college students than the music culture of other countries. It makes it easier for college students to understand it, and it is easier to make college students feel the beauty contained in national vocal works. College students can not only enable them to realize their long national cultural traditions and colorful national folk music art, but also enrich and expand the scope of college students' aesthetic experience, thereby improving their ability to experience beauty and appreciation.

Any kind of art can express and inspire people's feelings, which is the common law of various aesthetic methods. The geographical background, social background, and cultural background of Chinese ethnic vocal works are in line with the background of our college students. Therefore, it is more likely to be accepted by college students, it is more likely to be moved, and it is easy to excite and feel emotional. When students have a strong emotion for music, they can subtly improve their moral sentiments and ideological realm of the mind.

College students in colleges and universities can be said to be the material of our country, and they should bear the heavy responsibility of national prosperity and prosperity of the country. Therefore, one of the goals of music education in ordinary universities in my country is to enhance the national self-confidence and pride of college students and cultivate the patriotic spirit of college students. The Chinese ethnic vocal courses do not rely on compulsory means of ideological and moral education, but to be educated in music, and subtly dissolve good moral thoughts into people's hearts. The Chinese ethnic vocal course is cultivating students' patriotism, forming national cohesion, enhancing national self-confidence and pride, and shaping noble moral sentiments. Establishing the correct outlook on life and world outlook has a unique and irreplaceable role. Because artistic appeal is more suitable for students to accept. For example, the Jiangsu folk song "Jasmine" in our country is not only widely circulated in my country, but also widely circulated around the world. It can be said to be a well-known national and folk music at home and abroad. In addition to letting students appreciate and sing, teachers can also let students appreciate the work of the famous opera creator Puccini, "Turlando" to find the melody of "Jasmine". It is introduced to the classmates to apply "Jasmine" as the basic material to his creation. Through the above examples, not only can our college students understand the status of my country's outstanding national and folk music culture in the forest of the world's music. It can also play a certain positive role in enhancing the national pride of college students and cultivating the patriotic spirit of college students (Wang & Chen, 2004).

At present, the development of Chinese national vocal art cause has aroused widespread attention and discussion in China and even the world. More and more experts and scholars have a strong interest in national vocal art. There are also breakthroughs, from a set of data we can feel her changes more intuitively. Judging from the statistics of the author's full-text database of "National Sounds" of China Zhiwang Journal, in the 50 years from 1949 to 1998, various types of journals across the country have published the theoretical documents of ethnic vocal music as 580 (ministries); and in the past From 2000 to 2010, various types of journals across the country published 709 (ministries) about ethnic vocal music theory, including 675 ethnic vocal dissertations, 24 monographs of vocal theory, and 10 vocal textbooks and songs. From the perspective of 580 articles in 50 years and 709 literatures about national vocal, the development of national vocal music in the new century is obvious. For a review article of the theoretical research of Chinese ethnic vocal music since the liberation, according to the author's inspection information, ethnic voice

The Literature Research Literature Capital of Music Theory Research includes the "Review of the Literature Research Literature of National Vocal Music theory since the founding of the People's Republic of China since the founding of the People's Republic of China". The article conducts quantitative analysis and qualitative research on the 580 national vocal theoretical research documents since the founding of the People's Republic of China, and attributes them to five types. On this basis, the study of national vocal theoretical research since the founding of the People's Republic of China is roughly divided into four historical stages. It has given preliminary interpretation on the dynamic development process of the Institute of National Vocal Music in the past 50 years, the process of understanding and the process of identification and the useful combination of syndrome differentiation. However, it is rare to review the literature on the theoretical study of the new century. Therefore, the author chose this topic, aimed at the existing results of Professor Yu, extended it to the latest research dynamics since the new century, and combined with his own learning experience and

singing practice to study and study the theoretical scripture of ethnic vocal music.

First, the study of national vocal theoretical research in the past 11 years has been fruitful. Second, given that national vocal music is a very practical comprehensive art, many ethnic vocal workers and learners have ignored the theoretical research of this discipline. The review of the theoretical literature during this period is to hope that everyone will pay more attention and thinking about national vocal theory. Combing and summing up these papers help us understand the development trend of national vocal music and the latest teaching and scientific research results. It is also the theoretical basis that summarizes the current establishment and improvement of ethnic vocal disciplines, comprehensively understand the current status of the discipline and its future development trends; Third, through the research and summary of a large number of papers during the eleven years, it can not only improve its professional theoretical level, but also provide colleagues with the latest situation in the development of the national vocal field in recent years. Finally, given the practice of national vocal development itself the discipline characteristics of complementation with theory, study a large number of papers, reference to absorbing the results, and use it in your own stage practice and teaching. You can also recognize the problems faced by this subject in the development process so that Find the problem to solve the problem.

Through the collection, sorting, study and study of national vocal theoretical documents that have been published and published since the new century, I tried to examine the development direction of national vocal music for nearly 11 years, and initially explained the relationship between its theory and practice, in order to understand development and changes Some laws in the process and reflection on the problems. This article uses quantitative analysis and qualitative research methods to classify 709 ethnic vocal theoretical research literatures between 2000-2010 and conduct specific research on individual literature in order to make up for the in -depth macro research on national vocal discipline development. shortcoming. The author uses quantitative analysis and qualitative research methods to conduct statistical analysis of 709 ethnic vocal theoretical documents published and published, and analyzes the development trend of national vocal music and the latest teaching and scientific research results. Through the research and summary of the practical and theoretical complement of the development and theory of national vocal music, it promotes the use of the results and use it into its own stage practice and teaching. The problem is to find a way to solve the problem forward -looking.

Chinese Folk Music Curriculum

With the progress of society, the demand for the spirit of the public is constantly changing. As diversified music elements gradually entered people's lives, the development and inheritance of national music was unprecedentedly hit. Nowadays, there are major problems in the ethnic music teaching of many universities. In this way, it is difficult to meet the needs of all sectors of society for national music talents. Secondly, it is difficult for colleges and universities to bear the burden of inheriting national music. Nowadays, the trend of diversified development in world culture must make the country's culture in the world a place, and we must inherit and carry forward the country's best side to the world. National culture reflects our nation

Different from the public, for this reason, Chinese universities should put national music learning in an important position, so that college students have more opportunities to expose national music, create the atmosphere of learning better to learn national music, and gradually let them treat the nation to the nation. Music has a deep sense of identity. This article proposes several measures on the reform of music education in colleges and universities. The purpose is to cultivate more high -quality and high -skilled music talents and make our national music carry forward.

Continue to enhance students' understanding of national music

China higher music education has gradually become popular. The development of society requires innovative music talents. Music talents cultivated by universities must not only have professional skills of music, but also have other aspects of ability. National music is not only part of my country's traditional national culture, but also the carrier of my country's art. It is also a symbol and history of the Chinese nation. In our country, different ethnic groups have different forms of music. However, in today's diversified development, national music has been greatly impacted. College college students are the masters of the future. They should always realize the significance of national music to the country and the people. They must have a strong sense of owner, and spend some energy on national music to take the initiative to take responsibility for carrying forward and inheriting national music. Universities should guide students to change their views on national music, and deeply understand the far -reaching impact of traditional national culture on the country. All sectors of society have affirmed the status of national music in society, and students will actively study in depth. Therefore, in order to make national music be promoted and inherited, we must recognize the importance of national music. The country must strongly support and slowly change the students' thoughts.

The goal of the correct talent training of colleges and universities

Universities should clearly understand their teaching conditions, and then set the teaching process of music education courses. To inherit national music, we must first have the correct educational ideas. Secondly Cultivate the goal of music talents. When teaching ethnic music teaching, teachers must fully understand the history of different nations, understand different national music from all aspects, and have a systematic framework for national music knowledge. Through vivid teaching, students slowly have a strong to national music. interest. Through systematically learning the knowledge of ethnic music, students will understand from different aspects that the local customs, historical origins, and national spirit of different nations can inspire their own national spirit and patriotic feelings to a certain extent. The ethnic music teaching of colleges and universities must closely follow the nationality, carry out courses for different ethnic groups, and avoid weaknesses. According to the learning situation of students, find the characteristics of music teaching, add wings to themselves in teaching competition. Universities should conduct a full investigation, understand the needs of social music talents in the society, and reasonably formulate the goal of cultivating music talents, so as to cultivate high -quality talents that can adapt to society with purpose (Li, 1999).

Conclusion

The national vocal music is novel and unique in the field of Chinese art, with beautiful melody, clear singing and sincere feelings. Through singing Chinese national vocal music works, it can convey people's inner thoughts and feelings, give people a good hearing feeling, and arouse the inner resonance of the audience. National vocal music is a very common art form in the course of people's life, but also a very appealing form of music.

In a broad sense, Chinese ethnic vocal music mainly includes three types of national vocal singing arts: traditional opera singing, Quyi rap, and folk song singing. The national vocal music is divided into four categories: folk songs, rap, opera, and new national singing methods.

Narrow ethnic vocal art can be simply understood as the "national singing method" that modern people call. It is a singing method that has inherited the traditional folk song singing method, and absorbed the advanced experience and skills of Western American voices, and integrates a singing method. China's national singing method is based on the inheritance and absorbing the essence of national singing art and other national singing arts, combining the scientific training methods and technical methods of traditional European American vocal singing methods, forming a strong way to sing national style songs. At the same time, ethnic singing is an important part of national vocal music. The current national singing method is not only a combination of nation and Meisheng, but also reflected in the combination of nationality and popularity. It is the product of the development of national vocal music in the new era. The aesthetic and pursuit, no matter which method is combined, can fully reflect the scientific and sense of the times of the combination of Chinese and Western. It greatly broadens the singing routine of national vocal music. On the basis of, it has the creative songs and opera with national style of singing and opera that can sing various traditional singing sections and sing a new era, so that the Chinese national vocal singing techniques can be improved to a higher and updated level.

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