

# The Value and Application of Embedding Traditional Folk Songs in Vocal Music Teaching in Normal Universities

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## Abstract

Traditional folk songs are rooted in life and serve as the essence of Chinese culture, embodying the national spirit, character, temperament, psychological qualities, local customs, and aesthetic tastes of the Chinese nation. The primary objective of vocal music education in normal universities is to prepare qualified primary and secondary school music teachers, a role that plays an irreplaceable part in the preservation and advancement of music education.

This study focuses on the integration of traditional folk songs into vocal music teaching in normal universities. Drawing upon existing literature, and employing qualitative research methods, this paper briefly surveys the current state of vocal music teaching and the status of traditional folk songs in normal universities. Furthermore, it conducts investigations into the development of traditional folk songs within vocal music education in normal universities. The paper also examines the challenges faced by traditional folk songs in vocal music teaching and presents corresponding solutions. Finally, it delves into the inherent value of preserving traditional folk songs in vocal music education, emphasizing the significance of this study.

**Keyword:** Vocal music teaching in normal universities, traditional folk songs, application strategies, inheritance.

## Introduction

With the implementation of China's reform and opening-up strategy, China has actively studied the educational ideas of western developed countries, and gradually formed the educational ideas with Chinese characteristics in combination with the reality of domestic educational development. At this stage, education departments at all levels attach great importance to students' vocal music education, especially major colleges and universities have established vocal music teaching system according to their own teaching conditions. Compared with the vocal music teaching level in western developed countries, the development time of domestic vocal music teaching is short,

and the overall level still needs to be improved. However, with the increase of relevant investment and the rapid development of art and music colleges, China's vocal music teaching has achieved considerable development, the relevant courses are becoming more standardized and standardized, and the curriculum system is becoming more and more perfect. According to the relevant data in recent years, colleges and universities attach great importance to the cultivation and output of music talents, which has laid a solid talent foundation for the development of China's vocal music industry and promoted the high-quality development of China's vocal music industry to a great extent.

Through a comprehensive and systematic analysis of the overall situation of vocal music teaching in normal universities, it can be seen that at present (Liu Zhang, 2017), it is still dominated by the learning and teaching system, and has relatively perfect and scientific standard requirements in vocal practice, technical training, voice mechanism and breath control. At the same time, with the strong support of China's educational policy, the vocal music teaching concept is continuously updated and the teaching system is becoming more and more perfect. It provides a guarantee for the development of vocal music education resources in China. Through the establishment of a perfect vocal music teaching system, on the one hand, it accommodates the most advanced ideas and technologies. On the other hand, it is based on the domestic vocal music tradition, and its status and role in music teaching in normal universities are also constantly improving, which has transported a large number of talents for the development of vocal music in China and greatly supplemented the teachers of domestic vocal music education and performance.

In the new era of China's social and economic development, the information level is constantly improving, the production relations are gradually undergoing great changes, the status and role of capital and market in vocal music education are constantly improving, and the competition in the whole industry is more intense. The education mode under the traditional planned economy system is no longer applicable. Colleges and universities must establish a more competitive talent training mechanism in order to improve their adaptability in the complex development environment and realize their sustainable and stable development. Music teaching in normal universities must keep pace with the times and actively adjust thinking in order to provide more excellent talents for the development of vocal music in China. However, at present, there are many problems in music teaching in normal universities in China, such as the standardization and scale of education model, which leads to the homogenization of school construction and talent training. No matter which singing method presents a stereotyped style, it is difficult to meet the aesthetic requirements of the grass-roots

people, its stage expressiveness and personality are insufficient, and the problem of stylization of performance is relatively prominent. Various performance tracks are also relatively fixed. Some schools that boast of being academic adopt the high overtone training mode, with a high degree of standardization and emphasis on common integration. As a result, the singers' timbre is highly consistent, while the discrimination is greatly reduced. It is often difficult to distinguish non professionals.

China is a vast country with 56 ethnic groups, and each region and nation has its own characteristics. The standardized and stylized vocal music education model has a great negative impact on the development of regional culture. In particular, many folk songs with local and national characteristics are decreasing, which has a serious impact on the inheritance and development of traditional culture and is not conducive to the development of national culture. It has restrained the development of multiculturalism in China to a great extent. Moreover, although the Western vocal music singing method has certain advantages, its overall acceptance in China is still low. All regions and nationalities have their unique vocal music works, which are deeply loved by the local people, and its acceptance is relatively high. The main reason for the formation of this phenomenon is that the working people in China have gradually formed a regional and relatively stable aesthetic habit in the process of long-term labor. Through the analysis of the development process of music in China, it can be seen that both opera singing in various regions and classic folk songs handed down from generation to generation are fine works that have passed the test of time.

At the moment of high marketization, the living space of traditional folk songs is constantly compressed, and the popularity of vocal music teaching in normal universities is increasing. Especially under the background of the high popularity of the Internet and the continuous promotion of urban construction, the performance mode and singing mode of folk songs are gradually being replaced, and its development prospect is not optimistic. However, it is undeniable that traditional folk songs not only carry regional culture and customs, but also an important channel for the broad masses of people to express their feelings, and become a living fossil reflecting local culture. Its essence lies in its free play relying on the special context, with remarkable regional and personalized characteristics. The survey found that there are significant differences in customs in different regions, and different cultures can be reflected through a variety of folk songs. It can be seen that folk song culture often covers a region's unique language, folk customs and customs, and is a very valuable cultural heritage.

However, under the background of the continuous acceleration of urbanization, the pace of social operation is accelerating, social transformation is advancing, traditional production relations are undergoing profound changes, the level of marketization is

improving, and the impact of capital competition is also increasing. Affected by this, the living environment of traditional folk songs is deteriorating, and its development space is constantly compressed, especially the development of modern enterprises, which further destroys the existence ecology of traditional folk songs. In order to get more life, small handicraftsmen, as the main inheritors of traditional folk songs, have gradually integrated into the torrent of urban development. The minor songs sung by the people have gradually disappeared, and the influence of traditional folk songs is being forgotten under the accelerating pace of social operation.

China has been an agricultural civilization for a long time in history. The inheritors of traditional folk songs are often concentrated in rural areas. However, with the acceleration of urbanization and the integration of a large number of inheritors into the city, the traditional folk song creation system and inheritance system no longer exist, and its living soil has been destroyed. At present, commercial music is more in line with the fast-paced urban life. The acceptance of the majority of urban residents to the original ecological traditional folk songs is decreasing. Many traditional folk songs are difficult to attract the attention of today's youth (Qun Li, 2012). Street slang was once popular, but it is no longer competitive under the impact of commodity music, and its influence is declining day by day. It is only sung among some elderly people. However, with the advancement of the times, the living environment of traditional folk songs is disintegrating. In other words, traditional folk songs under the wave of market economy are dying out, and their cultural significance is fading. Based on this, it can be seen that, How to protect, inherit and develop traditional folk songs has become the focus of attention, and it is imperative to take relevant measures.

### **Research Objectives**

1. to present the current inheritance of traditional folk songs
2. to provide strategies for the application of traditional folk songs in vocal music teaching
3. to provide suggestions for vocal music teaching and integration of traditional folk songs

### **Research Methodology**

1. Literature method: through reading and sorting a large number of documents, we can obtain information about the inheritance and development of traditional folk songs, as well as some information about the development of curriculum resources. Through this research method, I summarize the research results of others on this subject, which will help me understand the current situation of the problems to be studied on

the one hand, and provide ideas and inspiration for my research on the other hand.

2. Observation method: it is a widely used research method in educational research. Observation method is relatively simple and easy to operate. It is a necessary means and effective way for researchers to find and raise problems. Researchers can get the most direct and perceptual understanding of things through observation.

## Research Results

### 1. Development of traditional folk songs in vocal music teaching in Normal Universities

#### 1.1 Inheritance status of traditional folk songs

China's new curriculum reform attaches great importance to the inheritance of traditional folk songs, and brings traditional folk songs into the content of the new curriculum, which has become an important part of students' music learning. With the development of modern science and technology, various new music carriers continue to appear, which has greatly affected the development of traditional folk song teaching. In particular, the traditional folk song teaching mode is too conservative and has low attraction to students, which has a restrictive effect on the development of traditional folk songs. The reasons for this phenomenon are: Firstly, under the background of the rapid development of the times, there is a lack of new folk songs reflecting the characteristics of the times. At present, the traditional folk songs with high social acceptance are basically the folk songs formed in the early stage. The form of this type of works is relatively old and single, the timeliness is relatively insufficient, and the audience group is relatively limited, mainly the middle-aged and elderly, which is difficult to attract teenagers. Secondly, the number of inheritors of folk songs is decreasing day by day. With the integration of Chinese and global culture, pop songs occupy the music market in a short time, the aesthetic consciousness of the public has undergone profound changes, and teenagers are not interested in traditional folk songs, which has a negative impact on the inheritance of traditional folk songs.

#### 1.2 Development dilemma of traditional folk songs in vocal music teaching

By analyzing the current situation of domestic vocal music teaching, we can see that there are many problems in the teaching of traditional folk songs, such as language loss, lack of accompaniment, singer conversion and so on. The above problems increase the difficulty of traditional folk song teaching to a great extent. First of all, from the perspective of language loss, traditional folk songs usually have strong regionality, and there are often great differences in language styles in different regions. Traditional folk songs are mostly sung in local languages, which makes it difficult to carry out the teaching of traditional folk songs. If they are sung in Mandarin, the charm of traditional

folk songs cannot be reflected. Therefore, the problem of language loss limits the orderly development of traditional folk song teaching to a great extent. Secondly, the lack of accompaniment is also a big problem. The performance of traditional folk songs is mainly concentrated in the workplace, with many improvisation characteristics. There is usually no formal record, so it is difficult to determine its formal accompaniment, which is not conducive to the teaching of traditional folk songs. Thirdly, it is the problem of singer conversion. Traditional folk songs come from working people, and their singing content is often closely related to labor itself. The performers of traditional folk songs are often local workers, who gradually accumulate in the process of labor (Xiaoting Yao, 2017). Therefore, only workers can better understand and reflect the essence of traditional folk songs. In the process of traditional folk song vocal music education, music teachers and students become singers, and this group is often separated from grass-roots labor, and their perception and understanding of folk songs are often limited, so they can not present the charm of traditional folk songs in an all-round way.

## **2. Application strategy of traditional folk songs in vocal music teaching**

2.1 Establish and improve the teaching system and promote the renewal of teaching ideas

Thought often provides guidance for action. Only by updating and adjusting teaching ideas we can effectively solve the problems in traditional folk vocal music teaching. By guiding students to strengthen grass-roots work and carry out vocal music teaching in the process of extensive practice, so as to improve students' understanding ability and perception ability (Jin Wang, 2019). Firstly, teachers need to get rid of the shackles of traditional teaching materials, give full play to the advantages of multimedia, and create a good environment for traditional folk song vocal music teaching; Secondly, teachers need to guide students to understand and understand traditional folk songs from different dimensions, so as to enhance students' interest in traditional folk songs and promote students' learning of traditional folk songs; Thirdly, teachers should actively integrate traditional folk songs and modern culture, tap more effective and scientific singing skills, and strengthen the charm of traditional folk songs through extensive and in-depth innovation. Fourth, carry out extensive comprehensive practical activities to help students understand traditional folk songs more comprehensively and systematically, and better understand traditional folk songs by requiring students to deeply participate in grass-roots labor, so as to improve the vocal music teaching level of traditional folk songs.

2.2 Establish and improve the knowledge system based on regional culture

Vocal music teachers should actively take measures according to the shortcomings of students' vocal music structure, give full play to the advantages of

modern science and technology, improve students' vocal music knowledge system, help students master more traditional folk song singing skills, guide students to go deep into life, understand the real life of folk artists and learn more original sentiment singing methods through extensive comprehensive practice, Improve the understanding and mastery of folk singing style, while optimizing the vocal music knowledge system of traditional folk songs, provide guarantee for students to master performance skills, expand the specific path of traditional folk songs into vocal music teaching system, and lay a solid foundation for the inheritance of traditional folk songs (Wei Ji, 2017) . In order to achieve the above objectives, all schools must attach great importance to the course of original ecological folk songs and create good conditions for the development of relevant teaching work.

Secondly, through various channels, we can widely obtain folk song materials, and deeply integrate traditional folk song materials with modern ideas. In the process of secondary creation of traditional folk songs, we need to give full play to the advantages of professionals.

Thirdly, widely carry out knowledge lectures to improve students' perception and cognitive ability of traditional folk songs, so as to lay a solid foundation for students to better learn traditional folk song skills.

Fourth, at the level of school culture construction, we attach great importance to the specialty of traditional folk songs, and emphasize the deep integration of traditional folk songs and campus culture, so as to lay a solid foundation for related work.

Fifthly, the application of accompaniment instruments has been strengthened in vocal music teaching, and the students' vocal music learning requirements have been met through the wide application of modern scientific and technological products.

### **3. The effective combination of traditional folk songs and vocal music teaching**

#### **3.1 Create characteristic vocal music teaching materials based on regional traditional teaching materials**

Through in-depth investigation and research, this paper finds that the vocal music teaching of local traditional folk songs is seriously insufficient, and there are many problems in vocal music teaching materials. Therefore, at present, it is necessary to introduce more vocal music materials with regional characteristics into vocal music teaching materials, multi pronged approach to save master data. Strengthen the investigation, analysis and development of regional traditional folk song culture, strengthen the study of theoretical courses according to the requirements of traditional folk song vocal music teaching, and strengthen the spiritual essence of local traditional folk songs.

3.2 Expand the development space of traditional folk songs to meet the needs of the public to the greatest extent

Compared with other types of art, traditional folk songs have certain particularity. At present, the deviation of traditional folk songs from teenagers' aesthetic needs has become an important guarantee for their teaching work. Providing services for the broad masses of the people is an important guarantee for artistic creation in the new era (Jian Wang, 2017). Therefore, in the process of traditional folk song vocal music teaching, on the one hand, we need to strengthen the protection of regional characteristics, on the other hand, we need to meet the people's aesthetic orientation, through reasonable guidance and multi pronged approach, so as to meet the social public's recognition of traditional folk songs.

## Conclusion

### **The inheritance value of traditional folk songs in vocal music teaching**

The life scene of local people is the artistic basis of traditional folk songs. As an indispensable part of China's folk culture, traditional folk songs are an important carrier of folk culture. Therefore, strengthening the research of traditional folk vocal music teaching is conducive to improving the inheritance level of folk music, literature and art. Only by strengthening the construction of traditional folk song vocal music curriculum and continuously supplementing and improving the inheritance of local traditional excellent culture, can we continuously expand the development space of traditional folk songs. In the new period of China's social and economic development, the survival and development of traditional folk songs are facing many challenges, especially some of their functions begin to fade, and their substantive meaning is disappearing. For example, the Zhuang Youth Association for men and women conveys their love by singing folk songs on March 3. Compared with general folk songs, these folk songs have obvious instrumental characteristics and play an important role in transmitting love information between Zhuang youth men and women. Zhuang young men and women get to know each other through singing folk songs and establish a love bond between them. However, at present, only some middle-aged singers, even elderly singers, will sing folk songs on March 3, and real unmarried men and women no longer express their love in this way. Based on this, it can be seen that the specific functions of many traditional folk songs are disappearing, and their entertainment functions are being strengthened. This change trend is very important to the development of traditional folk songs and needs to be highly valued by all aspects. Based on this, in the process of carrying out the traditional folk song vocal music teaching course, teachers must comprehensively understand the connotation, emotion and historical and cultural factors carried by



traditional folk songs, guide students to strengthen their perception and cognition of the emotional attributes contained in folk songs, so as to deeply understand the real connotation of traditional folk songs and contribute to the survival of traditional excellent culture and national culture Lay a solid foundation for inheritance and development (Depeng Shen & Nan Jiang, 2018).

Both teachers and students should not indulge in the training of vocal music skills in the process of traditional folk song vocal music teaching. If they do not correctly understand the emotional information contained in traditional folk songs, the singing and performance of traditional folk songs will be greatly reduced. Interest is an important driving force to promote students' learning. Therefore, we must present the charm and advantages of traditional folk songs to students in order to stimulate students' interest in learning traditional folk songs, improve their overall level of participation in traditional folk song vocal music teaching, and improve students' learning experience. By helping students understand and perceive the charm of traditional folk songs, master the singing and performance skills of traditional folk songs, enhance the masses' interest in learning traditional folk songs, contribute to the healthy growth and personalized development of students, promote students to learn folk songs driven by interest, and ensure that students always maintain a pleasant emotional experience in the process of learning traditional folk songs, So as to improve the learning effect and lay a solid foundation for the development of vocal music system in Colleges and universities.

#### **Enhance students' sense of national belonging, identity and pride**

At this stage, the process of globalization is accelerating, national culture and popular culture are colliding, the status of Chinese culture in the world is also improving, and traditional folk singers and performers have played an important role in carrying forward national culture. As an indispensable part of China's music culture system, traditional folk songs have obvious national marks, are extremely important national cultural symbols, carry the value connotation of national culture, and are an important guarantee for the Chinese nation to settle down. In the critical period of the great rejuvenation of the Chinese nation, vocal music teachers in local colleges and universities must attach great importance to the construction of vocal music teaching system of traditional folk songs, take effective measures in many aspects, present the cultural charm of traditional folk songs and reflect the aspirations of the working people.

Teachers play a vital role in the vocal music education system of local normal universities. In the process of specific teaching work, we must strengthen the promotion of traditional folk songs, take traditional folk songs as a tool, strengthen students' national pride, and effectively improve students' national self-confidence. The development and changes of traditional folk songs in recent years are closely related to

China's social and economic development. In the magnificent development history of the Chinese nation, countless people with lofty ideals have shown noble national integrity and personal quality. Their personal sentiment and charm have always spread and had a great impact, and have been integrated into the folk song culture to achieve wider dissemination. Therefore, traditional folk songs carry an extremely important national spirit. Vocal music teachers need to tap the spiritual connotation of traditional folk songs in the process of teaching, so as to take this opportunity to achieve the goal of Ideological and political education and enhance students' sense of national pride and belonging.

### **Suggestions**

#### **1. Improve the singing ability of students**

Different regions often have different types of folk songs, and their contents are often very different. Therefore, vocal music teachers in local normal universities need to comprehensively and deeply study traditional folk songs and tap their internal value. At the same time, colleges and universities should establish a personalized traditional folk song vocal music teaching system based on their own characteristics, strengthen students' skill training, and effectively improve students' singing ability and appeal of singing performance. Therefore, vocal music educators in Colleges and universities need to widely collect folk song resources, improve students' singing and performance ability by establishing a perfect traditional folk song vocal music teaching system, give full play to the regional diversified advantages of domestic traditional folk songs, strengthen innovation in music style, style and content, and lay a solid foundation for improving students' singing and performance skills, So as to create more artistic works.

#### **2. Expand students' channels of music knowledge and enhance their richness**

Koday (world famous music educator) believes that national music is the foundation of national music teaching. China's music history has a long history. In the process of production and life of working people, a large number of folk song forms and types have been created, and many influential folk song works have appeared. These works often carry the development process of the Chinese nation, It is an extremely important national cultural symbol and the common spiritual wealth of the children of all ethnic groups. College students are the mainstay of the future development of the country and the nation. It is very important to inherit the national spirit through the study of traditional folk songs. In this process, local colleges and universities should play an active role in ensuring the survival and development of China's traditional folk songs by cultivating high-quality traditional folk song vocal talents. Teachers and students of

vocal music major in normal universities must strengthen knowledge learning, master more knowledge related to traditional folk songs, comprehensively understand regional national culture and emotions, expand their own learning vision, improve their own music aesthetic ability, and provide more support for the development of traditional folk song vocal music teaching while strictly requiring themselves.

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