

Research on Inheritance and Innovation of Traditional Music in Aesthetic Education in Primary and Secondary Schools

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Abstract: Chinese culture has a long history, and traditional music has developed to this day. In the process of continuous development and enrichment of predecessors, it has a strong cultural heritage. The responsibility of music teachers is to pass these excellent cultures to students, and through students The understanding of the times endows these traditional music with further development and re-creation in connotation and content, combined with the requirements of “people-oriented” and “all-round development” of the new curriculum reform, new requirements are put forward for the role of traditional music in students’ aesthetic education, aiming to help students establish correct aesthetics, and exercise students’ ability to create beauty on the basis of feeling and appreciating beauty. Starting from the inheritance and innovation of traditional music in aesthetic education, this article further reforms and innovates the learning and understanding of traditional music through the educational methods of the new era to meet the requirements of students for music learning in the new era, to help students develop in an all-round way.

Keywords: Traditional music; Aesthetic education in primary and secondary schools; Inheritance and innovation ability

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The aesthetic connotation of traditional Chinese music has formed the aesthetic theory of “the beauty of neutralization” on the basis of the philosophy of “the unity of nature and man”, and has formed a teaching philosophy that conforms to the current educational philosophy of “educating people with etiquette” and “educating people with benevolence” And the requirements for students to be “reasonable and courteous. With the rapid changes of the times, the aesthetic education role of traditional music has been further enriched with the development of the times. Music is used to cultivate temperament and edify sentiment, so that students can clarify beauty and ugliness, distinguish right from wrong, good and evil, and from the ancient silk and bamboo tunes contained In the philosophy of “the beauty of neutralization”, the world is viewed dialectically, a scientific worldview is established, and the creativity and divergence of music disciplines are used at the same time, cultivate students’ creative ability and thinking ability, so that students can achieve all-round development^[1].

1. Inheritance and Innovation Connotation of Traditional Music in Aesthetic Education of Primary and Secondary Schools

The origin of traditional Chinese music is very early. There was a shadow of music in the witchcraft activities in the ancient “three generations”. Since then, music as a kind of “ritual music” culture has undergone a long evolution in the history of our country. From the princes and nobles of the temple to the general public in the wilderness, there are both Yangchun Baixue and Xialiba people, forming traditional music with distinctive regional characteristics. Today, our country has realized the importance of traditional music as a precious cultural relic. In the preparation of music courses, traditional music content such as local folk songs and classic ancient music has been selectively selected, and the humanities contained in music have been used to develop students. The ability to feel beauty, appreciate beauty, and create beauty. At the same time, when guiding students to learn these antique historical and cultural

relics, the teacher not only leads the students to trace the historical source, but also combines the ancient culture with modern life, showing the traditional music in the new history from the teaching content and teaching form. The innovation of the period enables students to use the past for the present, further cultivates students' ability to renew and recreate, and cultivates students' correct aesthetic taste.

2. Inheritance and Innovation Strategies of Traditional Music in Aesthetic Education in Primary and Secondary Schools

2.1 Constructing the Beautiful Campus Situation of "Ritual Music"

The learning of traditional music is inseparable from the soil of traditional culture. Therefore, the cultivation of students cannot be limited to the ability to appreciate and play music, but to integrate the teaching of the concept of "ritual music" into students' lives. Through the practice of "ritual music" in life and the influence of the environment, the difficulty of students' understanding of traditional music is eliminated.

For example, the students in the middle school have already accumulated a good accumulation and can master the perceptual knowledge of the "ritual and music" and "benevolence" advocated by Confucianism. In the cultural month activities, with "ritual and music" as the theme, students are encouraged to be "civilized and courteous", which leads to excellent qualities such as "benevolence" in Confucianism. Students are required to care for each other and be modest and humble on campus. In such an environment, students' discipline and other aspects have been improved. When teachers teach traditional music, students can calm down to taste the classic songs such as "Three Lane of Plum Blossoms", "Sky Shadow of Apricot Blossoms", "Dark Fragrance", "Shuying" and other classic songs in ancient music, and experience the ancient people's "burning incense and bathing, fondling the piano and appreciating the chrysanthemum". The sense of ritual and reverence for art continuously improves students' aesthetic appreciation ability, and the respect and understanding of traditional music, and promotes the development of students' aesthetic and intellectual education.

For the students in the primary school, they still don't understand the root of the "ritual and music" culture. The way teachers cultivate their traditional music culture is mainly to cultivate interest. In the music class, when the teacher was teaching ancient songs such as "Sunshine Triple", he adopted the scene introduction method and used PPT to show the regional customs of Yangguan. The teacher wore Tang-made Han clothes and brought several sets of Tang-made Han clothes for the students to try on. Between the wide sleeves of the robe and the flowing piano, the students were deeply attracted by this music lesson and quickly mastered the singing method of "Yangguan Sandie", which produced many problems with traditional Chinese music culture. The teacher explained the students' problems and encouraged them to go back and consult relevant materials for expansion.

2.2 Gives Students a Stage to Innovate Traditional Music in generate

On the basis that students have a certain degree of interest and mastery of traditional music learning, teachers should think about how to use the knowledge learned by students, explore the potential of students, and let students use the traditional cultural knowledge they have learned to create a new era, new forms and new connotations. The works promote the substantial improvement of students' ability to generate beauty^[2].

At the music festival held by the school, many students enthusiastically signed up, and some students asked for the help of the music teacher during the rehearsal. These programs have various forms. For example, they use the melody of modern popular songs to interpret the classical Chinese that students have learned in Chinese classes. Students say that ancient songs are very popular now, and the sentences and chapters of classical Chinese, especially fu styles, have strong phonological beauty, which can be turned into popular ballads with a little change. Some students follow the form of duet and fighting songs in traditional folk songs, the songs of many classic songs are fused through the similarity in content to form a series of songs. Such works are loved by many students because of their wide brain opening, flexibility and unpredictable development rules. These "new" creations of traditional music, some from the content, some from the form, show the students' understanding of traditional music and their active thinking and other characteristics, teachers are also in the process of guiding students to improve the understanding of traditional music "new", so that the teaching of traditional music aesthetic education is mutually beneficial.

2.3 Internet Technology Leading the Aesthetic Education of Traditional Music

In the process of students' learning, it is not difficult to find that the gap between the students' current level of music appreciation and the level of appreciation of the works, as well as the changes of the times, makes students feel too slow or lengthy about the rhythm of the original art form. In order to combine traditional music with the new era, teachers use modern teaching methods, using micro-classes and flipped classrooms to teach. Due to the carrier role of the Internet, the display of many traditional musical

instruments no longer requires teachers to bring students to the music. The classroom prepares musical instruments such as piano, guzheng, erhu, etc., but can be used in the form of videos, musical instrument intelligent simulators (such as library bands), etc, let students not only understand musical instruments scientifically, but also interact with musical instruments to a certain extent, which solves the problem that the exploration of musical instruments in previous music classes is limited to watching and listening, and also solves the current situation of insufficient musical instruments in some schools^[3].

In the first class of teaching “Jasmine”, the teacher first introduced that “Jasmine” was changed from the Chinese folk song “Flower Tune”, and then taught students to sing and play through piano accompaniment, and then the teacher asked the students to use musical instrument intelligence Simulator. Various instruments played “Jasmine”, many students boldly used violin, guitar, erhu and other instruments to play different versions of “Jasmine”. But I always feel that it is worse than the piano performance. At this time, the teacher introduced the rhythmic characteristics of “Jasmine” to the students. It uses the traditional Chinese pentatonic scale to make it, so it has a relatively distinctive national characteristics. However, the adaptor has given it a smooth melody and a periodic and repeated symmetrical structure, so it can be connected with the aesthetics of Western music to a certain extent. Through the study of “Jasmine”, the students understood that music has no borders, and good works are interlinked with things. The teacher further summarized and looked at the world objectively from the perspective of dividing into two, so that they can be compatible and inclusive. The emotional attitude of generating good works and becoming a complete person makes students not only limited to music knowledge, but also extends to the formation of students’ good aesthetic taste and promotes the all-round development of students.

Concluding remarks

Music is a highly practical subject, which plays an important guiding role in the development of students’ aesthetic education. However, due to the lack of attention in music classes at this stage, both teachers and students are indifferent to music classes. Most of the specialties of music students in schools are not discovered and discovered in the form of school music classes, but are mostly cultivated by parents through off-campus training. In order to the healthy development of music lessons in the school, to give full play to its ability to cultivate students’ creativity, thinking divergence ability and aesthetic appreciation, it requires the efforts and unremitting exploration of all music teachers. This article only selects representative methods from practice. The method has not yet formed a systematic theory. If there are deficiencies, I hope to correct it.

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