

Exploring Strategies for the Integration of Traditional Music Culture in the Teaching of Vocal Music in Higher Education

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Abstract: As an important part of art teaching at the college level, vocal teaching in colleges and universities has a certain influence on the aesthetic sensibilities of college students as well as the enhancement of their disciplinary qualities. It can not only better guide students to feel the charm of the vocal course, but also prompt students to feel the inculcation of vocal culture and be able to further develop emotional resonance with the vocalist. However, in the new era, teachers have not been able to establish the correct teaching awareness, but still follow the traditional education concept. In order to effectively penetrate the traditional vocal culture, teachers should not only lead students to appreciate and learn songs, but also reasonably penetrate the connotation of China's traditional vocal culture to guide students to truly feel the profound connotation of vocal music and improve the quality of vocal teaching.

Keywords: University; Vocal music teaching; Traditional music; Strategies

Introduction

Vocal music teaching in higher education is not just about simple song appreciation and learning, but should be based on emotional education, guiding students to feel the author's emotional expression from the lyrics or tunes of some songs, and to be able to resonate with the author. In addition, students are able to understand the higher and deeper connotations of the songs, effectively improving their aesthetic sensibilities and laying a good foundation for further knowledge and ability enhancement. At the same time, teachers should actively use corresponding teaching methods in the college vocal classroom, constantly communicate and interact with students in a reasonable way, and effectively combine traditional vocal culture, which can better activate the teaching atmosphere of the classroom and also effectively grasp the basic learning state of students, and better reform and optimise further teaching plans.

1. Analysis of the Importance of Infiltrating Traditional Vocal Culture in Vocal Music Teaching in Higher Education

1.1 Helps to enhance students' motivation to learn

As an important subject at the tertiary level, the teaching of vocal music in higher education is a good guide to the formation of the values of the school students themselves. However, as students at this stage of education are still immature in their thinking and not yet rich in emotional experience. By actively infiltrating traditional vocal culture, teachers can effectively enhance students' enthusiasm for learning and make them have a good emotional experience in class, and traditional vocal culture can be effectively combined with life to make students better understand the relevant knowledge content^[1].

1.2 It is conducive to guiding students to form correct values

In the teaching phase of higher education, students often take teachers as their role models, and their own behavioural and moral values have an important influence on students in higher education. And students at the tertiary level will actively imitate and learn from various external behaviours. By infiltrating traditional vocal culture into the actual teaching process, students

will gradually be influenced by vocal knowledge over a long period of time and will continue to improve their own ideological quality.

2. Analysis of the problems in teaching vocal music courses in colleges and universities

As an extremely important part of university art education, the teaching of vocal music courses in colleges and universities has a certain role in promoting the aesthetic sensibilities of students. However, as part of arts education, it has a different impact on each student. In art education, each student has an independent mind, and for the teaching of vocal music in colleges and universities, there is no right or wrong decision in artistic learning, and teachers should not interfere with students' sense of thinking according to their own ideas in the teaching process, but should try to preserve students' divergent thinking, so that they can better feel the profound connotation of vocal music courses in the teaching process. However, due to the influence of traditional educational concepts, many teachers do not pay attention to the differences between students, and often simply guide students through the material in class and assign corresponding homework for students to practice repeatedly after class. This traditional form of teaching is no longer able to meet the educational needs of the new age, and students suffer from thinking and listening fatigue and are unable to learn efficiently. This does not allow for progress and improvement for some of the weaker learners and defeats the practical purpose of teaching vocal music in higher education^[2].

3. Analysis of the integration strategy of traditional vocal culture in college vocal teaching

3.1 Optimize the design of course content and permeate traditional vocal music cultural connotations

The influence of higher education on students cannot be ignored, so the teaching of all subjects in the current educational context should follow the development trend of the times and actively carry out subject content reform to better guide and educate students. As an essential part of higher education, vocal music education has a certain role in promoting students' aesthetic interests. Teachers should pay attention to the practical role of vocal music education in the actual teaching process, and be able to reasonably design modular teaching content based on the basic teaching objectives of the higher education stage, in order to guide students to better accept the relevant knowledge, so as to achieve the expected teaching objectives. The content is designed in such a way that the students receive the knowledge they need to achieve the desired goals. In addition, in the process of content design, teachers should effectively infiltrate traditional vocal culture knowledge into the actual teaching programme, for example, when teaching the background of vocal knowledge, teachers can infiltrate literature, history, politics and other related subject knowledge into the modular teaching, so that students can receive vocal knowledge at the same time, but also be influenced by traditional vocal culture education, so as to develop good learning habits. Teachers can also guide students to read extensively in their daily teaching activities, so as to grow their knowledge reserves and better adapt to the educational needs of the new era, as well as to give practical effect to the cultivation of traditional vocal culture in vocal education in colleges and universities.^[3]

3.2 Strengthening teaching activities based on traditional vocal culture

In recent years, with the increasing heat of discipline reform, all disciplines are seeking a new direction of development. As an important part of college art course education, college vocal music course is self-evident in the overall education of colleges and universities. Therefore, in the actual teaching process, teachers should base on the basic teaching objectives of the vocal discipline in colleges and universities, reasonably design the modular teaching content, and take traditional vocal culture cultivation as the core content of education, so as to better guide and educate students. Teachers can then combine the current situation of vocal music education in colleges and universities and focus on strengthening teaching activities. For example, teachers can invite vocal music experts and humanities scholars to conduct special lectures and guide students to attend them according to their own needs, so as to better enrich the content of vocal music activities in colleges and universities and also bring better learning experience to students. The content and sequence of the lectures can be designed in such a way that students can listen to the lectures in a way that is more informed by the actual content of musical expertise. Through the teaching activities, students can learn a wealth of classroom knowledge and also invariably receive traditional vocal culture, thus playing a practical role in the vocal music education of the university. At the end of the lecture, a discussion can be held where students

can ask experts or scholars relevant professional questions and receive professional answers. In this way, students' problems can be solved and a two-way approach to teaching can be achieved. Teachers can also have a better grasp of the basic situation of their students, which helps to optimise further teaching plans and objectives, and can also effectively improve the efficiency of the cultivation of traditional vocal culture in university vocal music teaching^[4].

3.3 Introducing vocal software to experience traditional vocal culture

Vocal education in colleges and universities should be practical and combine teaching needs with the use of network technology to integrate various resources for rhythmic training and to improve students' vocal rhythmic sensitivity. This requires teachers to have a global awareness of the actual situation of vocal music in colleges and universities, and to make use of vocal music software to disseminate vocal music so that vocal music knowledge can be transformed from textual form to data form, so that students can produce sensory stimulation and enhance their sense of vocal rhythm, thus improving their rhythmic sensitivity to vocal music. In particular, teachers have to innovate teaching methods in terms of vocal values and compositional backgrounds, with the help of vocal software and through audio and visual materials, so that students can feel the charm of vocal music and develop a sense of vocal rhythm. In the classroom, teachers can make use of the materials and language explanations to allow students to understand and feel the changes in structure, intensity, rhythm and intervals of the music in different sections and moods, so as to enhance their sense of music, and thus lay a solid foundation for students to effectively pursue vocal education in higher education. For example, when teachers explain the background to the composition of a song, the amount of knowledge learnt is relatively monotonous, making it difficult for students to maintain a high level of concentration, and the actual results of learning are often unsatisfactory. In this case, teachers can make use of vocal software to present the background of the song's composition in the form of illustrations and illustrations combined with information so that students can understand the background of the song's composition and actively participate in the vocal rhythm, thus enhancing their vocal quality and also being able to better penetrate the content of traditional vocal culture and guide them to accept it in their actual experience.

3.4 Optimising classroom content design based on traditional vocal culture

In recent years, with the introduction of curriculum reform, traditional vocal culture has become a major direction of reform in all disciplines, and the vocal music curriculum in colleges and universities is no exception. Teachers should first of all actively make use of the relevant teaching methods to continuously increase the unique interest in vocal music courses, so that students can maintain a high level of enthusiasm for learning in the vocal music classroom at all times and carry out independent learning and training of vocal music knowledge in the classroom, which can also effectively promote the efficiency of the penetration of traditional vocal music culture in the vocal music teaching process in colleges. For example, when introducing the "piccolo" in the vocal music module, in order to effectively increase students' interest in the game, teachers can review the basic content of the teaching materials, reasonably look for relevant vocal music on the internet and select a classic piece of vocal music for students to enjoy and learn at the beginning of the vocal music classroom teaching. students for self-appreciation and study. The teacher can then actively introduce the students to the history and culture of the piccolo in China, for example by drawing on the Historical Records for an introduction to the relevant knowledge: "The Yellow Emperor made Ling Lun cut down the flute in Kunjiao, chopped it up and made it into a flute and blew it into a phoenix song." By explaining the practical use of the flute, the teacher can then guide students who are in a position to do so, to buy piccolo equipment and use their time out of class to further research and explore the skills of using the piccolo based on the basic knowledge content learnt in class. This is a long time to develop students' interest in the game, to form good learning habits, and to give them a better sense of the charm of traditional vocal culture in the university vocal curriculum.

4. Concluding remarks

To sum up, at this stage of education, teachers should follow the national development trend and design modular teaching content based on the basic objectives of subject reform. Teachers should also pay attention to the positive impact of traditional vocal culture on students, and be able to design teaching plans that incorporate traditional vocal culture, so that students are implicitly influenced by the corresponding inculcation, thus playing the actual role of traditional vocal culture cultivation.

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