

Exploring the Model of Music Education in Universities from the Perspective of Ethnic Cultural Heritage

Qi Sun

Academy of Music, Shanxi University, Taiyuan, Shanxi, China.

How to cite this paper: Qi Sun. (2024). Exploring the Model of Music Education in Universities from the Perspective of Ethnic Cultural Heritage. *The Educational Review, USA*, 8(4), 575-579.
DOI: 10.26855/er.2024.04.015

Received: March 27, 2024

Accepted: April 23, 2024

Published: May 20, 2024

Corresponding author: Qi Sun, Academy of Music, Shanxi University, Taiyuan, Shanxi, China.

Abstract

Music education in universities is an important discipline in higher education, which plays a role in educating college students' aesthetic education. Music education can enhance their self-cultivation, strengthen their aesthetic ability, enable them to better perceive the world, and cultivate emotional characteristics. The cultural inheritance of a nation is closely related to university music, Chinese vocal music is an important medium for promoting and inheriting the traditional culture of the Chinese nation. As a result, students began to lose interest in ethnic music during their music courses and became eager to follow the trend of Western cultural music, which to some extent limited the inheritance of ethnic music culture and also affected the faculty of universities. Many music works in China exhibit strong ethnic cultural characteristics in their forms of expression. Based on this, this article explores music teaching models from the perspective of ethnic and cultural inheritance, conducts discussions and research, and explores new models of music education.

Keywords

Ethnic culture, Inheritance perspective, College music, Education mode

The Chinese ethnic music culture has a long history and has formed a distinct and unique musical art form in the long river of history. The music of the Chinese nation is a highly representative music form and an indispensable key content in the inheritance of the Chinese nation. In the current music education in universities, it is necessary to influence the call of the new era and closely integrate the inheritance of ethnic culture with music education in universities. Chinese vocal music is rich in the spirit of inheriting ethnic culture and the connotation of ideological culture, which contains educational content that can help college students better learn music, while also playing a role in ideological guidance. From the perspective of inheriting ethnic culture, music education in universities can be carried out, It is the ideological enlightenment of music for college students (Guo Fang, 2022).

1. Challenges faced by the reform of music education models in universities from the perspective of ethnic cultural inheritance

1.1 College music teachers lack attention to the inheritance of ethnic culture

In the current music education in universities, there is a lack of emphasis on the inheritance of ethnic culture, and a good

view of ethnic music education has not yet been formed, nor has ethnic culture inheritance been integrated into university music education. This has led to many students rigidly studying music, without a deeper understanding of music courses, without understanding the background stories of ethnic music culture, and without a deep understanding and cognition of ethnic music culture (Fan Linlin, 2022).

At the same time, when conducting teaching activities, teachers only briefly narrate music in written knowledge, teach basic music theory knowledge, etc., and do not enable students to understand the stories behind music pieces or traditional ethnic instruments. Students only deeply learn music knowledge, and students who choose traditional ethnic music majors are only superficial, without delving into the traditional cultural spirit of the Chinese nation contained in the inheritance of ethnic culture. This phenomenon has led to students being limited to the subject of music courses and not achieving comprehensive development.

1.2 Insufficient innovation in the content of music education in universities and slow development

The famous writer Mr. Lu Xun once said, "What belongs to a nation is what belongs to the world". This sentence is based on the overall relationship between a nation and the world. A nation is a part of the world, and what natural nations hold belongs to the scope of the world. It is necessary to integrate ethnic characteristics into the teaching content of music, to demonstrate that "what is national is the world", and to promote the common development of ethnic cultural inheritance and music education. However, in the current education process of music courses in universities, there is a lack of ethnic characteristics, and teachers are unable to integrate ethnicity with music, resulting in many students not understanding traditional Chinese music culture, unable to meet the growing learning needs of current college students, and unable to meet the current education model of university music courses.

From a macro perspective, the current content of music education in universities is generally based on music textbooks. Teachers generally use textbooks as textbooks and use formulaic teaching processes to teach students. This teaching model does not allow students to receive education beyond textbooks, that is, expand education. Students' logical thinking ability and understanding of music only stay in textbooks. At the same time, if teachers have little understanding of ethnic and cultural knowledge, they will overlook a lot of music-teaching content. The current situation of university music education mode cannot be integrated with ethnic cultural inheritance, after all, there is very little content on ethnic cultural inheritance in textbooks. For example, in the actual process of teaching, music teachers generally teach vocal singing techniques or instrument use, emphasizing the improvement of students' basic musical abilities, but rarely incorporate ethnic music songs into educational content. On the one hand, there are currently no textbooks, and teachers only teach based on book knowledge. Therefore, what is not in textbooks is not taught, On the other hand, the current shortage of teachers and students in inheriting the spirit of ethnic culture has led to a lack of understanding of what traditional culture of ethnic music is, which has led to a lack of education among current college students. From this, it can be seen that there are many drawbacks to the innovation and reform of current music curriculum education in universities. The teaching content is too single and outdated, unable to fully utilize the connotation of China's traditional ethnic music culture. Over time, it will also lose the inheritance of ethnic culture.

1.3 The impact of Western music and students' disregard for the inheritance of national music culture has led to a weak faculty

With the continuous development of the times, China has entered the existence of global integration. The current traditional music culture in China has been fiercely impacted by Western countries, and Western style music has begun to be popular. The influx not only includes good Western culture but also some unhealthy music, which has a certain negative impact on the values of college students. As a result, students began to lose interest in ethnic music during their music courses and became eager to follow the trend of Western cultural music, which to some extent limited the inheritance of ethnic music culture and also affected the faculty of universities.

2. Challenges faced by the reform of music education models in universities from the perspective of ethnic cultural inheritance

2.1 College music teachers lack attention to the inheritance of ethnic culture

In the current music education in universities, there is a lack of emphasis on the inheritance of ethnic culture, and a good view of ethnic music education has not yet been formed, nor has ethnic culture inheritance been integrated into university music education. This has led to many students rigidly studying music, without a deeper understanding of music courses,

without understanding the background stories of ethnic music culture, and without a deep understanding and cognition of ethnic music culture.

At the same time, when conducting teaching activities, teachers only briefly narrate music in written knowledge, teach basic music theory knowledge, etc., and do not enable students to understand the stories behind music pieces or traditional ethnic instruments. Students only deeply learn music knowledge, and students who choose traditional ethnic music majors are only superficial, without delving into the traditional cultural spirit of the Chinese nation contained in the inheritance of ethnic culture. This phenomenon has led to students being limited to the subject of music courses and not achieving comprehensive development. In music, especially traditional Chinese instruments such as the pipa and erhu, which contain the wisdom of the Chinese working people for thousands of years, the combination of Chinese vocal music and national culture has nurtured many cultural spirits, such as red culture. Red culture is precisely from the perspective of national cultural inheritance, A form of expression of music, red songs showcase the strong spirit of the Chinese nation, which is an important form of expression for the inheritance of national culture and music. However, many teachers overlook this point and do not realize that the subject of music not only includes "aesthetic education", but also has the extended educational significance of "moral education". This educational model greatly leads to the current lack of ethnic cultural inheritance spirit and awareness in the courses of professional music courses for college students, leading to a passive development situation in the reform of music education in universities (Zhang Yu & Sun Jiaming, 2022).

2.2 Insufficient innovation in the content of music education in universities and slow development

The famous writer Mr. Lu Xun once said, "What belongs to a nation is what belongs to the world". This sentence is based on the overall relationship between a nation and the world. A nation is a part of the world, and what natural nations hold belongs to the scope of the world. Therefore, from the perspective of inheriting ethnic culture in universities, the mode of music education in universities needs to be innovated and reformed. It is necessary to integrate ethnic characteristics into the teaching content of music, to demonstrate that "what is national is the world", and to promote the common development of ethnic cultural inheritance and music education. However, in the current education process of music courses in universities, there is a lack of ethnic characteristics, and teachers are unable to integrate ethnicity with music, resulting in many students not understanding traditional Chinese music culture, unable to meet the growing learning needs of current college students, and unable to meet the current education model of university music courses.

From a macro perspective, the current content of music education in universities is generally based on music textbooks. Teachers generally use textbooks as textbooks and use formulaic teaching processes to teach students. This teaching model does not allow students to receive education beyond textbooks, that is, expand education. Students' logical thinking ability and understanding of music only stay in textbooks. At the same time, if teachers have little understanding of ethnic and cultural knowledge, they will overlook a lot of music-teaching content. The current situation of university music education mode cannot be integrated with ethnic cultural inheritance, after all, there is very little content on ethnic cultural inheritance in textbooks. For example, in the actual process of teaching, music teachers generally teach vocal singing techniques or instrument use, emphasizing the improvement of students' basic musical abilities, but rarely incorporate ethnic music songs into educational content. On the one hand, there are currently no textbooks, and teachers only teach based on book knowledge. Therefore, what is not in textbooks is not taught, On the other hand, the current shortage of teachers and students in inheriting the spirit of ethnic culture has led to a lack of understanding of what traditional culture of ethnic music is, which has led to a lack of education among current college students. From this, it can be seen that there are many drawbacks to the innovation and reform of current music curriculum education in universities. The teaching content is too single and outdated, unable to fully utilize the connotation of China's traditional ethnic music culture. Over time, it will also lose the inheritance of ethnic culture.

2.3 The impact of Western music and students' disregard for the inheritance of national music culture has led to a weak faculty

With the continuous development of the times, China has entered the existence of global integration. The current traditional music culture in China has been fiercely impacted by Western countries, and Western-style music has begun to be popular. The influx not only includes good Western culture but also some unhealthy music, which has a certain negative impact on the values of college students. As a result, students began to lose interest in ethnic music during their music courses and became eager to follow the trend of Western cultural music, which to some extent limited the inheritance of ethnic music culture and also affected the faculty of universities.

3. Challenges faced by the reform of music education models in universities from the perspective of ethnic cultural inheritance

3.1 College music teachers lack attention to the inheritance of ethnic culture

In the current music education in universities, there is a lack of emphasis on the inheritance of ethnic culture, and a good view of ethnic music education has not yet been formed, nor has ethnic culture inheritance been integrated into university music education. This has led to many students rigidly studying music, without a deeper understanding of music courses, without understanding the background stories of ethnic music culture, and without a deep understanding and cognition of ethnic music culture.

At the same time, when conducting teaching activities, teachers only briefly narrate music in written knowledge, teach basic music theory knowledge, etc., and do not enable students to understand the stories behind music pieces or traditional ethnic instruments. Students only deeply learn music knowledge, and students who choose traditional ethnic music majors are only superficial, without delving into the traditional cultural spirit of the Chinese nation contained in the inheritance of ethnic culture. This phenomenon has led to students being limited to the subject of music courses and not achieving comprehensive development. In music, especially traditional Chinese instruments such as the pipa and erhu, which contain the wisdom of the Chinese working people for thousands of years, the combination of Chinese vocal music and national culture has nurtured many cultural spirits, such as red culture. Red culture is precisely from the perspective of national cultural inheritance, A form of expression of music, red songs showcase the strong spirit of the Chinese nation, which is an important form of expression for the inheritance of national culture and music. However, many teachers overlook this point and do not realize that the subject of music not only includes "aesthetic education", but also has the extended educational significance of "moral education". This educational model greatly leads to the current lack of ethnic cultural inheritance spirit and awareness in the courses of professional music courses for college students, leading to a passive development situation in the reform of music education in universities.

3.2 Insufficient innovation in the content of music education in universities and slow development

The famous writer Mr. Lu Xun once said, "What belongs to a nation is what belongs to the world." This sentence is based on the overall relationship between a nation and the world. A nation is a part of the world, and what natural nations hold belongs to the scope of the world. Therefore, from the perspective of inheriting ethnic culture in universities, the mode of music education in universities needs to be innovated and reformed. It is necessary to integrate ethnic characteristics into the teaching content of music, to demonstrate that "what is national is the world", and to promote the common development of ethnic cultural inheritance and music education. However, in the current education process of music courses in universities, there is a lack of ethnic characteristics, and teachers are unable to integrate ethnicity with music, resulting in many students not understanding traditional Chinese music culture, unable to meet the growing learning needs of current college students, and unable to meet the current education model of university music courses.

From a macro perspective, the current content of music education in universities is generally based on music textbooks. Teachers generally use textbooks as textbooks and use formulaic teaching processes to teach students. This teaching model does not allow students to receive education beyond textbooks, that is, expand education. Students' logical thinking ability and understanding of music only stay in textbooks. At the same time, if teachers have little understanding of ethnic and cultural knowledge, they will overlook a lot of music-teaching content. Therefore, what is not in textbooks is not taught. On the other hand, the current shortage of teachers and students in inheriting the spirit of ethnic culture has led to a lack of understanding of what traditional culture of ethnic music is, which has led to a lack of education among current college students. From this, it can be seen that there are many drawbacks to the innovation and reform of current music curriculum education in universities. The teaching content is too single and outdated, unable to fully utilize the connotation of China's traditional ethnic music culture. Over time, it will also lose the inheritance of ethnic culture.

3.3 The impact of Western music and students' disregard for the inheritance of national music culture has led to a weak faculty

With the continuous development of the times, China has entered the existence of global integration. The current traditional music culture in China has been fiercely impacted by Western countries, and Western style music has begun to be popular. The influx not only includes good Western culture but also some unhealthy music, which has a certain negative impact on the values of college students. As a result, students began to lose interest in ethnic music during their music courses and became eager to follow the trend of Western cultural music, which to some extent limited the inheritance of

ethnic music culture and also affected the faculty of universities.

References

- Fan Jianwei. On the New Construction of the "Micro Era" Music Education Model in Universities [J]. Chinese Literature and Art, 2021.
- Fan Linlin. Research on the Reform of College Music Education from the Perspective of Ethnic Cultural Heritage [J]. Happy Reading, 2022.
- Guo Fang. Research on Optimization Strategies for Music Education in Universities—Based on the Perspective of Traditional Music Culture Inheritance [J]. Grand View (Forum), 2022.
- Wu Dan. On the Reform Path of Music Education in Universities from the Perspective of Ethnic Culture Inheritance [J]. Journal of Hubei Open Vocational College, 2022.
- Zhang Yu, Sun Jiaming. The Inheritance of Ethnic Culture in Music Education in Colleges and Universities Since the Founding of the Communist Party of China for a Hundred Years [J]. Artist, 2022.