

Inheritance and Innovation of National Music Culture in Music Education

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Abstract. In the context of globalization, national music culture has become the focus of academic circles. How to protect, inherit and innovate the excellent national music culture is an important problem facing the current music education theory and practice research. This study argues that music education needs to keep a proper balance between “globalization” and “localization”, reasonably use the teaching materials of national music, and maintain the “root” and “uniqueness” of national culture, so as to better inherit and innovate national music culture. Thus, in this study, based on the summary of the concept of national music, the integrated teaching method of “teaching-practice-scientific research” is put forward from the perspective of inheritance, and the idea of integrating international music teaching method and national music culture is proposed from the perspective of innovation.

Keywords: National Music Culture; Music Education; Inheritance and Innovation.

1. Introduction

National music culture is not only the soul and symbol of a nation, but also an important pillar of the national spirit. With the increasing economic globalization, modernization and diversification, some traditional national music culture is facing the unprecedented comprehensive impact of modern culture and market economy, and some minority music is disappearing at a visible speed. In modern society, there are faults in the inheritance of national music culture, so it is urgent to inherit and protect national music culture.[1]

The soul of music art is culture. In order to keep Chinese national music flourishing, we must attach importance to the cultural inheritance of national music, and inherit the commonness of Chinese traditional culture and the unique personality of each nation. Generally, there are two main ways to inherit national music culture: spontaneous national music activities and school music education activities, among which, the latter has been recognized as the most important way to inherit national music culture in recent years.

School music education and national music culture complement each other, with the former being the important front of the latter while the latter being the enrichment and deepening of the former. Integrating the thoughts and contents of national music culture into school music education can make students understand the history and culture of the nation through learning Chinese national music, so as to broaden their knowledge structure, develop their multi-cognition, construct their value system, eventually establishing their national culture consciousness and confidence, and molding them into people of all-round development.[2]

2. Music culture and music education

There is a very close relationship between music culture and music education, and there are certain differences between them. In a broad sense, music culture conveys human thoughts using music language, and the ideological content conveyed by it is closely related to the ideological characteristics of individuals and nations. [3] Therefore, we can regard music culture as the embodiment of national culture in music. Music creation is closely related to human culture, politics and social environment, and the direct differences of such factors will lead to differences in the created music culture. The role of national music education is to let students realize the form and cultural characteristics of their own national music by various teaching means. The study of national

music culture can deepen students' understanding of local conditions and customs, traditional customs and religious beliefs. In addition, the important significance of national music culture education lies in enabling students to understand the musical expressions of different ethnic cultural groups in their own country, broaden their horizons, and enhance their inclusiveness of various ethnic cultures.

3. The concept and preliminary classification of national music

The music culture with national characteristics created and gradually enriched in the long historical development process of each nation is called national music. National music can generally be divided into two interrelated but distinct parts: folk music and creative music. Folk music plays an important role in the national music of all nationalities and is the foundation of national music.

Table 1 Classification of Chinese national music[4]

Traditional music	Folk music	Folk songs (haozi, folk song, ditty, etc); Folk songs of ethnic minorities
		Folk song and dance music (yangko, flower-drum, festive lantern, tea picking, etc.); Song and dance music of ethnic minorities
		Rap music (guci, tanci, paiziqu, yugu, daoqing, etc.)
		Opera music (Kunqu opera, Gaoqiang opera, Bangzi opera, Pihuang opera)
		Folk instrumental music (Various folk instrumental solo and traditional music)
	Literati's Music	Qin Music (Qin song)
		Poetry chanting
		Literati's zidugu
	Religious music	Buddhist music (Chant and worship songs, gatha, liturgical chant and instrumental buddhist music)
		Taoist music (Taoist song "Yunqiang" and instrumental taoist music "Qupai")
		Christian music, Islamic music, Shamanic music and other religious music
	Court music	Royal refined music (music for morning meeting of the Emperor and ministers; music for sacrificing; music for guiding; music for imperial patrol); Royal Yan music
	The varieties and genres of Chinese modern music	There are countless national music works created by modern and modern musicians, which can be roughly divided in terms of varieties and genres into: vocal music, instrumental music, opera, dance drama and film, television music, etc., including various chamber music, ensemble music, symphony and ballet with Chinese cultural connotation and style performed with foreign instruments.

Musicologist Wang Guangqi divides world music into three major music systems with the method of comparative musicology, namely Chinese music system, European music system and Persian-Arab music system. On this basis, Du Yaxiong makes a further study, comparing and summarizing the three music systems from four aspects: "changes in musical sound components", "modal basis", "rhythm and tempo" and "texture". His comparison of the world's three major music systems is shown in the table below.

Table 2 A simple comparison of the world's three major music systems[5]

	Chinese music system	Persian-Arab music system	European music system
Modal basis	The pentatonic nature of tones. The core of sound organization is a "three-tone group" composed of a major second and a minor third, which is the basis of the mode.	Mode, though based on the "four-tone series", is complicated by the second, and melody lacks the surface meaning of functional harmony in melodies.	The tone is heptathonic. Mode is based on "four-tone series", and melody has the surface meaning of functional harmony.
Changes in musical sound components	The tonality of musical sounds, that is, the conscious use of certain changes in the sound components (pitch, timbre, intensity) associated with a particular musical expression intention in the course of a single sound.	The music has both unlumped sound and lumped sound, that is, conditional lumped sound, mainly unlumped sound. In temperament, a whole tone is divided into four equal parts. And only second has four kinds: of minor second (2/4 whole tone), middle second (3/4 whole tone), a major second (4/4 whole tone) and augmented second (6/4 whole tone).	The steadiness of sound. In the course of a single note, though, there are certain variations in European musical sound components (vibrato, medium slide, dynamic change, etc.). However, such variations are qualitatively different from the rich changes in expressive intention of individual musical components in Chinese music.
Rhythm and tempo	Nonfunctional equalizing rhythms wide use of unequalizing rhythms. The non-function of	There are both "regular accented and	The function of equalizing rhythm on the beat. Music has

	regular beats and the extensive application of loose beats.	unaccented beats" and "loose beats" in the rhythm. A fixed rhythmic pattern is often used throughout the piece. More than 100 rhythmic patterns have specific names.	distinct strong and weak beats, which alternate regularly.
Texture	Monophonic texture. Polyphonic thinking is mainly horizontal, with multi-branch polyphonic.	Texture's polyphonic thinking is mainly transversal (monophonic) . Vertical(also polyvocal) features in the presence of fixed rhythm patterns.	The polyphonic nature of texture is mainly characterized by the longitudinal nature of polyphonic thinking.

4. The value of national music culture in music education

The spirit of a nation is often found in the music it creates. The prosperity of this nation can be seen from the inheritance of national music. National music culture bears unique cultural imprints, reflects the emotional world of different races, different regions and different histories, and expresses the profound humanistic spirit. The inheritance of national music culture is of great practical significance to the awakening of national consciousness, the continuation of national spirit, and even the prosperity and development of the whole nation.

Chinese national music culture is facing a serious inheritance dilemma with the dominant position of the western music theory system, the suppression of the traditional inheritance of folk music culture by modern science and technology media, and the modern transformation of national production and life style brought by industrialization and urbanization. All these make the inheritance of national music culture gradually lose the original soil and the foundation. The gradual weakening of the influence of national music culture leads to the dislocation and division of the cultural value of ethnic music, which is bound to cause the cultural identity crisis of ethnic groups.

For music education, the scientific, systematic and regular nature of school music education distinguishes it from social music education, and makes it difficult for social music education to be on a par with it. The world-famous musician and music educator Kodaly Zoltan in his educational thoughts clearly indicates that folk music is the basis of school music education. Also, he proposes that it is necessary to cultivate students' way of thinking about music of their own nation and make them accumulate national musical vocabularies and inherit national musical culture. In the process of "nationalization" education, students learn the profound connotation of national music culture, accumulate national emotion and deepen national consciousness.

Integrating excellent national music culture into school music education, which is the collision of tradition and modernity, the intersection of pluralism and multi-dimension, and the integration of local and global, enables students to learn excellent traditional culture from a modern perspective. This is bound to stimulate students' abilities of thinking, judgment ability and creation, so as to become people with an all-round development.

5. Inheritance of national music culture in music education

The professional spirit, professional ability and professional knowledge of teachers, the most influential factor in teaching, their professional spirit, professional ability and professional knowledge determine the success or failure of teaching. Therefore, it is urgent to strengthen the training of national song teaching for primary school music teachers, which is also the historical mission given by the time to contemporary teachers.

School education is the most important and direct medium to inherit national music culture. The systematic, planned, targeted, step-by-step and methodical teaching of folk songs in school music education can make students recognize, experience and understand national music culture, and then consciously love, identify and inherit folk music culture. The improvement of teachers' professional ability of folk song teaching is not one-dimensional, but a combination of teaching, practice and scientific research, which complement each other.(As shown in Figure1)



Figure1: Improvement of music teachers' teaching ability

5.1 Teaching

Unlike the regular teaching mode on the music class, teaching of folk songs is a lively inheritance process with distinctive national characteristics, where teachers conduct teaching activities under the context of national music culture, and permeate national music culture into their teaching, which is reflected not only in the guidance of intonation, rhythm, breathing and other aspects, but also in the expression of artistic conception and charm of Chinese folk songs. Besides, the teaching mode of “dual tutorial system” can be carried out, that is, “the inheritor entering the classroom”. In this mode, the inheritor and the teacher form the interactive teaching of folk songs, which is the integration and interaction of tradition and modernity.

5.2 Practice

The classroom teaching is the active inheritance of Chinese folk songs, while the extracurricular practice activities are the dynamic inheritance of Chinese folk songs. Extracurricular practice activities include campus cultural activities, folk collection and investigation, and social practice activities, which is a three-dimensional dynamic inheritance process of going out of the classroom, into the field, and toward the society. Practice activities are the demonstration of teaching achievements and the inspection of inheritance effects. Practice is generated in teaching and teaching is reflected in practice, which is an attitude of reverence to folk music culture and a positive exploration of the fusion of tradition and modernity.

5.3 Scientific research

Scientific research is a process in which teachers summarize and reflect on teaching and practice and also a process theory and practice confirm each other and improve together. On the basis of teaching and practice, teachers should explore the teaching characteristics of folk songs, and sum up the teaching rules of folk songs to form the interaction between teaching and research. Meanwhile, teachers should regularly attend seminars and training to broaden their knowledge fields, improve their academic horizons and promote cultural inheritance.

Music teachers should teach folk songs in primary schools with the thinking, vocabulary and artistic conception of national music, which are the distinction of culture, the style of national art, the characteristics of national culture, so that students can learn Chinese folk songs in the context of national culture, understand the pure cultural characteristics of national music, and then inherit national aesthetics, culture and spirit.

6. Innovation of national music culture in music education

6.1 Integration of international music teaching method into national music culture

Music has never been caviar or elite education for the few. Rather, it is local, shared, and accessible knowledge in the national blood. Getting rid of the bondage of the regular sitting position and the desks and stools in the music class, students are no longer passive listening in the class, and they can more express themselves, play themselves, participate in class and create.

In the attempt to integrate folk music teaching and foreign music teaching, the author finds that many foreign music teaching methods can be infused into Chinese national music teaching, such as the integrated teaching of rhythm, improvisation, musical instrument accompaniment, cup games, music and dance language put forward by Orff [6], the body rhythm that Dalcroze advocated [7], the mother tongue teaching proposed by Kodaly [8], rhythm training in multiple forms, etc. In classroom teaching, integration and reference can breed a variety of teaching methods, which can produce different chemical reactions. In the actual teaching process, different foreign teaching methods can be fused with the teaching content of Chinese national music.

In music teaching, the author conceives, creates and practices different lesson cases as much as possible, promoting and expanding the teaching content of national music culture by draw inferences, so as to increase the applicable scope and radiability of teaching content and realize the innovation of folk music culture in music education.

Table 3: Music teaching innovation of Rice Field [9]

Teaching contents	Modern pop music in national mode
Teaching methods	Kodaly’s multi-voice singing without accompaniment, Orff’s sound and posture teaching method and improvisation. In the course design, the author finds that the singing and arrangement of pop music could better stimulate students’ interest in learning. Thus, in the course design, the popular song Rice Field integrated with modern Chinese style elements is selected for cup game sound and posture training and multi-part singing. In singing, 5-8 people a group is best. One person is set as the lead singer, the rest are required to play the cup game and conduct different sound and posture accompaniment. The sound of people is enriched by design different singing methods of male and female students, such as harmony, imitation or Canon style singing, to present audition enjoyment. At the same time, the integration of modern pop elements and b-box accompaniment can not only make the music more modern, closer to the aesthetic of contemporary students, but also stimulate students’ creative consciousness and improvisation ability.

6.2 Increasing the teaching of national musical instruments and dance

National musical instruments and dance are important elements of national music culture. Schools should pay attention to the teaching of these two aspects in the process of music education, so as to enrich the form and content of music education and enhance students' interest in learning national music. Learning national musical Instruments can enhance students' understanding of national culture and national music performance. Learning national dance can further deepen their understanding of ethnic culture. In the beautiful dance, students can personally experience the cultural characteristics of the nation, enhance their love for the national music culture, so as to lay the foundation for the inheritance and development of the national music culture.

6.3 Multicultural music education broadens music vision

Gadamer, the founder of German interpretive aesthetics, once said, "Understanding is the basic form of human existence." [10] Multicultural understanding is an important goal of national music education and an important prerequisite for inheriting and developing national music culture.

Music is a special culture, with very obvious characteristics of diversification, which endows music education with the characteristics of diversification. Music culture has obvious regional characteristics and national characteristics, which are closely related to the region, national culture and national customs. The development and progress of Chinese music culture requires music professionals to focus on research of national music, studying various musical cultures and exploring the development of Chinese national music in combination with the development trend of world music. Chinese music education should let students understand the development trend of Chinese national music culture on the basis of understanding the multi-music culture, which is conducive to the absorption of Chinese national music culture to multi-music culture, thus enriching the content of Chinese national music culture, and promoting the inheritance and development of Chinese folk music culture.

For example, *Butterfly Lovers* [11], one of famous pieces of China's Shaoxing opera, was adapted into a violin concerto by Chinese music experts. The adapted *Butterfly Lovers* integrates the elements of loose beats, swing beats and erhu playing in traditional Chinese opera, and thus has very strong Chinese characteristics, so it still belongs to the category of Chinese national music. Although western instruments such as violin, cello and piano are used in the performance of this piece, its music style has obvious Chinese characteristics and belongs to Chinese national music. In the process of music education and inheritance of such songs, students should be fully aware of their national characteristics and the national culture contained in them, which can effectively enhance the cohesion of Chinese national music culture.

7. Conclusion

Music is part of the cultural system. In the context of globalization, different countries and nations have different cultures. Only the national music culture is the world music culture. National music culture education is of great value. In the teaching process, music educators let students truly understand the characteristics of national music culture, and guide them to inherit and innovate local national music by constantly innovating teaching contents. In addition, in the process of inheriting and innovating the national music culture, we should actively learn other diverse music cultures to ensure that the national music culture does not lose its national characteristics while developing.

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