

# ***Research on the Path of Integrating Ethnic Music Culture into Vocational Music Teaching***

**Wang Shan**

*Shanghai Science and Innovation Vocational Technical College, Shanghai, 2016020, China*

**Keywords:** Ethnic music culture; Integration; Vocational music teaching

**Abstract:** Vocational music teaching plays an important role in cultivating students' music literacy and enriching their spiritual life. Ethnic music culture contains rich historical, cultural, and artistic connotations. Integrating it into vocational music teaching can help inherit and promote ethnic culture, cultivate students' sense of national pride and cultural identity, and inject new vitality into vocational music teaching. This article analyzes the problems faced by the integration of ethnic music culture into vocational music teaching, and proposes corresponding countermeasures to promote the inheritance and development of ethnic music culture in vocational music education, improve the quality of vocational music teaching, and enhance students' music literacy.

## **1. Introduction**

Vocational education is an important component of China's higher vocational education system, undertaking the important task of cultivating applied and skilled talents for society. Incorporating ethnic music culture into vocational music teaching has profound significance. Ethnic music culture carries the history, emotions, and values of the Chinese nation, reflecting the customs and spiritual world of people from different regions and ethnic groups. Integrating ethnic music culture into vocational music teaching can enrich teaching content, broaden students' musical horizons, enhance their understanding and inheritance awareness of ethnic culture, and improve the overall quality of vocational music education.

## **2. The significance of integrating ethnic music culture into vocational music teaching**

### **2.1. Important ways to inherit ethnic culture**

Ethnic music is a typical representative of traditional Chinese culture, which includes unique elements such as music theory, performance techniques, and musical works. Inheriting ethnic music culture in vocational education can enable these cultural elements to be preserved and continued in a more systematic and professional way[1]. For example, if the musical forms of ethnic minority folk songs, operas, etc. are not inherited through education and teaching, they are likely to gradually disappear with the acceleration of modernization.

## **2.2. Promoting Diversification in Music Education**

Traditional vocational music teaching often focuses on imparting Western music theory and practicing popular music singing. The integration of ethnic music culture has enriched the materials and content of music teaching, breaking this single teaching mode. Different ethnic musical instruments, such as erhu, guzheng, bamboo flute, etc., have their own unique timbres and playing styles. Introducing them into teaching can expose students to richer forms of musical expression and broaden their musical horizons.

## **2.3. Enhance students' sense of ethnic and cultural identity**

In today's globalized world, the impact of multiculturalism has gradually weakened the national cultural awareness of some students. Integrating ethnic music culture into vocational music teaching can enable students to gain a deeper understanding of the great musical achievements of their own ethnic group, thereby inspiring their love and pride in their own ethnic culture[2]. When students deeply appreciate the cultural connotations contained in ethnic music through learning and singing ethnic music works, they will have a clearer and more positive understanding of their ethnic identity.

## **3. Problems in integrating ethnic music culture into vocational music teaching**

### **3.1. Lack of systematic teaching content**

In terms of track selection, the selection of ethnic music tracks often lacks comprehensive consideration. The selection of ethnic music works in some vocational music textbooks is limited, and most of them are common classic works, which fail to cover the rich music culture of various ethnic groups and regions. In terms of textbook development, textbooks related to ethnic music culture lack a complete system structure. Textbook content often lacks logical coherence, making it difficult for students to form a complete knowledge system. In addition, the theoretical knowledge and historical and cultural background of ethnic music in textbooks are not sufficiently elaborated, which is not conducive to students' in-depth understanding of the connotation of ethnic music culture.

### **3.2. Outdated teaching methods**

Firstly, traditional teaching methods are predominant. In vocational music classrooms, many teachers still use traditional teaching methods such as lecturing and demonstration. In the classroom, teachers mainly impart knowledge in a one-way manner, while students are in a passive receiving state. Secondly, there is a lack of practical teaching components. The study of ethnic music culture cannot be separated from practice[3]. However, the practical aspects of music teaching in vocational colleges are relatively weak at present. The lack of on-site research on ethnic music culture and visits to folk music artists for learning make it difficult for students to truly experience the native state of ethnic music culture in the folk.

### **3.3. Incomplete teaching evaluation system**

Firstly, the evaluation content is one-sided. The current music teaching evaluation system mainly focuses on students' singing or playing skills, and there is insufficient evaluation of students' knowledge, understanding, and perception of ethnic music culture. This one-sided evaluation system is not conducive to comprehensively measuring students' gains in ethnic music learning.

Secondly, the evaluation subject is single. The evaluation subjects are mostly students and teachers,

lacking the participation of multiple subjects such as social evaluation and evaluation of folk artists. This makes it difficult to evaluate the teaching of ethnic music culture from multiple perspectives and in all aspects, which is not conducive to effectively improving the quality of ethnic music culture teaching[4].

## 4. Strategies for Integrating Ethnic Music Culture into Vocational Music Teaching

### 4.1. Update teaching philosophy

Firstly, establish a multicultural equality perspective. Teachers should recognize that all music cultures are equal and there is no distinction between "mainstream" and "non mainstream". Both Western music and ethnic music have their unique artistic value. In the teaching process, ethnic music culture and Western music culture should be given equal importance in teaching, and prejudice against ethnic music should be eliminated.

Secondly, emphasize the cultural value of ethnic music. Teachers should clarify the cultural value of the cultural connotation of ethnic music, emphasizing that ethnic music is not only an art of sound, but also a carrier of national emotions, national spirit, and national history. For example, in the teaching process, when explaining Mongolian tribal tunes, it is necessary to deeply explore the culture, lifestyle, aesthetic taste, and other aspects of the nomadic people behind them, so that students can understand the importance of the diverse values of ethnic music culture.

### 4.2. Improve textbook construction

Firstly, develop textbooks for systems science. The school organizes experts with a background in ethnomusicology and teachers with rich experience in professional music teaching to jointly develop ethnic music textbooks suitable for professional music teaching. The textbook content should cover various categories of ethnic music, such as folk songs, opera, ethnic instrumental music, etc., and should deeply explore the cultural background, music theory, singing (playing) skills, and other systematic knowledge of each category. For example, for folk songs, they can be classified by region or ethnicity, and the origin, singing style, typical repertoire, and cultural significance of each type of folk song can be introduced in detail[5].

Secondly, combining digital resources. Schools utilize modern information technology to integrate digital resources with textbooks. For example, equipping textbooks with QR codes allows students to obtain relevant audio and video materials by scanning the QR codes, such as a singing video of a certain folk song, a video of the production process of ethnic instrumental music, etc. This can enrich the content and form of the textbook, enhance its vividness and interest.

### 4.3. Innovative Teaching Methods

In order to better integrate ethnic music culture into vocational music teaching, teachers can use situational teaching methods, group cooperative learning methods, and comparative teaching methods to enhance students' interest in learning and stimulate their enthusiasm and initiative to learn ethnic music culture. The content and functions of different learning methods are shown in Table 1.

Table 1 Content and Function of Different Learning Methods

Teaching method	Content	Function
Situational Teaching Method	Create a context for teaching ethnic music. In traditional Chinese opera teaching, teachers can set up scenes on the opera stage, have	Enable students to immerse themselves more deeply in the

	students wear costumes, play opera roles, and imitate opera performance movements for singing	cultural connotations and singing styles of traditional Chinese opera
Group Cooperation Learning Method	Divide students into groups for collaborative learning on a specific ethnic music topic. The teacher assigns tasks for group students to collaborate in exploring the characteristics of folk music in a certain ethnic region. Group members can collect information through researching materials, interviewing folk artists, and other methods, and then report and present it in class	It can improve students' self-learning ability and enhance their teamwork ability
Comparative teaching method	Comparative teaching of ethnic music with Western music or other regional ethnic music. For example, when explaining the bamboo flute in Chinese ethnic instrumental music, it can be compared with the Western horizontal flute, and analyzed and compared from aspects such as timbre, playing methods, and musical expression	By comparison, highlight the unique features of Chinese ethnic musical instruments and deepen students' understanding of ethnic music

#### 4.4. Improving the Teaching Evaluation System

The teaching evaluation system involves evaluation indicators, evaluation content, and evaluation subjects, as shown in Table 2.

Table 2 Teaching Evaluation System

Project	Content
Evaluation	In addition to assessing students' singing and performance skills, it is necessary to increase the assessment content on knowledge of ethnic music culture, understanding of cultural connotations of works, and traditional cognition of folk music
Evaluation Content	In addition to focusing on students' learning outcomes, it is also necessary to evaluate their performance in the process of learning ethnic music culture, such as learning attitude, participation in practical activities, and ability to cooperate and communicate with others
Evaluation subject	In addition to evaluations from teachers and students, individuals from all walks of life, such as music enthusiasts, cultural workers, etc., can be invited to evaluate students' learning outcomes. At the same time, folk artists can also be invited as external judges

#### 4.5. Strengthen practical teaching

Firstly, establish an on campus practice base. Vocational schools can establish ethnic music practice bases on campus, such as ethnic instrumental rehearsal rooms, folk song singing studios, etc. Provide specialized practice venues for students to practice singing and performing ethnic music within the school, and enhance their practical abilities.

Secondly, carry out extracurricular practical activities. Teachers can organize students to go out of campus and engage in extracurricular practical activities such as field sampling and folk experience in ethnic areas. For example, teachers lead students to experience the creation and singing environment of Dong ethnic songs in Dong ethnic areas, and exchange and learn from Dong folk

artists. Through off campus practice, students can personally experience the soil of the emergence and development of ethnic music culture, and deepen their understanding of ethnic music culture[6].

Finally, carry out campus cultural activities. Schools can take campus cultural activities as the carrier to carry out a variety of ethnic music practical activities. If a national music and culture festival is held, the activities can include national music singing competitions, national instrumental music concerts, national music and culture lectures, national music themed exhibitions, etc. Through these activities, teachers create a strong atmosphere of ethnic music culture and stimulate students' interest in learning ethnic music.

## 5. Conclusion

The integration of ethnic music culture into vocational music teaching is a work of profound significance. Although there are still many problems in the teaching process, the implementation of a series of targeted measures can effectively promote the integration of ethnic music culture into vocational music teaching. This not only helps to improve the quality of vocational music teaching and cultivate high-quality talents with profound national music cultural literacy, but more importantly, it can inherit and promote the excellent music culture of the Chinese nation, enhance the cultural confidence of the Chinese nation.

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