

# Research on the Protective Development Strategies of Local Folk Songs from the Perspective of National Vocal Music Teaching in Colleges and Universities

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**Abstract:** Against the backdrop of accelerating globalization, local folk songs, a crucial component of Chinese national music culture, are facing the dilemma of marginalization. Undoubtedly, how to protect local folk songs within the framework of modern national vocal music teaching in colleges and universities has become a focus of attention in the education sector. Based on the current dilemmas faced by national vocal music teaching in colleges and universities, this paper explores how to implement the protective development of local folk songs in teaching, and analyzes countermeasures from the perspectives of improving the curriculum system, practical teaching and field research, and the integration of industry, education and research. As an important base for cultivating national vocal music talents, colleges and universities should play a leading role in the protection and development of folk songs, making them not only an important part of teaching, but also gain new vitality and social recognition in the new era.

**Keywords:** National Vocal Music in Colleges and Universities; Local Folk Songs; Protective Development

## 1. Introduction

Local folk songs carry the historical traces of specific groups and represent regional culture and national spirit. However, in the current social ecological environment, local folk songs are gradually losing their original living soil and facing the risk of discontinuity and loss. Among young people, folk songs lack corresponding appeal due to their relatively simple form and limited dissemination channels. Therefore, how to give play to the value of national vocal music teaching in colleges and

universities to fully protect and inherit folk songs is an urgent problem to be solved. As a core position for talent cultivation and cultural dissemination, colleges and universities assume an important mission in national vocal music teaching. On the one hand, colleges and universities have the advantages of academic research and systematic teaching, and can provide a scientific path for the protective development of folk songs from both theoretical and practical perspectives; on the other hand, college students, as the main body of cultural inheritance and innovation in the future, their learning and practical activities have far-reaching significance for the survival and regeneration of folk songs.

## 2. Significance of Protective Development of Local Folk Songs from the Perspective of National Vocal Music Teaching in Colleges and Universities

### 2.1 Conducive to Highlighting Cultural Value

The protective development of local folk songs from the perspective of national vocal music in colleges and universities helps to highlight their unique cultural value. Regional culture and national spirit are presented through local folk songs, which also include historical memories, life wisdom and aesthetic orientations. The musical structure, language style, interpretation techniques of local folk songs and even the folk background behind them can be fully explored and displayed through the systematic research and teaching promotion of colleges and universities. Such measures can not only help arouse young students' sense of identity and belonging to the culture of their own nation and region, but also promote their re-understanding and re-creation of local folk music elements in the modern context. Against the background of musical globalization, many local art forms are facing the development dilemma of

homogenization and marginalization. Taking national vocal music education as a starting point, colleges and universities conduct a comprehensive combing and positioning of local folk songs at the academic level, so as to achieve the simultaneous improvement of "academic value" and "cultural inheritance". At the same time, combining academic forums and interdisciplinary research helps to further promote the cultural significance of folk songs to a broader social level, so that they are no longer only classified as "rural memories", but also contain more new connotations of sustainable development in contemporary society. Based on the above, strengthening the protective development of folk songs in national vocal music education in colleges and universities is not only a teaching task of art education, but also a manifestation and practice of national cultural confidence.

## **2.2 Conducive to Optimizing Teaching Resources**

Introducing the concept of protective development of local folk songs into national vocal music teaching in colleges and universities is conducive to optimizing teaching resources and enhancing the depth and breadth of teaching. Firstly, as original musical materials, folk songs show regional differences and vivid vitality, which can be used to enrich classroom teaching cases and help break the limitations of a single textbook. Teachers can use the singing methods, melody characteristics and language rhythm of folk songs to design diversified curriculum content and enrich the classroom. Furthermore, students' vocal skills can not only be trained, but also their cross-cultural understanding and expressive ability can be strengthened. Secondly, since protective development emphasizes resource organization and innovation, colleges and universities can establish a digital and academic database of folk songs by combining field research and audio-visual data archiving. Such measures not only provide authoritative teaching basis for the classroom, but also increase material reserves for scientific research and creation, which is conducive to realizing a virtuous cycle of "teaching-research-practice" integration. Thirdly, the introduction of folk songs in teaching can stimulate school-enterprise cooperation and school-local co-construction, such as cooperating with local cultural

departments and art groups to carry out on-site performances and artistic exchange activities, helping students experience national music practice in real situations. Therefore, introducing the protective development of folk songs into national vocal music education in colleges and universities not only improves the curriculum system, but also provides a solid platform for talent cultivation and cultural communication.

## **3. Protective Development Strategies of Local Folk Songs from the Perspective of National Vocal Music Teaching in Colleges and Universities**

### **3.1 Construct a Systematic Curriculum System to Promote the Academic and Standardized Teaching of Folk Songs**

To truly realize the protective development of local folk songs in national vocal music teaching in colleges and universities, it is necessary to start with curriculum construction and establish a systematic and standardized teaching system. For a long time, the singing techniques in vocal music education have mainly focused on popular singing and Western bel canto, and folk songs are mostly used as auxiliary teaching materials, without independent curriculum status and systematic teaching standards. This situation not only affects students' comprehensive understanding of national music, but also weakens the academic value of folk songs in the current education system. Therefore, colleges and universities should introduce local folk songs into the formal curriculum section by offering special courses such as "Folk Song Appreciation and Research" and "Field Collection and Organization", and establish a teaching chain that connects basic courses, advanced courses and practical courses. In the design of teaching content, it is necessary not only to teach the singing skills, melody and rhythm rules of folk songs, but also to give in-depth explanations of the cultural connotation and historical context behind folk songs. For example, it can explain how wedding folk songs reflect folk rituals and how folk songs reflect dialect characteristics and regional aesthetics. Under this teaching method that combines music and culture, students can not only strengthen their skill learning, but also establish a comprehensive understanding and respect for

folk songs. At the same time, colleges and universities should also strengthen textbook compilation and data sorting, and build a digital database to classify, annotate and present folk songs in different regions with multimedia. Such measures not only provide an authoritative basis for classroom teaching, but also lay a solid foundation for academic research on folk songs. It can be seen that building a systematic curriculum system for folk songs can not only help improve the status of folk songs in vocal music education, but also promote the sustainable and stable development of local folk songs in college education through a scientific and standardized teaching model, thereby providing academic guarantee for cultural inheritance.

### **3.2 Strengthen Practical Teaching and Field Research to Enhance Students' Sense of Inheritance and Creative Ability**

"Living inheritance" is the most prominent feature of local folk song inheritance. Local folk songs are not static music scores or audio, but oral traditions closely related to people's lives. Therefore, to truly protect and develop local folk songs, national vocal music education in colleges and universities must break through the limitations of the classroom and take field research and practical teaching as core links. Practical application can first be integrated into in-school teaching. By guiding students to imitate the original singing style, teachers help them understand the vocal characteristics and dialect rhythm of representative folk songs in different regions. At the same time, combining forms such as duets and choruses can enhance students' expressive ability and interactivity. More importantly, students should be guided out of the classroom to conduct field research in the origin areas of specific folk songs.

Field research includes on-site interviews, literature collection, audio and video recording and other links. In face-to-face communication with folk singers, students can directly experience the life function and emotional expression of folk songs. For example, listening to the Grand Song in Dong villages allows students to feel the close connection between folk songs and collective life; listening to Xintianyou on the Northern Shaanxi Plateau helps them perceive the bold and unconstrained temperament of working people in harsh environments. Such practical methods not only

deepen students' understanding of folk songs, but also help cultivate their sense of responsibility for traditional cultural inheritance. In addition, colleges and universities should encourage students to actively explore the integration of traditional folk songs with modern art, helping them think and innovate on the basis of mastering traditional techniques. For example, they can try to adapt folk songs with pop music arrangement methods, or combine folk songs with drama and dance to create cross-border performances. Such measures can not only help improve students' creativity, but also make folk songs more in line with contemporary aesthetics and dissemination methods, thereby extending their vitality. Importantly, under the teaching path of "inheritance-experience-innovation", students are no longer passive knowledge receivers, but important subjects in the dissemination and promotion of folk songs.

Therefore, practical teaching and field research can not only maintain the authenticity and vitality of folk songs, but also help cultivate vocal music talents with national music literacy and innovative ability, thus injecting continuous impetus into the sustainable development of local folk songs.

### **3.3 Promote the Integration of Industry, Education and Research and Social Dissemination to Expand the External Support System for Folk Song Protection**

The protection and development of local folk songs is not only an internal educational issue; extensive social attention and support are also equally important. In national vocal music teaching, colleges and universities should take the initiative to promote social dissemination and the integration of industry, education and research, and form a multi-party collaborative protection mechanism. Colleges and universities can cooperate with local governments, cultural centers and intangible cultural heritage protection centers to establish folk song research and exhibition bases, and jointly carry out field research and data sorting with all parties. Under the multi-party collaborative mechanism, students' research results can be recognized by society, and at the same time, the academic advantages of colleges and universities are combined with local cultural resources to form complementarity. In the context of new media dissemination,

colleges and universities should also guide students to use self-media platforms such as Douyin and Bilibili to create innovative content such as short videos and live broadcasts of singing, so as to promote folk songs to a wider audience. Through the dissemination of online platforms, folk songs will break through regional limitations, enter the public cultural space, and attract the attention and love of more young people.

#### 4. Conclusion

As an important heritage of national music culture, local folk songs are not only the condensation of history and regions, but also an important carrier of national spirit and cultural memory. Under the impact of globalization and modernization, their living environment is increasingly shrinking, and the task of protection and development is particularly urgent. As the main position of national vocal music education, colleges and universities should assume the dual responsibility of cultural inheritance and innovation. Through the construction of a systematic curriculum, folk songs can obtain a standardized and professional position within the academic framework; through practical teaching and field research, the "living nature" of folk songs can be more truly preserved, and cultural identity and creative motivation can be formed among young people; through the integration of industry, education and research and social dissemination, folk songs can go out of the classroom and enter the public vision, thus forming a broader social effect and cultural influence.

Therefore, national vocal music teaching in colleges and universities is not only a simple cultivation of skills, but also a key way to promote the protective development of local folk songs. While maintaining the authenticity of folk songs, it is also necessary to focus on innovative transformation, so that they can not only retain the traditional charm, but also conform to contemporary aesthetics and dissemination methods. Only in this way can folk songs glow with new vitality in the new era and become an important resource for

cultivating students' artistic literacy and enhancing cultural confidence. In the future, colleges and universities should continue to explore multi-dimensional and multi-channel teaching and research models, so that local folk songs can "develop in protection and inherit in development", and truly realize the organic unity of academic value, educational value and social value.

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