

Exploring the Path of “Youth-oriented Interpretation” for Vocal Group Course in Music Performance Majors, Against the Background of First-class Major Construction

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Abstract: The construction of ideological and political theories teaching in all courses is the need of first-class major construction, the basis for the three-integrated education of the whole person and the development of higher education. Vocal group course is a compulsory core course for music performance majors. In the context of the construction of a first-class music performance major and in accordance with the requirements for cultivating innovative and top-notch talents in higher music performance majors. This article combines the author's many years of teaching experience to combine the teaching content of "vocal group course" with "Youth-oriented Interpretation". It combined with ideological and political education in order to provide reference for the ideological and political courses.

1. Introduction

The music performance major of our college is currently a provincial first-class professional construction site. The construction of first-class majors in the new era requires the comprehensive implementation of the fundamental task of cultivating moral character and cultivating people. It is required to effectively consolidate the central position of talent training and the basic position of undergraduate teaching. In the course construction, we should strengthen the construction of professional ideological and political education and curriculum ideological and political education, and run ideological and political education through the whole process of talent training. Adhere to the student-oriented, development as the center. Efforts should be made to deepen the reform of education and teaching and comprehensively improve the quality of talent training. Taking this opportunity of first-class professional construction, the college has carried out in-depth curriculum reform and strived to achieve connotative development of professional construction. Vocal music class is a core required course for music performance and is the course with the largest number of students. Nearly 10 schools in the college have been continuously promoting and exploring emerging teaching models in Vocal group courses. Some results have been achieved. Driven by the ideological and political teaching reform and the construction of first-class professional points,

vocal group courses need to deeply explore the connotation and extension of "cultivating people with moral integrity" to achieve the goal of improving the quality of talent training.

Vocal group course is a required and core course for music performance majors. Vocal group lessons break the traditional one-to-one teaching model of vocal music. In terms of teaching content, teaching mode, teaching material selection, teaching assessment and other aspects, new characteristics that are different from traditional one-to-one teaching are highlighted. These new features mainly focus on the differences in teaching models and teaching concepts. Unlike one-on-one vocal lessons that address individualized issues, group lessons focus on solving common issues.

For example, an understanding of musical styles. Each student makes a comparison of two creations. Group members perform and evaluate each other. The problems of vocal performance are solved through group discussion, duet cooperation and chorus collaboration.

Youth interpretation refers to adapting course content and teaching methods to young students in order to better meet their needs, interests and characteristics. Youth-oriented interpretation is an important means of ideological and political courses. Teachers can reorganize and present course content according to the characteristics and needs of young students, making the course content more relevant to life, more interesting, and more attractive. In this way, students can not only master professional knowledge during the learning process, but also receive ideological and moral education. Youth-oriented interpretation can improve the effect of curriculum ideological and political education, and curriculum ideological and political education also provides direction and goals for youth-oriented interpretation. Just like in 2016, General Secretary ^[1] called for improving the affinity and pertinence of ideological and political education, and further elaborated on the educational concept of ideological and political curriculum at the National Education Conference in September 2018. Vocal group courses are the basic core courses for music performance majors. It is a comprehensive course integrating music, languages and performance. Integrating ideological and political elements into the teaching of vocal music group courses - using "youth-oriented interpretation" as a means, is the need for cultivating first-class professional construction talents, and is also the three-round education of "whole-person education, full-course education, and all-round education" needs.

There are three main teaching categories for vocal music teaching in higher music performance majors, including bel canto teaching, ethnic vocal music teaching, and popular vocal music teaching. As we all know, the subject system of vocal performance teaching has long been centered on Western music theory, focusing mostly on singing methods and technical issues, and the learning content is mostly based on songs created in modern times. As a result, there is a lack of traditional vocal music resources and culture in vocal music education in colleges and universities, the "rigidization" of the national vocal music aesthetic system and other issues (Zhang, 2015). Especially after the detailed classification teaching of bel canto, ethnic and pop singing. In bel canto teaching, performance teaching of traditional Western repertoire is more inclined. In the teaching of national vocal music, it is more inclined to the performance teaching of contemporary Chinese compositions. Although both Western and Chinese contemporary works are involved in popular vocal music teaching, the teaching and performance repertoire is mostly about love themes and lacks diversified teaching content. How to avoid the "reversal of subject and object" in vocal music education in colleges and universities, the serious tendency of Westernization and the inertia of teaching thinking formed over decades, so that the excellent traditional vocal music culture can truly and effectively be integrated into vocal music teaching in colleges and universities is a problem that current vocal music researchers and teaching personnel must face. (Yue, 2021). The vast number of young students are in their golden age. It is imperative to strengthen young students' awareness of Chinese music culture through the teaching of group vocal classes.

2. Cultivate Feelings of Family and Country, Develop Musical Cultural Awareness

The long-term vocal performance teaching based on three finely divided categories has gradually formed a solid model in which most of the bel canto performance teaching involves singing Western works, and most of the ethnic performance teaching involves singing Chinese works. Or when talking about curriculum ideological and political education, all that comes to mind is the single and narrow teaching concept of singing "red songs" (revolutionary songs). It is enough to show that it is urgent to cultivate the feelings of family and country and develop the consciousness of music culture. As Zhou (2008) mentioned in the article "Differences between Chinese and Western Music": There are certain differences between Chinese and Western music due to historical, cultural and other reasons. Among the many vocal works, such as Huang Zi's "Homesickness". "How can I miss him" by Zhao Yuanren. Lu Zaiyi's "Bridge", "Home", "Hope", etc. These familiar vocal repertoires all reveal the author's sincere and deep longing for his homeland, and reflect the author's feelings for his motherland, hometown and lover in the creation of Chinese vocal music. Feeling involves life consciousness and family education inheritance. As Yang (2019) points out in "Traditional Sentiments in Chinese Culture": The traditional spiritual temperament of the Chinese nation is based on the family and the country, and the interests of the family and the country are the purpose and standard of ethics. This kind of Spiritual temperament has accumulated in the development of history into a kind of "family and country feelings", that is, a spirit of patriotism, which has become an inexhaustible and powerful spiritual force for the continuous development of the Chinese nation. I believe that more than once, when we sang songs such as "March of the Volunteers", "Five-Star Red Flag" and "Unity is Strength", we felt awe and pride in our hearts. The temperament of a nation is clear and distinctive. The uniqueness of the national temperament can be felt from the moral, political, organizational, artistic, religious and scientific aspects of a nation. Obviously, this unique spiritual temperament is the spiritual and cultural tradition of a nation, and this spiritual and cultural tradition is the spiritual force that supports the harmonious development of a nation. The spiritual power of this feeling of family and country is reflected in numerous vocal repertoires, too numerous to mention.

How to understand the feelings of family and country in traditional Chinese culture [2]. The characteristics of China's social structure determine the values of family and country. The special social structure of ancient China was the social foundation for the formation of feelings about family and country. Ancient Chinese society was a patriarchal society, characterized by the isomorphism of family and state. Traditional Chinese culture focuses on overall interests. Corresponding to the whole is the individual. In traditional society, because the family/state is the owner of the means of production and living, and is the organizational form on which individual production and life depend, the family/state, not the individual, is the subject of rights. Therefore, it is the family/state based on its own Ethical requirements for personal behavior need to be put forward. If an individual's behavior is in the interests of the family/country, it is moral. Otherwise, it is immoral. This value orientation and the spiritual temperament of the interests of the family and the country are concentratedly reflected in Confucian ethics, which is the mainstream of traditional ethics. The emphasis on family and country, emphasizing justice over profit, emphasizes the obligation and morality of individuals to obey their family and country.

As a value orientation and a value concept that focuses on the overall interests, family and country sentiments have two levels of impact on human development. Especially for young students, feelings of family and country, as a value tool, are conducive to promoting the personal development of young students. As Marx and Engels pointed out: Only in the collective can individuals obtain the means to fully develop their talents. Only with overall development can we provide the necessary conditions for personal development and ensure personal development. For

human development, it is necessary to coordinate people's behavior, which requires common behavioral norms and consensus values, that is, a behavioral value orientation for the overall benefit. Therefore, the value orientation of overall interests can coordinate people's behavior and ensure the efficiency of social production activities, thereby benefiting human development. This is just like in chorus training, everyone needs to play their own role to achieve the optimal effect of group training. The individual and the collective are inseparable and influence each other.

What's more important is that if young students have behaviors that have overall benefit value, it means a higher realm of life. In the context of the trend of globalization, the emergence of anti-globalization thinking, and today's stakeholders are diversified and people's awareness of individual rights is constantly increasing, we must pay attention to the interests of the collective, society, and the country, and cultivate young students' family and country. Feelings and strengthening the spirit of patriotism are of special significance. It is an expression of self-identity and collective identity. Feelings of family and country are the basic connotation of China's excellent traditional culture. They are the isomorphism of feelings of family and country, common consciousness, and benevolence. They are connected through the paths of traditional culture such as filial piety and loyalty, national spirit, and local concepts, and achieve the goal of transcending traditional culture. Chinese vocal music repertoire must reveal the feelings of family and country in Chinese culture. Strengthen the cultural consciousness of young students to develop and acquire feelings about their family and country. When understanding, analyzing, and interpreting vocal works, consciously pay attention to collective interests, social interests, and overall interests, thereby realizing the focus on the feelings of family and country. Finally, young students can fully understand the songs. Young students should understand, analyze, and interpret the feelings of home and country contained in vocal music repertoire. At the same time, the fundamental task of strengthening "cultivating people with moral integrity" and educating people in three aspects through courses has been achieved.

3. Incorporate New Liberal Arts Content, Formation Values Shaping

The release of the "New Liberal Arts Construction Declaration" in November 2020 marked the opening of a new world for the construction of liberal arts in colleges and universities. In the construction of new liberal arts, a typical innovative concept is to flexibly apply emerging technologies in the teaching of humanities courses, support students in comprehensive theoretical learning without subject constraints, accelerate the integration of disciplines, cultivate students' comprehensive quality and ability, and promote comprehensive development of students. Under this background, the education and teaching of music performance majors should organically integrate the innovative concepts of new liberal arts construction, strengthen the integration of various disciplines, and strive to cultivate compound talents. The course nature of the Vocal group course fully meets the requirements for the integration of new liberal arts disciplines.

From an internal perspective of art disciplines, vocal performance is easily related to drama performance (or in other words, vocal performance is also a category of drama performance), dance performance (including stage design), audio and video (media majors), art and design and other arts. Professional integration. The small team teaching model of the Vocal group course is conducive to the training of duets, small choruses, etc. It has natural advantages for the training of vocal repertoire of musicals and stage plays. During the training, you can cultivate your dramatic performance ability, strengthen your analysis and interpretation of the connotation of vocal works through dramatic performances, and strengthen your self-created stage performances. In the vocal group training and evaluation process, we use audio and video media to carry out group mutual evaluation, teacher evaluation and self-evaluation. Young students need to be proficient in operating various media recording instruments and strengthen their operational abilities in audio and video recording. In the aspects of organization, training, rehearsal, etc., each vocal group can be promoted to strengthen group cooperation and collaboration capabilities. When vocal music works are

displayed and performed on the stage, the stage design is related to the stage design, which can fully mobilize the subjective initiative of young students and actively invest in vocal performance and fine arts majors, design professional courses, and cross-disciplinary training.

From an interdisciplinary perspective, vocal performance is also inseparable from literature, philosophy, psychology, medicine, and modern science and technology. Music is a cultural expression. Many vocal compositions come from literature. It is a musical interpretation of Chinese culture. As Zhou (2008) mentioned in the article "Differences between Chinese and Western Music": There are certain differences between Chinese and Western music due to historical, cultural and other reasons. The main manifestation is that Chinese music focuses on emotion. Rhyme, while the two Western musics focus on the harmony of the music itself; the development of Chinese music has a natural transition and continues in the same vein, while the development of Western music has a block structure and stage characteristics; Chinese music is embodied in simple modular linear texture thinking, with Lines are the main focus, while Western music tends to think in cross-dimensional three-dimensional textures and pays more attention to harmony; Chinese music language focuses on psychology, less on form, is highly variable, and has an open structure, while Western music is rigorous in form and structure. It has closed characteristics; Chinese music values goodness and beauty, pursues a quiet and ethereal artistic conception, and pays attention to feeling, while Western music pays attention to the unity of reason and emotion, pursues strength and intensity, and has clear and realistic musical ideas. Especially ancient Chinese poetry, it contains thousands of years of Chinese traditional culture. With the deepening of cultural confidence, many composers composed music for classic ancient poems. A number of collections of ancient Chinese music and ancient Chinese poetry and vocal music have emerged. For example, Huang Huali and Zhang Jijia's "Selected Chinese Ancient Songs and Ancient Poems and Art Songs". Jie Benkang's "Collection of Ancient Chinese Poetry and Vocal Music". Hou Jiejie, Bai Dongliang's "Selected New Works of Chinese National Vocal Music" and so on. The publication of these textbooks demonstrates the contemporary value of traditional Chinese poetry culture. In the National Golden Bell Award Vocal Competition, contestants in both the bel canto singing category and the ethnic singing category chose a large number of contemporary new compositions of ancient poetry. It has led the advent of a new national style era in vocal music singing. Some mainstream media have also successively launched programs about ancient poetry, such as "Chinese Poetry Conference" and "Classic Chanting and Spreading", etc., using this TV media communication format acceptable to the public to promote ancient Chinese poetry and attract more teenagers and young people who pay attention to and better inherit and carry forward the excellent traditional Chinese culture. The publication of these teaching materials also provides a broad range of teaching materials for Vocal group courses. In music culture, Chinese ancient poetry and art songs were born from its unique poetry adaptations, allowing the younger generation to deeply feel the history, culture and aesthetic philosophy of Chinese civilization contained in ancient poetry. The catchy tunes and familiar poetry, through the interpretation of music, they can better understand and sing, and cultivate students' cultural identity through the intersection with new liberal arts and literature, making cultural confidence education more vivid.

Let's talk about the cross-fertilization of vocal performance and philosophy. The origin of vocal performance is a philosophy. The unity of opposites of breath in singing, the unity of opposites of looseness and tightness of body organs in singing, the unity of opposites of looseness and tightness of tongue in singing, and the unity of opposites of emotion and technique in singing all need to be carried out using philosophy. Dialectics (Li, Ma, 2023). Vocal performance is a kind of auditory art carried by sound. In the process of vocal performance, the auditory needs to use the facial expressions and external image characteristics of the singer to enhance the expression effect. When performing, expressions need to be focused on. It is a performance form that accommodates both semantics and music, and is a special kind of sound. Multiple intersections are attributes of singing. The existence of singing in vocal performance depends on matter, and the spiritual activity of the singing subject is the essence of vocal music. Vocal performance is the perfect unity of material and

spirit. This dialectical unity of philosophy is most vividly reflected in vocal performance. When young students perform vocal performance training, they need to mobilize the various dimensions of the body, mind, limbs, and emotions related to them to form a good vocal performance. Cooperation and collaboration between body, limbs, mind, and emotions strengthen the concept of teamwork in which the whole and the parts are inseparable. Young students can handle and regulate themselves well, which is a subtle cultivation of the concept of collaboration and cooperation.

Vocal performance is cross-integrated with medicine and psychology, and its use in the field of music therapy has achieved certain results. During the implementation of music therapy, multi-disciplinary knowledge and skills are integrated into one, with the help of vocal singing or other musical activities, with the joint participation of music therapists and visitors, the physiological and psychological changes caused by music are, emotions, cognition and behavioral experiences to achieve the purpose of maintaining, restoring, improving and promoting people's physical and mental health. At the same time, the birth of the art voice medicine major is the organic combination of vocal performance and medical voice. When vocal music students use unscientific pronunciation, problems such as vocal cord nodules will occur. Voice health care can prevent such accidents. The cross-integration of courses allows vocal music students to use the most scientific pronunciation to consolidate their singing skills, and can also better prevent and protect voice health problems.

The teaching reform ideas of the new liberal arts have expanded and extended new teaching tasks and teaching content for vocal music group classes, allowing more dimensions to be used in the teaching assessment and evaluation process of the course. Groups can plan, train, organize, and perform project-based activities through group and team vocal performances. Can give full play to the respective strengths of team members. There is more cooperation and collaboration among group members. Mutual evaluation among team members can be truly realized. Form good cooperative communication and collaborative completion. It is an effective way to develop a good world outlook, outlook on life, outlook on society and values.

4. Improve Academic Literacy, Strengthen Confidence in Music Culture

The academic literacy of the music performance major focuses on independent development, cooperative participation and the improvement of social responsibility. Therefore, in vocal group courses, it is necessary to maximize the advantages of group mutual evaluation and teamwork. According to the characteristics of each group of students, group discussions and mutual evaluation are carried out in the form of process assessment. For example, take a youth interpretation theme each month as a unit. The inspection team analyzes and understands the themes of national sentiments, ecological protection, traditional music culture dissemination, and Chinese national music culture inheritance in designated or self-selected vocal works (vocal suites, musicals, choral works, duet works)^[3]. Through group competitions, ppt presentations, discussions, and mutual evaluations are conducted through singing and explanation. Finally, the final assessment will be presented in the form of a project collaboration special concert. The results of the group will be assessed from all aspects of the concert topic selection discussion - organization - training - rehearsal - formation - performance. We should constantly innovate the vocal music group course, expand and extend the teaching content, form an effective group course teaching model, and greatly release the subjective initiative of young students.

In addition, vocal performance courses also need to work together with other disciplines within the music performance discipline to form disciplinary competencies. Improve music skill training through music history courses, composition technology theory courses, and other practical music courses (including choral conducting courses, piano improvisation accompaniment courses, etc.). Young students can strengthen their understanding of vocal aesthetics, vocal performance and expression skills, and vocal cultural literacy. In these music theory and practice courses, there is a plan and purpose to form good course interaction and complementarity with the vocal performance

courses. An experimental dual-tutor tutoring system between teachers of music theory courses and teachers of vocal group courses is carried out. Efforts will be made to provide guidance on comprehensive subject literacy in the theme selection of the vocal music group. In the teaching of music theory courses, "youth-oriented interpretation" is also used as the idea of teaching reform, starting from the course content to strengthen the ideological and political awareness of young students. In curriculum construction, we focus on strengthening the comparative analysis of Chinese traditional music and Western music culture, integrating Chinese and Western music culture, and better extracting the unique charm of Chinese music culture from comparison. We need to cultivate students' awareness of spreading and inheriting Chinese music culture. Let young students fully understand the melody, rhythm and rhythm of Chinese music. From the ontology of traditional Chinese music, concepts such as "Chinese music theory", "Chinese harmony", "Chinese melody", "Chinese rhythm", and "Chinese musical form" are integrated into teaching. Mode, harmony, polyphonic form, and characteristics of musical structure. Breaking the traditional professional music teaching model based on Western music theory system. This is not only a mindset that young students urgently need to change, but also a mindset that teachers urgently need to change. When the concept of spreading and inheriting Chinese music culture is deeply embedded in the teaching philosophy of music subject courses, the ideological and political tasks of the curriculum can be truly implemented in teaching.

Then focus on the vocal group teaching itself, whether it is bel canto singing, ethnic singing, popular singing, and break down the barriers between singing methods. In terms of teaching content, Bel Canto can also choose Chinese works for teaching and singing, and ethnic singing can also choose some suitable Western works for teaching and singing. That clarify the similarities and differences between Chinese and Western music styles, and strive to more fully interpret the uniqueness of Chinese music culture through comparison. Especially in the teaching of popular singing methods, we should expand more diversified teaching content and lead the younger generation to deeply interpret the popular orientation of today's social music culture and the diversified characteristics of social music culture from the perspective of the contemporary young generation. This can highlight the spiritual pursuits of contemporary people and young people and spread the spirit of struggle and hard work of contemporary people. Just as CCTV's "Classic Chanting and Spreading" echoes and implements the spirit of "promoting the creative transformation and innovative development of China's excellent traditional culture" in the report of the 19th National Congress of the Communist Party of China, traditional poetry is used in the form of "harmonizing poetry with songs". Classic meets modern pop. While paying attention to the contemporary expression of the program, it also deeply explores the connotation behind the poems, tells cultural knowledge, explains humanistic values, interprets ideas, traces the roots of modern civilization, and builds cultural confidence. Young students should realize that pop songs are the easiest vehicle to convey public aspirations and spiritual pursuits. For vulgar pop music songs, you must have a certain ability to identify them, and be a pop music communicator with attitude and positive energy. We recommend some classic Bel Canto and national vocal music works to the public in the form of popular singing.

Taking advantage of Yunnan's geographical advantages, Yunnan's local multi-ethnic music culture is expanded into vocal group courses, and Yunnan folk songs, folk songs, and minor tunes are integrated into the course teaching. Just like Song Zuying used bel canto singing, Dai Yuqiang used bel canto singing, Gong Linna used original singing method, and Tan Weiwei used pop singing method, they all sang the Yunnan folk song "Little River Flowing Water". The four singing styles are very different, but have similar interests, allowing more people to hear Yunnan folk songs, feel the charm of Yunnan folk songs, and understand the culture of Yunnan folk songs, and attract more listeners who want to know more about Yunnan and Yunnan. National music and understand the multi-ethnic music culture of Yunnan. The younger generation has the responsibility and obligation to spread and inherit these classic works that have been sung for hundreds of years. These works project the national spirit and national identity of traditional Chinese culture, which are cultural

imprints engraved in our bones. With the enrichment of social experience, the younger generation is gradually able to fully perceive the correlation and commonalities between excellent traditional cultural elements and vocal performing arts. If the younger generation can interpret, create and perform from a new perspective. They will definitely be able to improve the core literacy of music and enhance the inner motivation of confidence in music culture.

5. Conclusion

Vocal performance is the most natural and important way for people to express their emotions. This kind of expression conveys and carries people's emotional attitudes and values, and is the audio communication medium of culture. As a country with a profound traditional culture and history, China has a unique musical aesthetic. In the eyes of the ancients, music not only brought people auditory enjoyment, but also played a role in conveying faith. In ancient times, sacrificial music was played during sacrificial ceremonies to express our respect and gratitude to our ancestors; harvest music was played during grain harvest celebrations to express our inner joy and gratitude to heaven and earth. The majority of young students shoulder the important task of spreading and inheriting China's excellent and classic music culture. The younger generation needs to learn and feel the connotation of traditional Chinese national culture and feel the feelings of home and country expressed in the songs, so as to deeply feel the great spirit of the Chinese Communist Party's persistence and struggle, and feel the spiritual power of the motherland to become stronger. Let the younger generation resonate and communicate with the emotions of home and country expressed in the song, and inspire their national sentiments. Therefore, it is imperative to take the opportunity of building a first-class major in music performance to integrate the teaching concept of "youth-oriented interpretation" into vocal group courses and comprehensively promote the "young generation (students)-centered" teaching reform.

In September 2019, the Ministry of Education issued the "On Deepening Undergraduate Education and Teaching."

"Opinions on Comprehensively Improving the Quality of Talent Training through Academic Reform" (Jiaogao [2019] No. 6) proposed, "Insist on taking the effectiveness of cultivating people morally as the fundamental criterion for testing all work in colleges and universities, and use Thought on Socialism with Chinese Characteristics for a New Era to build soul education people, accelerate the construction of ideological and political work systems in colleges and universities, and promote the formation of a 'three-round education' work pattern." The building has a first-rate background in music performance. We insist on the unity of knowledge transfer and value guidance, and integrate ideological and political education into the core curriculum teaching of vocal group courses. We promote the integration and intersection of new liberal arts courses through the study of family and country sentiments and culture. We aim to develop the core competencies of music performance majors. Ultimately, the goal of training all employees, the whole process, and the whole person is achieved.

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