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On the Beauty of China: Reflections on the Path of Integrating Fine Traditional Chinese Culture into the Cultivation of Instrumental Performance Talents

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Abstract. Against the dual background of building a cultural power and advancing high-quality development of aesthetic education, the inheritance and innovation of fine traditional Chinese culture have become the core proposition of art education. At present, the cultivation of instrumental performance talents in Chinese colleges and universities generally faces the practical dilemma of "valuing skills over cultural essence". Excessive focus on performance skill training and neglect of the cultivation of cultural literacy and aesthetic heritage lead to the lack of national charm and spiritual core in instrumental performances, which makes it difficult to meet the market demand for interdisciplinary art talents in the new era. Supported by theories such as cultural inheritance and core competencies, this paper analyzes the epochal value of integrating fine traditional Chinese culture into the cultivation of instrumental performance talents, sorts out problems existing in the current integrated education process, including outdated concepts, fragmented curricula, rigid teaching forms, homogeneous teaching staff, and lack of practical platforms. It constructs an integrated cultivation path from six dimensions: educational philosophy, curriculum system, teaching model, teaching staff development, practical carriers, and evaluation mechanism. The aim is to achieve the training goal of "unity of skill and art, shaping the soul with culture" for instrumental talents, promote the dynamic inheritance of traditional Chinese music culture, and facilitate the mutual empowerment of art education and national cultural confidence.

Keywords: fine traditional Chinese culture, instrumental performance, talent cultivation, cultural integration, aesthetic education path

1. Introduction

1.1. Research background

Since the beginning of the new era, the state has attached great importance to the inheritance and development of fine traditional Chinese culture, and has repeatedly emphasized the need to promote the creative transformation and innovative development of traditional culture, and integrate cultural education into the whole process of national education. As the core carrier of aesthetic education, art

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education is an important channel for inheriting Chinese aesthetic spirit and disseminating national culture. As one of the core art majors, the instrumental performance major bears the important mission of cultivating music performance talents, inheriting music culture, and disseminating the beauty of art.

At present, China's talent cultivation system for instrumental performance is increasingly mature, with teaching modules such as skill training and professional practical training continuously improved, but the shortcomings of talent cultivation in the industry have also become increasingly prominent. Most colleges and universities adopt a Western-style teaching system for instrumental teaching, taking performance techniques, rhythm and intonation, and stage skills as the core assessment criteria, while weakening the cultivation and immersion of traditional Chinese music culture, classical aesthetic thoughts, and national humanistic spirit. Many instrumental majors possess proficient performance skills, but find it difficult to interpret the cultural conception and spiritual connotation of traditional instrumental works. Their performances are formalistic and lack soul, resulting in a cultivation situation of "having skills but no culture, having art but no soul". Against this background, deeply integrating fine traditional Chinese culture into the whole process of instrumental performance talent cultivation to solve the educational dilemma of valuing skills over culture has become an important topic for the reform of instrumental music education and the inheritance of traditional culture in the new era.

1.2. Research significance

Theoretical Significance: Based on the dual theoretical perspectives of cultural education and aesthetic education, this paper clarifies the integration logic of fine traditional Chinese culture and instrumental performance talent cultivation, defines the core connotation and educational value of cultural integration, makes up for the theoretical research shortcoming of valuing technology over culture in the current instrumental music education field, enriches the theoretical system of cultural education for art majors, and provides theoretical reference for the deep integration of traditional culture and art professional education.

Practical Significance: Aiming at the practical problems of current instrumental performance talent cultivation, this paper constructs a feasible and practical integrated cultivation path, which can effectively optimize the teaching system of instrumental majors, improve students' cultural literacy and artistic expression, and cultivate interdisciplinary instrumental talents with professional skills, cultural heritage, and innovative ability. Meanwhile, it disseminates traditional Chinese music culture through instrumental performance as a carrier, facilitates the living inheritance of national music culture, and enhances the national cultural confidence of art majors.

1.3. Research status at home and abroad

Domestic academic circles have carried out many studies on the integration of traditional culture and instrumental music teaching. Existing studies mostly focus on micro levels such as cultural teaching of single instrumental categories and appreciation teaching of traditional repertoires, and discuss the application strategies of traditional music culture in instrumental classrooms. However, most studies have the problems of single perspective and insufficient systematization, failing to form a complete education system covering concepts, curricula, teaching, practice and evaluation, which has limited guiding effect on the long-term cultivation of instrumental talents.

Foreign art education attaches great importance to the integration of national music culture. Countries such as Europe, America, Japan and South Korea have all incorporated national traditional

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music and local aesthetic culture into the instrumental teaching system, forming a mature education model of "technical training + cultural immersion + practical innovation", and emphasizing the deep binding of artistic performance and national culture. However, foreign studies focus on local cultural systems, which differ greatly from the connotation and aesthetic characteristics of fine traditional Chinese culture, and cannot be directly adapted to the cultivation needs of China's instrumental performance talents. Overall, the current academic circle lacks systematic and holistic research on the integration of fine traditional Chinese culture into instrumental performance talent cultivation, leaving room for innovation in this study.

1.4. Research ideas and methods

This paper takes "value interpretation - problem analysis - path construction" as the core research idea: firstly, explaining the epochal value of integrating traditional culture into instrumental talent cultivation; secondly, sorting out the existing problems in current education work; and finally, constructing an all-round and three-dimensional integrated education path.

Three research methods are mainly adopted: First, the literature research method, which sorts out literatures and policy documents related to traditional culture education, instrumental music education reform, and aesthetic education construction to lay a theoretical foundation. Second, the investigation research method, which summarizes the shortcomings of talent cultivation by combining the current situation of instrumental music teaching in colleges and universities and the demand for talents in the industry. Third, the experience summary method, which integrates existing excellent teaching practice results and extracts scientific and feasible integrated cultivation paths.

2. Core concepts and theoretical foundations

2.1. Definition of core concepts

Fine Traditional Chinese Culture: The traditional culture referred to in this paper focuses on the core content adapted to the instrumental performance major, mainly including Chinese music history, traditional instrumental culture, national folk music, traditional aesthetic thoughts, classical humanistic spirit, opera and folk music culture, etc. It is the core kernel supporting the conception expression, emotional transmission and cultural interpretation of instrumental performance. The connotation, spirit and aesthetic characteristics of fine traditional Chinese culture are deeply embedded in the whole process of instrumental music teaching and talent cultivation, realizing the organic integration of technical training and cultural immersion, enabling students to internalize cultural literacy and externalize performance expression, and achieving the educational effect of integration of skill and Tao.

Cultivation of Instrumental Performance Talents: It refers to a systematic education process in which colleges and universities aim to cultivate professional instrumental performance talents, and develop students' performance skills, stage expression, artistic aesthetics and innovative ability through a series of teaching activities such as curriculum teaching, skill training, stage practice and literacy cultivation, covering multiple educational dimensions such as teaching, practice, evaluation and teaching staff.

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2.2. Theoretical foundations

The Ideological Liberation Implication of the "Two Combinations": The "Two Combinations", namely combining the basic principles of Marxism with China's specific realities and with fine traditional Chinese culture, is an important driving force for promoting ideological liberation and social development. This thought is applicable to the cultivation and development of instrumental performance talents. "Combining with China's specific realities" requires instrumental performance talents to get close to social reality and people's needs; "combining with fine traditional Chinese culture" requires artistic performance talents to absorb the cultural essence of traditional Chinese music. This research is a concrete embodiment of practicing the "Two Combinations". It combines Western instrumental performance techniques with traditional Chinese music culture, and with the actual needs of artistic development. Relying on carriers such as education, practice and creation, traditional culture is integrated into modern talent cultivation and social development, providing a theoretical basis for the creative transformation and innovative development of instrumental performance.

Core Competency Cultivation Theory: In the new era, the cultivation of artistic talents is no longer limited to professional skills, but emphasizes the comprehensive cultivation of cultural literacy, aesthetic literacy and innovative literacy, requiring the construction of an all-round education system to provide guidance for the cultivation of interdisciplinary instrumental performance talents.

3. Epochal value of integrating fine traditional Chinese culture into instrumental performance talent cultivation

3.1. Individual level: proficiency beyond skills, achieving unity of skill and art

The core charm of instrumental performance lies not only in proficient performance skills, but also in the accumulation of individual growth and the transmission of emotion and conception. Accumulation and growth extend from strings to pages, and from artistic performance to academic exploration. Without the support of cultural literacy, performance is merely mechanical reproduction of skills. The integration of traditional culture can help students understand the cultural connotation and aesthetic conception of traditional works, accurately grasp the rhythm and emotional expression of performance, enhance artistic appeal and expressiveness, realize the transformation from "being able to play" to "understanding interpretation", and shape the professional quality of unity of skill and art.

3.2. Teaching level: innovating education model and improving aesthetic education system

For a long time, China's instrumental music teaching has formed a "technology-oriented" education model, with the prominent problem of single educational dimension. Integrating fine traditional Chinese culture into talent cultivation can enrich the content of instrumental music teaching, innovate classroom teaching forms, build a three-dimensional education system of "technical training + cultural immersion + aesthetic cultivation + practical innovation", promote the transformation of instrumental major teaching from single skill training to comprehensive aesthetic education, and achieve the development goal of "rooted in the nation and facing the world".

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3.3. Cultural level: activating traditional cultural context and strengthening cultural confidence

Traditional Chinese music culture is an important part of fine traditional Chinese culture, and there is a slight inheritance fault and insufficient innovation in its connection with musical instrumental performance. Instrumental performance talents are the core subject of traditional music culture inheritance. Through systematic cultural education, young students can deeply understand and identify with traditional music culture, and take the initiative to undertake the responsibility of cultural inheritance. Meanwhile, students disseminate traditional instrumental culture through stage performance, work innovation and other forms, which can integrate traditional cultural context into modern stage and enter the public vision, realize the living inheritance of traditional culture, promote the innovative development of national music culture, and consolidate the cultural confidence of youth groups.

3.4. Industry level: adapting to market demand and broadening development boundaries

In the new era, the literary and art market is constantly transforming and upgrading, and fields such as cultural and tourism integration, Chinese-style literature and art, and traditional cultural and creative industries are developing rapidly. The market's demand for instrumental talents is no longer limited to simple performance skills, but also requires talents to have comprehensive abilities of cultural interpretation, work innovation and cultural communication. Integrating traditional culture into talent cultivation can effectively improve students' comprehensive competitiveness, adapt to the needs of diversified industry positions, break the dilemma of single employment channel for instrumental talents, and broaden the boundaries of career development [1].

4. Existing problems in current instrumental performance talent cultivation

4.1. Deviation in educational philosophy and weak awareness of cultural integration

In the current education system, the core of talent cultivation for instrumental majors in colleges and universities still focuses on professional skill assessment, taking performance skills, grading examination results and competition achievements as the core indicators of talent cultivation, with a serious cognitive deviation of "valuing skills over culture". Schools, teachers and students generally believe that traditional Chinese culture has low relevance to instrumental professional performance, and neglect the empowering effect of traditional Chinese culture on performance conception, emotional expression and artistic style. As a result, the integration of traditional culture into teaching lacks top-level design and is always in a marginal and auxiliary position, making it difficult to achieve deep integration.

4.2. Fragmented curriculum system and insufficient connection between majors and fine traditional Chinese culture

Curriculum is the core carrier of cultural education. At present, there are obvious shortcomings in the construction of traditional culture-related courses for instrumental majors in colleges and universities. On the one hand, most traditional culture courses are school-wide general elective courses with broad content and weak pertinence, lacking special courses adapted to instrumental performance majors such as traditional music aesthetics, national instrumental culture, and opera music appreciation. On the other hand, there is insufficient connection between general courses and

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core professional courses such as instrumental solo, ensemble and stage performance, failing to form a linked teaching system. Cultural knowledge cannot be effectively transformed into performance ability, and curriculum integration is superficial.

4.3. Rigid and single teaching methods and lack of immersive education

In current teaching, teachers' teaching methods are generally rigid and outdated, mostly adopting the passive teaching form of "theoretical explanation + simple appreciation of works". They only briefly introduce the creation background of traditional works in class, lacking in-depth interpretation of aesthetic conception, humanistic spirit and performance charm. Meanwhile, teaching is limited to indoor classroom scenarios, lacking immersive and experiential teaching activities such as folk custom collection, intangible cultural heritage research, master workshops, and live performances [2]. The single teaching form makes it difficult for students to deeply perceive the charm of traditional culture, and they cannot truly internalize cultural literacy, which greatly reduces the effect of integrated education.

4.4. Updating teachers' educational philosophy under the high integration of skills and culture

Teachers are the key support for cultural integration in education. At present, most instrumental major teachers graduated from professional conservatories of music, with solid performance skills and professional teaching ability, but their knowledge reserves of traditional music culture, classical aesthetics, folk culture and other aspects are slightly weak. Most teachers have not received systematic traditional culture teaching training, and lack methods and experience in cultural interpretation and cultural integration teaching. It is difficult for them to accurately convey the cultural core of traditional works in professional teaching, and they cannot effectively guide students to interpret the national charm of traditional instrumental works. The cultural shortcoming of teachers has become the core bottleneck restricting the quality of integrated education.

4.5. Clear orientation of practical carriers, with the combination of culture and skills ultimately reflected in the presentation of musical works

Instrumental performance is a highly practical major, and the cultivation and transformation of cultural literacy cannot be separated from practical platforms. At present, there are few special traditional instrumental performances and traditional culture-themed artistic practices in colleges and universities. Meanwhile, there is insufficient cooperation between schools and intangible cultural heritage museums, cultural centers, and literary and art troupes, and students lack practical opportunities for off-campus cultural collection, intangible cultural heritage inheritance, and cultural benefit performances. The lack of practical carriers leads to the fact that traditional culture learning stays at the theoretical level and is difficult to transform into stage performance ability and cultural innovation ability.

4.6. Single evaluation system and lack of orientation for cultural education

The current assessment and evaluation system for instrumental performance talents is highly single. Final assessments, competition evaluations and academic evaluations all take technical indicators such as performance skills, intonation rhythm and stage performance as the core, and do not include traditional cultural literacy, traditional work interpretation ability and cultural innovation achievements into the evaluation system. The cognitive misunderstandings of "score-only" and

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"competition-only", as well as the single technical evaluation orientation, make students pay more attention to skill training and neglect the study and literacy improvement of fine traditional Chinese culture, thus restricting the deep integration of fine traditional Chinese culture and instrumental music education.

5. Core paths of integrating fine traditional Chinese culture into instrumental performance talent cultivation

5.1. Updating educational philosophy and establishing the orientation of integration of skill and Tao

To solve the educational dilemma, the primary task is to update the traditional educational philosophy and reverse the cognitive deviation of "valuing skills over culture". Colleges and universities need to base themselves on the strategy of cultural power and aesthetic education, take "establishing oneself with skills and shaping the soul with culture" as the core cultivation concept for instrumental performance talents, clarify that traditional cultural literacy is the necessary core competency for talents, and integrate cultural education into the whole process of enrollment, teaching, practical training, assessment and employment. Meanwhile, through special lectures, teaching and research training, campus publicity and other ways, guide teachers to establish the awareness of cultural integration teaching, guide students to recognize the importance of traditional culture to professional development, and form a consensus of cultural education with full attention, whole-process integration and all-round penetration [3].

5.2. Reconstructing curriculum system to realize deep integration of culture and major

Relying on the needs of professional education, construct a trinity curriculum system of "general foundation + professional integration + characteristic expansion" to realize the deep binding of traditional culture and professional teaching [4]. First, consolidate the general foundation, and offer special courses such as *Chinese Music History*, *Traditional Music Aesthetics* and *Introduction to National Musical Instruments* to build a traditional culture knowledge framework for students. Second, deepen professional integration, fully integrate traditional culture interpretation into core courses such as solo, chamber music, ensemble and stage performance, and carry out integrated teaching of "cultural background interpretation + aesthetic conception analysis + traditional charm interpretation" for each traditional repertoire. Third, add characteristic expansion courses, and offer elective courses combined with regional intangible cultural heritage music, opera soundtracks and folk musical instruments to enrich the dimensions of cultural education, meet the needs of cultural inheritance in the new era, and make instrumental performance not only conform to the aesthetic norms of modern art system, but also convey unique artistic emotions.

5.3. Innovating teaching models and building immersive cultural education classrooms

Break the traditional single classroom teaching model and build a diversified immersive integrated teaching system. First, optimize the classroom teaching model, implement integrated teaching of "technical training + cultural interpretation + conception reproduction", change simple skill teaching, and focus on cultivating students' cultural interpretation and conception deduction abilities. The artistic conception of music lies in the blank space "between" and the imagination "beyond". The charm of music lies not only in the melody "within the notes", but also in the reverie "beyond

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the notes". Second, expand scenario teaching, integrate online traditional music resources and intangible cultural heritage digital resources to build an online learning platform; carry out practical teaching activities such as folk custom collection, intangible cultural heritage instrumental research, and traditional orchestra observation offline, so that students can perceive traditional music culture immersively. Third, promote cross-disciplinary teaching, link disciplines such as classical literature, traditional opera, calligraphy and traditional Chinese painting, and carry out cross-disciplinary aesthetic education classes, so that students can understand Chinese aesthetic spirit in an all-round way and improve comprehensive aesthetic literacy.

5.4. Strengthening teaching staff development and building a professional education team

Aiming at the cultural shortcomings of teachers, construct a teacher development system of "internal cultivation + external introduction + teaching and research empowerment". First, carry out special training for teachers, regularly organize instrumental teachers to participate in special training on traditional music culture and cultural integration teaching methods, make up for the shortcomings of teachers' cultural literacy, and improve integrated teaching ability. Second, introduce high-quality off-campus resources, hire intangible cultural heritage instrumental inheritors, traditional music experts and senior folk music performers to teach in schools, guide practice and give lectures to enrich the teaching staff. Finally, build an on-campus teaching and research platform, form a teaching and research team for the integration of traditional culture and instrumental music teaching, carry out subject research, teaching seminars and curriculum polishing, and continuously optimize the integrated teaching model.

5.5. Enriching practical carriers to promote the implementation and effectiveness of cultural education

Relying on diversified practical platforms, promote the transformation of traditional culture from theoretical learning to practice. Build a normalized performance platform on campus, and regularly hold special traditional instrumental concerts, Chinese-style instrumental competitions, and traditional repertoire report performances to provide students with normalized cultural performance practice opportunities. Deepen school-enterprise and school-local cooperation off-campus, link cultural centers, intangible cultural heritage protection centers, literary and art troupes, and cultural tourism scenic spots to carry out intangible cultural heritage inheritance practice, cultural benefit performances, traditional music collection and other activities, so that students can accumulate experience and temper their abilities in practice. Meanwhile, encourage students to carry out work adaptation, original creation and stage creative design based on traditional culture, so as to promote the innovative development of traditional culture. The instruments in our hands are tools to express opinions and echo the times, and our performances can reflect social reality and convey humanistic care.

5.6. Optimizing evaluation system and constructing a diversified and comprehensive education mechanism

Break the single technical assessment model and construct a diversified comprehensive evaluation system of "technical ability + cultural literacy + practical innovation". In terms of evaluation content, in addition to assessing professional abilities such as performance skills and intonation rhythm, add evaluation indicators such as mastery of traditional cultural knowledge, conception

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deduction of traditional works, and cultural innovation practice achievements. In terms of evaluation methods, combine process evaluation and outcome evaluation, incorporate classroom cultural learning, after-school research, practical performance and innovative creation into daily assessment, and change the evaluation model of one exam determining the whole life. Through scientific evaluation orientation, teachers and students are made to attach importance to cultural education and whole-person cultivation. Education is a marathon. We should view education from a long-term perspective, follow the laws of education and artistic growth, and achieve the educational goals of all-round individual development and integration of skill and Tao.

6. Conclusion and prospect

6.1. Research conclusions

Integrating fine traditional Chinese culture into instrumental performance talent cultivation is an inevitable requirement for aesthetic education reform, cultural inheritance and innovation, and high-quality development of artistic talents in the new era [5]. At present, there are some problems in the cultivation of instrumental performance talents in China. Based on problem orientation, this paper constructs a systematic integrated education path from the dimensions of concept renewal, curriculum reconstruction, teaching innovation, teaching staff development, practical empowerment and evaluation optimization, forming a complete education system of "concept guidance, curriculum support, teaching implementation, teacher guarantee, practical empowerment and evaluation orientation". It can effectively solve the educational dilemma of "valuing skills over culture" for instrumental talents, and promote the deep integration of technology and culture, skill and spirit for instrumental performance talents.

6.2. Research deficiencies and future prospects

This study focuses on the common problems and general paths of instrumental performance talent cultivation, and does not deeply explore the differentiated education needs of different instrumental categories and colleges with different school-running levels. Future research can combine the professional characteristics of different instruments such as piano and orchestral music, refine the differentiated integrated education paths, and further improve the pertinence and practicality of the paths. Meanwhile, combined with emerging development trends such as digital aesthetic education, metaverse performance, and cultural-tourism integration, we can explore innovative models of technology-empowered traditional culture education, continuously optimize the cultural education system for instrumental performance talents, integrate high-quality resources inside and outside schools, build an all-round education resource platform, rely on campus cultural construction to create an immersive education environment, constantly explore the fitting points of instrumental performance art and the spirit of the times, convey the temperature and depth of art in interpretation, and provide continuous support for the inheritance and innovation of fine traditional Chinese culture and the high-quality development of art education.

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