

THE DONG IN MINE GUIDEBOOK BY FIELD WORK AT SCHOOL OF MUSIC AND DANCE, NANNING NORMAL UNIVERSITY

Xia Hong Yan, Pramote Dapradit
Bangkokthonburi University,
Thailand

E-mail: Tooksainet@gmail.com¹

Received: June 14, 2022; **Revised:** October 5, 2022; **Accepted:** December 31, 2022

Abstract

Dong folk songs are a world intangible cultural heritage of inheriting and developing national music culture. This research paper aims to write Dong in Mine: the school-based guidebooks by way of field study. It is qualitative research that uses documentation data with field studies of 3 villages and 5 experts, to design and verify, draft content of *Dong in Mine* guidebooks and lesson plans and operate during the year 2020-2021.

The results revealed that the *Dong in Mine* guidebooks consisted of 11 chapters: 1) geographical and cultural background of the generation of Dong 2) Dong Dage in history 3) transmission areas and inheritance 4) the relationship 5) musical structure 6) Lyric-song, 7) the expressions of lining words 8) The Lining cavity 9) Artistic characteristics and thinking 10) cultural-ecological circle formed and 11) The new model. To teach for 17 weeks. This is in accordance with the recommendations of experts and will be tested and improved in the distant future so that teachers and students can have confidence in the content, materials and methods of teaching in the future.

Keywords: Dong in mine, field work, guangxi folk song

Introduction

Dong Nationality: The Dong people (Dong language: Gaeml) are an ethnic minority in China, whose ethnic language is Dong, which

belongs to the Dongshui branch of the Zhuang Dong language family of the Sino-Tibetan language family, and believes in polytheism. The ancestors of the Dong people are called "Qianshou" in pre-Qin literature, and it is generally believed that the Dong people developed from a branch of the ancient Baiyue. (Wu Guodong. 1997) The Dong people are mainly engaged in agriculture, agriculture is mainly based on the cultivation of rice, planting rice has a long history, concurrently engaged in forestry, agriculture and forestry production have reached a very high level. The Wanshan Mountains in the Dong region are interspersed with many basins known locally as "Damzi". The Dong ethnic group is mainly distributed in Guizhou Province' Qiandongnan Miao and Dong Autonomous Prefecture and Tongren Region, Hunan Province's Xinhuang Dong Autonomous County, Huitong County, Tongdao Dong Autonomous County, Zhijiang Dong Autonomous County, Jingzhou Miao and Dong Autonomous County, Guangxi Zhuang Autonomous Region's Sanjiang Dong Autonomous County, Longsheng Autonomous County, Rongshui Miao Autonomous County, and Hubei Province's Enshi Tujia and Miao Autonomous Prefecture, according to the China Statistical Yearbook-2021. (China Statistical Yearbook-2021. 2021; Nitzky. 2014).

Dong folk songs refer to the songs sung in Dong folk. Depending on the region and the dialect area, two different folk song genres have been developed. First of all, the northern dialect areas around Tianzhu, Jinping, Xinhuang, and Jingxian in Guizhou are mainly popular single-voice folk songs, including mountain songs, playing mountain songs, wine songs, ritual songs, etc. Secondly, the southern dialect areas formed by Liping, Rongjiang, Congjiang, Sanjiang, Longsheng, Damiaoshan, Hunan Passage and other places in Guizhou have categories such as big songs, small songs, narrative songs, and custom songs.

National cultural heritage and development is the focus of attention around the world. Under the background of protecting intangible cultural heritage in the world, national culture, local culture and mother tongue culture have become the focus of social attention. How to protect the excellent traditional culture of the nation? How to inherit the national music culture? How to pass on the national music culture in school music education? This is an important issue that the theoretical and practical research of Music Education in China must face up to at present. At its 32nd session, in September 2003, UNESCO adopted the Convention for the Protection of the Intangible Cultural

Heritage, which aims to protect the intangible cultural heritage represented by heritage, festival etiquette, oral expression, music, dance, etc. (Liu Kuili. 2007) For the first time, the Convention defines " intangible cultural heritage" and considers that "the protection of the intangible cultural heritage of mankind is a matter of universal will and common concern" . Chinese: Convention for the Protection of the Intangible Cultural Heritage, 7 October 2003 Obviously, the international community attaches great importance to the protection of intangible cultural heritage. (Dong people. 2021)

China has always attached great importance to the issue of national cultural heritage protection. In 2010, the Outline of the National Medium- and Long-Term Education Reform and Development Plan (2010-2020) proposed "strengthening the excellent cultural and traditional education of the Chinese nation" in "Insisting on moral education first":In May 2017, the General Office of the CPC Central Committee and the General Office of the State Council issued the " National 13th Five-Year Plan for Cultural Development and Reform", which states that "the popularization of excellent traditional Chinese culture should be carried out to strengthen the genetic heritage of Chinese culture." On January 26, 2017, the General Office of the State Council issued opinions on the implementation of the Development Program for China's Outstanding Cultural Heritage (hereinafter referred to as the Opinions), which clearly stated " the significance and main contents of the heritage of China's excellent traditional culture, and put forward tasks and requirements for the work of music education in schools. This is the first time that the China Office and the State Office have expounded the work of the traditional Chinese cultural heritage and development in the form of a central document, which has led to wide attention from all sectors of society, including culture, education and the arts." The Chinese excellent traditional culture is integrated into ideological and moral education, cultural knowledge education, art and physical education, social practice education, and runs through the fields of enlightenment education, basic education, vocational education, higher education and continuing education, focusing on teaching materials for young children, primary and secondary schools, and build a Chinese cultural curriculum and teaching material system”.

The Guangxi Autonomous Region Government's 14th Five-Year Plan for National Economic and Social Development of Guangxi Zhuang Autonomous Region and the Outline of Vision Goals for 2035 (the Outline) put forward that during the 14th Five-Year Plan period, Guangxi will vigorously

carry forward the red culture, promote the innovation of national cultural heritage, and guide the concrete implementation of goal, focus and demand to conduct in-depth research on the combination of protection and innovation of the artistic heritage of Guangxi characteristic folk songs, and to construct an innovation system for the development and innovation of folk songs with regional advantages and national characteristics, a talent training system and a result transformation system, proved applied research for the formation of a new situation of forward-looking, broad-minded and dynamic art education system. (China Statistics Press, 2012)

With the change of the times, the mass music culture of Guangxi's higher education has been affecting the life of teachers and students on campus everywhere, and western music and its educational system are deeply embedded in the education system of Chinese colleges and universities; while the way of passing on the word of mouth is fading with the introduction of the present-day film and television artists. Obviously, when the oral creative communication channel of minority music culture has been difficult to maintain its stability, the cultural function of school music education as a planned, organized, and purposeful cultural heritage has been paid more and more attention. (Nigel, Keisuke, Nils and Takashi, 1998)

Field study is one of the outdoor education methods. Field study, as an educational technique, is a direct (face to face) communication between all members of the educational group tutor counselor (TC) and students in Distance Learning is offered by the Tutorials/Contact Sessions (CS). Although these CSs are not compulsory, it is estimated that they are of high importance, since among other things, they help in clarifying difficult understanding points and help students comprehend the cognitive subject. (Li, Smith, and Kendra. 2011) For the discussion of the various issues at the CSs many different educational techniques within the framework of adult education such as teamwork, short lectures, debates, questions and answers, case studies, simulations, role play, etc. are used in combination. These techniques have raised the student's interest, facilitated his/her participation in the learning process and developed interaction between TC and students and also between students themselves. They also create a learning and research environment, encouraging the students to work in groups and to learn by acting. (Nigel, Keisuke, Nils and Takashi. 1998)

The development of *Dong in mine* is an effective way to pass on the national music culture. As an important part of the Chinese nation's culture, the

Dong music culture is not developed independently, it is accompanied by the overall civilization of mankind and the common historical development of the Chinese nation, that is, the achievements of civilization created by the Dong people from ancient times to the present, part of which is the common achievement of mankind, is the inevitable result of all mankind in the course of history and the course of civilization that we have walked through together. The other part is the unique development path experienced by the Dong people, and the civilizational achievements created by this unique development process that are different from those of other peoples and that belong to that people. In recent years, the report of the 19th National Congress of the Communist Party of China has also formulated a development strategy for how to inherit traditional culture, and General Secretary Xi Jinping has emphasized the connotation of giving "cultural self-confidence" to the times, in the face of the new era, new situation and new requirements, to further strengthen cultural self-confidence, enhance cultural consciousness, tell Chinese stories, make Chinese voices and carry forward the Chinese spirit. (Nigel, Keisuke, Nils and Takashi. 1998)

The development of Dong folk songs in school-based guidebooks is an effective way to inherit folk music cultures as an important part of the Chinese national culture, Dong music culture is not developed independently, but with the human civilization and the common historical development of the Chinese nation, namely, the Dong people's civilization achievements is one part is the common achievements of human beings. The other part is the unique development path of the Dong people and the cultural achievements created by this unique development process which are different from other ethnic groups and belong this ethnic group. In recent years, the report to the 19th National Congress of the Communist Party of China (CPC) also formulated a development strategy on how to inherit traditional culture. General Secretary Xi Jinping stressed that in the face of the new era, new situations and new requirements, we should further enhance cultural confidence, enhance cultural awareness, tell China's stories, make China's voice heard, and carry forward the Chinese spirit. (Zhang Yong. 2010)

The school-based guidebook *Dong Folk Songs in My or Dong in Mine* had developed, and the starting point of compiling *Dong in Mine* is to investigate the implementation through fieldwork. The researchers conducted qualitative field research, created music books of acceptable quality, and then verified by high-level experts.

Research Objectives

1. To write Dong in Mine guidebooks by way of field study.

Benefits research

1. to the compilation of school-based guidebooks on Dong folk songs in Guangxi, China. The development of school-based teaching materials for Dong folk songs and to construct the relationship between folk music culture and the development of school-based teaching materials

2. to form the cultural heritage of folk songs and music according to basic idea, development principle, content selection standards, structural logic, and teaching strategy of the development of school-based teaching materials.

3. to inherit Chinese folk music culture. Through the development of Dong folk music teaching materials, the content of Dong folk music culture has been fully excavated, collected, recorded, and sorted out to make the inheritance of Dong folk culture dependent on its reasonable content and structure arrangement.

Scope of Research

1. Research area:

Gao'an Village, Xinmin Village, etc. in San jiang Dong Autonomous County, Guangxi, China. (Fan Zuyin. 1994; Wu Hao and Zhang Zezhong. 1991)
School of Music and Dance, Nanning Normal University.

2. Target group:

The 5 experts in Dong music and culture.

The 3 Dong country artists.

Music teachers and music students of 2019, about 26, participated in Guangxi characteristic folk singing courses.

3. Dong in Mine Content: (Fan Zuyin. 1994; Wu Hao and Zhang Zezhong. 1991)

1) Cultural context of the Dong people, such as areas, languages, cultures, and rituals.

2) Musical instruments, orchestras, composing and playing.

3) Examples of different types of songs both singing and playing.

4) Factors affecting Dong music culture and its future promotion.

Literature Review

The school-based teaching material of Dong folk songs is the carrier of Dong music culture, and subset of the construction of the teaching material system of China's outstanding national culture. So how to explore feasible and effective implementation methods in school education? Thus, the development of school-based teaching materials has become the focus of this study and the choice of action. In contrast to the national curriculum and teaching materials, local teaching materials are: "in the curriculum plans of the various stages of education prescribed by the State, the curriculum materials should be developed by the educational administrative departments at the provincial (autonomous regions, municipalities directly under the Central Government) or their authorized education departments in accordance with the development of local politics, economy, culture, ethnicity, etc. (Delgado. 2012) No matter what level of local curriculum and teaching materials, there should be an important value in the use of local education resources, reflect the geographical characteristics of basic education, and enhance the local adaptability of the curriculum.

Fieldwork Method, field investigation of historical ethnomusicology, how do ethnomusicologists break through the limitations of history and return to the historical scene and enter the field of literature in the field investigation? This is the point of thought for historical ethnomusicologists conducting fieldwork. (Fan Zuyin, 1994) The research objects include traditional music and musical instruments at all cultural levels, from the so-called savage people to the human beings of cultural nations is a discipline that studies the musical characteristics and laws of all races and nations with common regional, language, economic, and cultural identities through field investigation. Fieldwork is ideal if the investigator has lived in the area under investigation for more than two years and is fluent in the language of the respondent, thus facilitating an in-depth study and explanation of the respondent's culture. Traditional fieldwork methods take time and effort and are costly. On the other hand, if the methods are used improperly, their reliability and validity are greatly compromised. The field survey can be divided into five stages: preparation, initiation, investigation, preparation of the study and supplementary investigation. The capital's cultural radiation will be strengthened, and the public's recognition of the capital's culture and traditional Chinese aesthetics and values will be enhanced. (Nigel, Keisuke and etc. 1998; Zhang Zhongxiao.

2001)

Personal national feelings: Guangxi Zhuang Autonomous Region is a minority settlement, but also the author's second hometown, and I deeply love this land. Since studied in Beijing in 1998. I have studied the music culture of the Dong people and met my husband, the Dong youth and have developed an interest in Dong music. In the following years, my husband and I went deep into the countryside every year to understand dong music. Those roads accumulated with our footsteps became the source of my love for Dong music. In addition, the teaching experience in colleges and universities also gave me a deeper rational understanding of the inheritance of folk music culture. Over the years, I have been engaged in relevant teaching work, such as setting up native folk song groups teaching characteristic folk song singing, creating minority songs and so on. Through various forms of teaching, I convey personal national feelings to students and understand the reality of the development of school-based guidebooks of Guangxi Dong folk songs.

Research Methodology

The researcher made a Dong music guidebook based on cultural heritage and acceptable quality through qualitative field investigation, and then conducted experiments and identification to answer and solve why the guidebook of Dong folk songs based on schools was compiled. The brief operation is as follows:

1. to study relevant literature at home and abroad, especially the music culture of Dong people, which was named as "World Intangible Cultural Heritage" in 2009. (China Statistics Press. 2012) I compiled school-based guidebooks of Dong people in Guangxi and conducted qualitative research, development, performance and evaluation, etc.

2. to collect field data on music culture in Dong village, which is the target village for research in various fields at Gao'an Village, Xinmin Village, etc. in San jiang Dong Autonomous County. From April 2019 to November 2019, students made two field trips to Gao' a Village and Xinmin Village in San Jiang Dong Autonomous County, Liu zhou City, Guangxi Zhuang Autonomous Region. The Dong areas of this study were Gao 'an Village and Xinmin Village in San Jiang Dong Autonomous County, Liuzhou City, Guangxi Zhuang Autonomous Region, China. (China Statistics Press. 2012)

The important culture of San Jiang Dong Autonomous County is

only studied on the example of the Great Song of the Dong Nationality. The most prominent musical feature of the Dong great song is a multi-voice folk song with a group of people and not some cappella. It is characterized by qualitative research, using research and development concepts to study local culture and develop documents for educational institutions, especially at Nanning Normal University.

3. to develop it into a special guidebook of Dong in Mine to improve it for high quality or be accepted by experts.

4. write a lesson plan and try it out to get advice and evaluation from stakeholders.

Students were recruited for the singing course of folk songs with Guangxi characteristics. In the first semester of 2021.

Results

Guangxi Zhuang Autonomous Region is the hometown of poetry, the sea of songs, and Dong music has been described as the sound of nature. It consists of four themes: 1) Cultural context of the Dong people, such as areas, languages, cultures, and rituals., 2) Musical instruments, orchestras, composing and playing, 3) Examples of different types of songs both singing and playing and 4) factors affecting Dong music culture and its future promotion.

Teaching structure refers to the stable structural form of the teaching process under the guidance of certain educational ideas, teaching theories and learning theories, and it is the concrete embodiment of the interrelation and interaction of the four components of the teaching system (teachers, students, teaching content and teaching media. Teaching structure determines how teachers organize teaching activities with educational ideas, teaching concepts and pedagogy theories. The teaching structure of "leading-subject combination" not only emphasizes the leading role of teaching but also fully reflects the subject status of students. Its ultimate goal is to optimize the teaching process and achieve the best teaching effect through this new teaching idea. In the dual teaching structure, teachers, students, teaching media and teaching content have strong interaction. Students are in an open and interactive learning environment, which is conducive to the cultivation of creative thinking and practical ability. Teachers have a strongly dominant role in content, media, activity design and guiding the learning process, which ensures the direction and guidance of

learning, thus effectively improving the quality and efficiency of teaching and learning.

Dong in mine guidebooks: based on teaching materials collectively. It is a school as the implementation of the place, after the development of research and design of teaching materials, with profound school characteristics, in line with the needs of students. Users are generally school administrators, principals, directors, teachers and students. The compilation of school-based teaching materials is to effectively achieve the goals set by the school-based curriculum, to study and analyze the teaching content of the professors, and jointly work out the syllabus and other teaching strategies. For this research, the title of the book is *Dong in mine*.

Dong folk songs: Most of the Dong folk songs are represented by the great songs of the Dong people. The Great Song of the Dong People, known in Dong as *ga lao*, is mainly spread in li ping, Cong Jiang and San Jiang counties on the border of Xiang qian and Guizhou, center on Liu dong and Jiu dong. *Ga* is a song, and old has a grand and ancient meaning. The Dong nationality song is mainly sung in the form of "the crowd is low and the only one is high", and the polyphonic multi-voice chorus is the main singing method. It requires more than 3-person singing classes (teams), each of which includes at least one lead singer, one treble and several basses. The great song of the Dong people takes the segment as the basic structure, and the Dong people call it horn, which is called by the three parts of the song head, song body and song tail. The song head is led by one person, which plays a guiding and prompting role; the song body is the lead singer plus multiple choruses to form a multi-voice solid part; the song ending is the lining part of the chorus, which ends with an obvious termination. (Yang Fanggang. 2001).

The traditional pair of songs and songs of the Dong people are generally carried out in the drum tower by the male song team of Village and the female song team of Village in the "Dong New Year Festival", "Eating New Festival", "Spring Festival" and other festivals, or collective exchanges between villages in the agricultural and leisure seasons, often all night long or even for several days and nights. "Rice nourishes the body, song nourishes the heart", this is a phrase often said by the Dong family, that is, they regard "song" as an equally important thing as "rice". (Wu Guodong. 1997) The Dong family used the song as spiritual food and used it to cultivate the soul and sentiments. So they sang and loved songs for generations, and they took pleasure in songs and were proud of them. Conveying thoughts and emotions, pouring out joys and

sorrows, the most authentic life records and direct presentation of the culture of the Dong family.

The guidebook of Dong in Mine to improve it for high quality or be accepted by 5 experts. Through the process of literature research and field research, the school-based guidebook Dong folk songs in mine is created for musicology students in 2018 and 2019, and will be developed and completed in 2020 . Then organize the 2019 students of Guangxi characteristic folk song singing class to rehearse, and evaluate the teachers in the music department. Then the program of school-based guidebooks will be displayed on the stage, and dong culture experts will be invited to guide the evaluation.

Compare advice experts for Dong in Mine guidebooks

| Question Experts | How to create a Book (Steps)? | How many chapters? | What's the content? |
|-----------------------------|--|------------------------------------|---|
| A | Field Trips- Identifying Populations- | Eight chapters | Definition - Classification - Region - Characteristics - Song |
| B | Understand student needs - ask the teacher - plan | Depends on the investigation | Definition - Historical Development - Region - Classification - Repertoire |
| C | Find historical documents - consolidate - plan | Nine chapters | Research Background - Research Status - Innovations - Inheritance Population - Historical Characteristics - Classification - Repertoire |
| D | Interviews with teachers and industry experts - student questionnaires integration program | Ten chapters | Significance of topic selection - research significance - research status - research methods - regional overview - current status research of school-based guidebooks - theoretical basis - development ideas - design schemes - repertoire |
| E | Understand student needs - ask the teacher - | Nine chapters | Research Background - Research Status - Innovations - Inheritance Population - Historical Characteristics |

| | | | |
|--|------|--|-------------------------------|
| | plan | | - Classification - Repertoire |
|--|------|--|-------------------------------|

From the recommendations, the researcher has divided the content into 11 chapters with the scope of content as follows.

Content of Dong in Mine guidebooks:

Chapter 1: the geographical and cultural background of the generation of Dong nationality dage.

Chapter 2: Evolution of Dong Dage in history.

Chapter 3: Transmission Areas and Inheritance Changes.

Chapter 4: The relationship between Dong Dage and Folk customs and festivals.

Chapter 5: Musical structure of Dong Dage.

Chapter 6: Lyric-song Relationship of Dong Nationality Dage.

Chapter 7: The Expressions of lining words of Dong Nationality Dage.

Chapter 8: The Lining cavity of Dong Nationality Dage.

Chapter 9: Artistic Characteristics and Thinking Basis of Dong Nationality Dage.

Chapter 10: Cultural Ecological Circle formed by Dong Nationality Dage.

Chapter 11: The new mode of Dong nationality inheritance.

It also includes a lesson plan and assessment criteria, based on the principles of field visits and project learning, the researchers consulted experts to develop a 16-chapter content framework, combined with PPT media, using personal and published clips as teaching materials. To this end, the researchers created a skill training and evaluation table in the teaching plan, and regularly tracked its development. Finally, it is presented in the form of musical performance projects and the knowledge of dong music dimension that students are interested in.

Content of the teaching case of Dong Folk Songs based on the principle of project learning:

1) Write a music project: This includes defining the title and content of the project.

2) Responsibility assignment Interest and site data collection (grouped by interest)

3) Observation training, interview and data recording.

4) Write on-site reports and analyze local cultural data.

5) Practice singing and playing music.

6) Management and evaluation of music performance projects, including exhibitions and presentations.

7) Summarize the project results and write the project report.

Therefore, the main points of the book, have been applied to the proposed lesson plan as a lesson plan, the teaching plan is the early foundation of the teaching process planning and has an essential position in the teaching process.

Table 1 Dong Folk Songs characteristic folk song singing teaching plan

| Stage | lesson plan | Exercise |
|---|---|---|
| Stage 1 of learning Content (Week 1 to 3) | According to the teaching plan, the first stage is mainly arranged teaching plan and teaching content, initially letting students understand the characteristic folk songs. | The concept of Guangxi Special folk songs Classification of Guangxi characteristic folk songs 3 Method of acquisition |
| First test (Week 4) | According to the teaching plan, the first stage mainly tests whether the students understand the concept, classification and collection methods of Guangxi characteristic folk songs | Etude No.1 Etude No.2 Etude No.3 |
| Stage 2 Learning Content and Level 2 Tests (Weeks 5 to 7) | According to the teaching plan, the second stage mainly teaches students to use the right method to sing Guangxi characteristic folk songs. The focus is on learning to sing the melodies and the lyrics. | Etude No.4 Dong song Etude No.5 Pipa song Etude No.6 Dong Duo ye song |

| | | |
|--|--|--|
| Second test (Week 8) | According to the teaching plan, the second stage mainly tests whether the students use the correct singing method to learn the melody and lyrics of the folk song works to sing. | Etude No.4 + Etude No.5 + Etude No.6 + |
| Study Content for Stage 3 and Test 3 (Weeks 9 to 11) | According to the teaching plan, the main test in the third stage is to compile and evaluate the classroom of the works after the students master the learning content. Through rhythm practice, you can use both hands to play the right rhythm of children's songs. The emphasis is on the accuracy and uniformity of the rhythm, and on the beauty of the music. | Etude No.7 River song Etude No.8 + Stop the song Etude No.9 + Dong Dag ge |
| Third test (Week 12) | According to the teaching plan, the main test in the third stage is that the researchers and the students' group evaluate the characteristic folk songs created by other students through the class. The focus is on meeting the background of the work and whether the performance is in place. | Etude No.7 + Etude No.8 + Etude No.9 + |
| Study Content for Stage 3 and Test 3 (Weeks 13 to 16) | According to the teaching plan, the main test of the fourth phase is to integrate the semester's courses, rehearse the featured folk songs, and finally show them on stage and evaluated by experts. | Integrate all of the works from this semester. |
| Fourth test (Week 17) | In view of the integration of teaching content in this semester, the expert evaluation evaluated the early rehearsal and finally displayed it on the stage. | Teaching content of this semester. |

As can be seen from Table: There are 4 teaching phases this semester, each with 3-4 weeks of courses, and a total of 16 weeks of practical courses. The fourth week, the eighth week, the twelfth week and the seventeenth week are the examination weeks, which are divided into the fourth, eighth and twelfth weeks for the stage spot check examination; Week 17 is the week of the final exam.

In the teaching process, teachers mainly use the fusion of theoretical knowledge and practical singing to teach, the main teaching methods of this course are:

1) Situational creation. For example, teachers wear ethnic costumes and accompany the Dong Song in the classroom as a foreshadowing, bringing students into the Music Scene of the Dong people and bringing students into the Dong countryside spatially. For example, when designing teaching content, teachers should grasp the relevant pictures of Dong music, including architecture, food, clothing, etc., into the classroom teaching.

2) Project learning method: It is a student-centered teaching method based on the real world, under the guidance of teachers, using the form of group discussion, independently collecting information, discovering problems, and solving problems around problems, and cultivating students' independent learning ability and innovative ability.

3) Independent inquiry method. In activities such as model singing and listening, students listen to and identify and look for the most characteristic signs of the melody, to form impressions and memories.

4) Lesson Plan

The lesson plan is the specific implementation plan in the teaching process, and the 16 lesson plans constitute the entire content of the teaching plan for this semester. In other words, the lesson plan is the guarantee of each lesson.

The Project Learning (PBL) teaching model is known as project-based teaching. It is a teaching mode that takes students as the main body, sets the problem as the basic orientation, and under the guidance of the teacher, the students actively.

The application of Project based learning teaching mode in teaching is conducive to stimulating students' learning initiative, improving subjective enthusiasm, and thus promoting the improvement of learning effect. exchange and share, Feedback and Evaluation

Tables 2 Guangxi Characteristic Folk Song Singing Course Plan

| Guangxi Characteristic Folk Song Singing course teaching plan | | | |
|--|--|-----------------------|-------------------|
| Lecture topics | Dong Do ye Song | Format of instruction | Hands-on teaching |
| Teaching objectives and requirements | (i)The goal of <i>emotional attitudes and values</i> Through listening, singing, rhythm and performance, feel the unique charm and artistic value of Do ye. (ii) The objectives of <i>process and method</i> Use the correct vocal training to learn the rhythm, melody, and performance characteristics of Do ye r. (iii) Knowledge and Skills objectives | | |

| | |
|---|---|
| | <ol style="list-style-type: none"> 1. Be able to accurately sing do ye 's melody and generate musical memories. 2. From the strength, speed, mood, and piano accompaniment of the music, you can feel the enthusiasm of the Dong people depicted in the musical works and the happiness of the Dong family. 3. Use the basic melody fixed by the Dong Do ye song and sing it with filler words. |
| Teaching focus | Learn to sing Dong Do ye songs in musical practice. |
| Teaching difficulties | Grasp the musical characteristics of Dong Do Ye songs that are sung and danced. |
| Teaching methods and means | <ol style="list-style-type: none"> 1. Teaching Methods: Situational creation: the teacher wears a Dong costume and accompanies the Dong song into the classroom as a foreshadowing, bringing the students into the purity of the Dong music, and the students do not know that they are slowly entering this scene. Subsequently, Dong do ye songs were introduced from costumes, and students were brought into Dong townships spatially. Show students pictures of Dong music, including Dong architecture, Dong songs, Dong food, Dong costumes, etc., and enjoy a short video, after which the teaching unfolds in the scene of Dong music. 2. Project Learning Method (PBL): A problem-oriented teaching method for teachers. It is a student-centered education method based on the real world, which is guided by the classroom, "student-centered, problem-based", using group discussions, students independently collect information around problems, find problems, solve problems, and cultivate students' independent learning ability and innovative ability. 3. Teaching means Independent inquiry method: Students listen to and identify and find the most Do ye symbols in the melody in the activities of model singing and listening, forming impressions and memories. Electrochemical teaching: piano, music production software, screen projection. |
| Teaching content and process design | |
| <p>1. Analysis of Teaching Content:</p> <p>The content of this lesson is selected from the third chapter of the <i>New Curriculum Singing Teaching Method</i> guidebook published by Southwest Normal University Press, <i>Singing Skills Training --Dong Do ye Song</i>. The content of this semester is all Dong folk songs. Among them, Dong Duo ye Song, also known as the Unity Song, is a form of song and dance in which one person leads the singing and singing of many people holding hands and singing in unison. It is the only song form in Dong culture and art, with important contemporary values of history, literature, art and inheritance. At the same time, it occupies a very important position in the life of the Dong people. Do ye r's melody is characterized by a gentle melody and a range of about one octave. The dance movements and formation changes of the <i>Do ye</i> are relatively simple. During the dance, it is divided into two teams of men and women, hand in hand or shoulder to shoulder in two circles, led by an elder or singer, and the crowd sings together, and the crowd sings only the last three words - <i>Je or ye</i> or <i>Ye ha ye</i>. When singing, the footsteps follow the rhythm, the upper body also swings, and at the same time, the knees are slightly bent, and the movement does not change much. There are no restrictions on the number of singers, from dozens of people to a few people, dancing in a circle, facing inward, swinging their hands back and forth at the same time, and moving their feet in the left and right directions of the body. If the circle moves in the right direction, first out of the right foot, throw both hands in the direction of the face. As your left foot moves, throw your hands behind you and take a step. This simple and simple rhythm is suitable for the participation of the whole people and self-amusement. In entertainment, it inherits the history and culture of its own nation, praises its ancestors, praises its hometown, and educates future generations.</p> | |

2. Schematic diagram of the teaching process



3. The teaching process

| Teaching session | Teacher activities | Student activities | Design intent | technology -materials | Time |
|---------------------------------|--|---|--|---|-----------|
| Create establish feeling border | 1. Organize teaching. 2. Teachers show off their Dong costumes. 3.Question: What is the song in the background? 4. Review the content of the previous lesson: <i>Song of Cicadas</i> | 1. Hello teachers and students 2. Appreciate and feel the Dong costumes brought into the Dong scene. 3. Answer questions 4. Perform and sing <i>Cicada Song</i> | The design of this link is to observe the visual of Dong costumes, and students stimulate students' interest in learning from hearing and create an active learning atmosphere by accompanying the Dong nationality songs that accompany them into the classroom. 4. Review the old knowledge and feel the rich national color of the song. | PPT 1.Project-based learning piano | 7 minutes |
| New lesson speaks confer | 1. Import course themes (board book) 2. The teacher plays the piano and guides vocal training (see Notes) 3. Watch the video to think: What are the characteristics of the Dong people (which can include architecture, food, clothing, etc..) what are they? So, who can tell me how to understand the theme of this lesson--- <i>Do ye?</i> (Teachers play a video about Do ye r) 4.Show the score and take the students to learn to sing | 1.Determine the title of this lesson. 2. 2 singing and vocal training for students 3. Watch the video, think and answer: 4. Students sing in the process of learning to sing to find the | 1.Emphasize the theme so that students can strengthen the memory of the teaching content. 2.Students sing to improve their singing skills 3. Through questioning, the musical style of the Dong people in Guangxi and their Do ye is introduced, so that students can initially understand the humanistic style of the Dong people and feel the Duo ye song 4.Let students construct the basic knowledge of singing and grasp the internal relationship between melodic | blackboard piano Play the video 2.Project-based learning piano | 15minutes |

| | | | | | |
|---|---|---|---|---|------------|
| | 5.Take students to sing the score and guide students to find out the composition and characteristics of the melody 6.Guide students to discuss (use the body as an instrument to strike rhythms 7. Instruct students to add lyrics and sing 8. Teach Doyle dance steps | composition of the song and color tones. 5. Sing the score, through the direction of the melody line, feel the characteristics of the Do ye song. 6. Discuss and present the results in groups 7.Students sing and feel the literary flavor of Do ye songs. Students dance | singing and works. 5. Further understand the song context to deepen the understanding of Do ye song and engrave the melody of Do ye song into your mind. 6.Project-based learning: project group research method. Develop students' self-engineering problem-solving skills. 7. Deeply study the song and experience the mood of the song. 8. Feel the complete Do ye song. | piano piano 3.Project-based learning | |
| Know Broaden unfold | 9.Link Liuzhou City biography acknowledged - Shi Cheng's teacher 10.Organize students to compose lyrics in groups 11. Summarize the work. He also emphasized that the alias of Do ye Song is called Unity Song. | 9. Students learn to sing the Do ye Dong version Teacher Shi led the singing and danced the Do ye Dance. 10. Compose lyrics and perform 11. Students wear Dong costumes, wear headaddresses, pick up Dong pipas, and dance Do ye. | 9. Virtual simulation: Bring students into the virtual Dong area, intuitively face the Dong "insiders" to carry out learning, broaden their horizons. 10. Improve students' comprehensive ability 11. Feel the charm of Do ye in a virtual situation. | Screen projection 4Project-based learning Tambourine piano | 15 minutes |
| Homework | | Review the Dong Do ye song | | | |
| Class summary | | | | | |
| This lesson has completed the planned teaching content and achieved the predetermined teaching objectives. The teaching priorities and difficulties have also been well reflected and solved. Multimedia courseware demonstrations are better, but case students are still in the learning stage. The classroom learning atmosphere is stronger and the effect is better. | | | | | |
| Resources | | School-based guidebook <i>Dong in mine</i> | | | |

Form the table is a lesson plan for the Guangxi Characteristic Folk Song Singing Course, *Dong Duo ye* (It is the only form of performance of the Dong people, that is, a song and dance performance form in which one person leads the singing of multiple people with the sound of the chorus) It can be seen from the lesson plan that there are scene introduction links, Project based learning project concept groupings, etc. Which will present the specific steps and reasonable arrangements of the classroom.

The course selected for this article is " Guangxi Characteristic Folk Song Singing" of the musicology major of the College of Music and Dance, and the teaching material used is " Dong in mine" . This chapter is based on the repertoire as a realistic project practice model, and the teacher uses the various

group tasks of the project to cultivate students' practical ability and improve students' ability to solve problems in practice. Combined with the teaching materials. The goal of knowledge is to correctly grasp the singing methods of Dong folk songs, and integrate them to change and present them on the stage; The goal of the skill is to use the correct vocal training to learn the results of a classified management field trip. The most difficult point is to learn to sing Dong folk songs in musical practice and master its musical characteristics. This program enables students to learn in a cooperative inquiry manner, effectively developing students' communication skills.

Discussion

Nanning Normal University's Guangxi characteristic folk song singing course is compared with other universities, and researchers believe that the course is the same as the course design of Guangxi Academy of Arts, but it has more unique characteristics in terms of teaching concepts and teaching methods. Nanning Normal University is a teacher-training university, the goal of talent training is music teachers in primary and secondary schools, and it opens more convenient channels for inheriting traditional music culture. Learn from project based. In terms of the application of theory, the research field of domestic local researchers has many methods and strategies involved in various disciplines of culture (language, foreign language, physics, geography, mathematics, etc.): for example, Brandon Goodman (2010), Mai ja Akela, Outie Hattingen (2019), Amin, Reema (2016), etc.; In addition, some music subjects in colleges and universities (sight singing ear training, dance, etc.) also dabble in PBL teaching theory: for example: xiao-fang. wen, (2015) and so on. However, the music course of folk song singing is not involved in other colleges and universities, from this direction, Nanning Normal University's Guangxi characteristic folk song singing school curriculum using PB L theory teaching is at the forefront of other colleges and universities, opening a new road for other colleges and universities.

Teacher's folk song values Xiao Xian is the teacher's folk song teaching thought, folk song teaching attitude and folk song teaching sentiment, which is a stable value orientation such as the goal, belief, and function of the quota teaching activities, which directly determines the thinking mode and behavior mode of folk song teaching. Teachers' folk song teaching ability is the ability and quality of teachers in folk song teaching activities, which is embodied in the

teacher's folk song teaching design, folk song teaching methods and folk song singing ability. The enhancement of teachers' ability to teach folk songs is an important guarantee for improving the teaching of folk songs. Therefore, compared with other factors, the influence of teachers' teaching ability is the greatest. Therefore, the key to the development of teaching in higher normal universities is to strengthen the folk song teaching values and folk song teaching ability of music teachers. (Wang Zhao, 2018), Gao Nan, 2020) After the exhibition, the researchers reported on the teaching repertoire, and the five experts and teachers of the Faculty of Music and Dance congratulated them. Experts, teachers, and students also recognized the teaching plan, and the performance of all students who participated in the practice improved. This teaching project has been a great success and has won unanimous praise. (Brandon Goodman, 2010)

According to the different scope of cultural sharing, some scholars divide the differentiation into ethnic exclusive culture, national sharing culture and human sharing culture. Therefore, as the inheritor of culture, multicultural quality teachers should have multiple identities, and he makes the inheritor, disseminator, reflector, and creator of national culture. Multicultural teachers should adjust the content and methods of teaching materials at any time according to changes in the environment and the needs of students to promote the development of the curriculum. In terms of teaching, diversified teachers should adjust the traditional teaching methods, design scenarios, ask questions, so that students can actively learn, can field visits, interviews, research, and even use social action models or performance teaching methods, so that students can participate in the creation and display of learning content, so that the inheritance of national music culture is more subjective. Therefore, the improvement of the multicultural quality of teachers should start from the cultivation of college students in teachers' colleges and universities.

Recommendation

Education policy: On August 12, 2021, the General Office of the CPC Central Committee and the General Office of the State Council issued the Opinions on Further Strengthening the Protection of Intangible Cultural Heritage and issued a notice requiring all regions and departments to conscientiously implement it considering reality. The "Opinions" emphasize that intangible cultural heritage is an important part of China's excellent traditional

culture, a vivid witness to the continuous inheritance of Chinese civilization, and an important foundation for connecting national feelings and maintaining national unity. Protecting, inheriting, and making good use of intangible cultural heritage is of great significance to continuing the historical context, strengthening cultural self-confidence, promoting exchanges and mutual learning among civilizations, and building a socialist cultural power.

Improve the mechanism for the development of national music culture courses in Guangxi (programmed teaching): Determine the humanistic goals of local curriculum and school-based curriculum development and improve the curriculum system. In the primary and secondary schools in Guangxi, the existing local underground cities and school-based courses have certain value in protecting local knowledge, inheriting national culture, and improving the curriculum system. However, its goal should not only be to protect and pass on local cultures, but also to enable the healthy growth of students. Therefore, the content and structure of teaching materials should be compiled from the perspective of students' learning conditions, to improve students' motivation to learn.

Conclusion

From the Guangxi Characteristic Folk Song Singing Course the musicology major of the College of Music and Dance. The researcher designed and built a number of Dong in Mine Guidebooks. 11 chapters: 1) geographical and cultural background of the generation of Dong 2) Dong Dage in history 3) transmission areas and inheritance 4) the relationship 5) musical structure 6) Lyric-song, 7) the expressions of lining words 8) The Lining cavity 9) Artistic characteristics and thinking 10) cultural-ecological circle formed and 11) The new model. To teach for 17 weeks. This is in accordance with the recommendations of experts and will be tested and improved in the distant future so that teachers and students can have confidence in the content, materials and methods of teaching in the future. This is in accordance with the recommendations of experts and will be tested and improved in the distant future so that teachers and students can have confidence in the content, materials and methods of teaching in the future.

References

- China Statistics Press. (2012). **State Council Population Census Office**, Department of Population and Employment Statistics, and National Bureau of Statistics.
- China's 2010 Population Census Data (upper, **middle and lower**). China Statistical Yearbook-2021. (2021). China Statistical Yearbook. reference date 2021-11-15.
- Delgado. K. (2012) . Music 612 Ethnomusicology Fieldwork Theory and Method.
- Dong people. (2021). **The Central People's Government of the People's Republic of China**, website reference date 2021-02-22.
- Fan Zuyin. (1994). **Introduction to Chinese Multi-voice Folk Songs**. Beijing: China Music Publishing House.
- Nigel G. Yoccoz, Keisuke Nakata, Nils Chr Stenseth and Takashi Saitoh. (1998). **The demography of Clethrionomys rufocanus**, From mathematical and statistical models to further field studies.
- Li, Xuemei; Smith, and Kendra, Schank. (2011). **Society of Architectural Historians. Journal of the Society of Architectural Historians**; Berkeley. Vol. 70, (1), 7-17.
- Liu Kuili, (2007). Intangible Cultural Heritage Eternal charm stems from mellow connotations. Frontline. (02). <https://www.doc88.com/p-18947082181631.html?r=1>
- Wu Guodong. (1997). **Introduction to Ethnomusicology**. Beijing: People's Music Publishing House.
- Wu Hao and Zhang Zezhong. (1991). **“Research on dong folk songs”**, Guangxi People's Publishing House, p30.
- Yang Fanggang. (2001). **Cultural Genes and Social Conditions: A Theory of the Causes of The Great Songs of the Dong People**. Journal of Guizhou University for Nationalities (Philosophy and Social Sciences Edition), 01.
- Yang Xiao, (2 0 0 9). **The Great Song of the Dong Nationality**, Zhejiang People's Publishing House, P61-63.
- Zhang Yong. (2010). **"The History of Dong Music: An Introduction"**, in Exploration of Dong Art Garden, Guizhou Nationalities Publishing House. p. 222.

Zhang Zhongxiao. (2001). **Differences and Causes: A Comparative Study of Musical Culture in the Northern and Southern Dialect Areas of the Dong Ethnic Group.** Journal of Guizhou University (Art Edition).