

STUDYING DONG MUSIC FOR TEACHING THE FIRST YEAR MUSICOLOGY STUDENT AT GUIZHOU NORMAL UNIVERSITY, GUIYANG, CHINA

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Abstract

The research topic is “Studying Dong Music for Teaching the First Year Musicology Student at Guizhou Normal University, Guiyang, China” The objectives of this study are four-fold: (1) To Study Dong music. (2) Prepare a guide book to Dong music. (3) Teaching the students of the experimental group with the Dong music guide book in Guizhou Normal University. (4) To evaluate the result of teaching by using the guidebook.

This research method was qualitative and quantitative mixed methods. Qualitative research is to analyze and study the pedagogy for singing, while quantitative research is to teach the experimental group. The sample is 13 first-year students majoring in music education at Guizhou Normal University.

The research results of the thesis: (1) Learn the theoretical knowledge of Dong music by consulting books and articles about Dong music and music education in colleges and universities, and learn Dong music singing and Dong instrumental music from folk artists. (2) The travel guide includes the general situation of the Dong nationality, the history, and culture of the Dong nationality, the general situation of the music of the Dong nationality, folk songs of the Dong nationality, folk art of the Dong nationality, Dong opera, instrumental music of the Dong nationality, inheritance of Dong nationality music, etc. Contains representative repertoires of various types of Dong music. (3) The teaching plan includes 30 class hours for lectures and 2 class hours for

tests, including pre-class tests, formative tests, and summary tests. (4) Tutorials teach effectively and students learn well; the guide is suitable for teaching at a very good level.

Keywords: Dong Music; Dong Music Education; Music Education Theory

Introduction

China is a multi-ethnic country. The living characteristics of the ethnic minorities in China are that they live together in large groups and in small groups. The large mixed residence means that the ethnic minorities live relatively scattered and mixed with the Han nationality and other ethnic groups; the small settlement means that the ethnic minorities who live mixed with the Han nationality live together. Therefore, there are more exchanges and integration among various ethnic groups, and they have the characteristics of an integrated culture on the whole. However, in areas inhabited by ethnic minorities, especially in areas inhabited by ethnic minorities with relatively inconvenient transportation, unique ethnic cultures can still be seen, and the Dong nationality is one of them.

For quite a long period of time, the main body of Dong music inheritance was completed within the Dong ethnic group. The singing, performance and inheritance of Dong music are mainly carried out to meet the needs of people's entertainment and cultural inheritance, and the inheritance is mostly completed within the ethnic group or between adjacent villages. In August 1958, a scientific symposium on the language and writing of the Dong nationality was held in Guiyang City, at which the Dong language program (draft) was discussed and approved. The birth of Dong culture marks the beginning of modern civilization to influence the inheritance of Dong culture. The era of parallel inheritance of written characters and folk inheritance begins. Since the reform and opening up (after 1980 A.D.), the traffic in the Dong minority area has developed rapidly, and roads have been opened in the "Garao" popular areas that were very closed in the past; education has developed rapidly, and nine-year compulsory education has been popularized, eliminating illiteracy among young and middle-aged people. The source of people's knowledge has changed from mainly learning Dong songs to mainly relying on school education. The era of "replacing books with songs" is gone forever. The

foundation of the Dong folk song troupe has been shaken with the increase of Dong youths going out to study and work. The number of singing groups has decreased rapidly. Zhai went out to work. The Dong folk chorus is facing a crisis in folk inheritance.

Research Objective

1. To learning Dong music.
2. To prepare Dong music guide.
3. To teaching students in the experimental group with the Dong music guide.
4. To evaluate teaching results.

Literature Reviews

In recent years, local teaching materials have been developed in primary and secondary schools in Dong-inhabited areas, and some Dong music has been introduced into the classrooms of primary and secondary schools, which has played a positive role in the inheritance of Dong music. Some colleges and universities in Guizhou (Guizhou University, Guizhou Normal University, Guizhou University for Nationalities, Kaili College, etc.) have held Dongzu Dage classes from time to time, most of which are short-term trainings, some of which are to solve the personal education problems of Dong singers, and some are subject to Appointed by the government to improve the quality of singers. Guizhou University for Nationalities has a Dongzu Dage performance major. The teaching content is singing songs of the Dong nationality. It mainly cultivates performance talents who can be displayed on stage. In recent years, Guizhou Normal University has also set up minority inheritance classes in professional masters to study the inheritance of ethnic minorities including the Dong nationality. There is also a brief introduction to the music of the Dong nationality in the music textbooks of the university. The opening of these courses has greatly enhanced the breadth and depth of Dong music learning and research.

For Guizhou Province, a province where Dong music has attracted much attention, these alone are far from enough. Dong music not only needs to be inherited and spread within the ethnic group, but also should be known and

understood by more people through classrooms, so that Promote understanding and integration among ethnic groups. For Dong music, Dongzu Dage, as a typical representative of Dong music, has received widespread attention from the academic circles. It is understandable, but Dongzu Dage is not all of Dong music Wine songs, labor songs, humorous songs, flowing water songs, children's songs, and river songs are all important contents of Dong music, and they are also the carrier of Dong culture at the same time. Everyone understands and learns. Dong opera also has a solid mass base among the Dong people. The instrumental music of the Dong nationality has distinct national characteristics. Knowing the instrumental music of the Dong nationality can quickly identify the music of the Dong nationality. In addition, the inheritance of Dong music also has unique characteristics in Chinese minority music, which are important contents of Dong music (Pan, 2018).

Since Dong music was introduced to the world by Xue Liang (1953) in "People's Music", China has set off a wave of research on Dong music. The research group focused most of their perspectives on Dongzu Dage. Guizhou, Guangxi, and Hunan successively organized professional musicians to collect folk songs, collected a large number of Dong folk songs, and recorded them in books. These books have become important historical materials for the study of Dong music. Through the study of the literature, the researchers found that various books on Dong music have detailed records. Some specifically introduce Dongzu Dage, and some specialize in the study of Dong pipa songs. Most of them focus on song research and records. These books are important historical materials for those who study Dong music professionally, but they are not comprehensive enough to popularize and introduce Dong music. Researchers tried to find a book suitable for comprehensively introducing Dong music to students in colleges and universities, but could not find it. The purpose of this research is to form Dong music general course textbooks for Dong music in colleges and universities, and at the same time learn the teaching of Dong music through the general course textbooks, and obtain the evaluation of teaching results at the end of the course. Provide reference for the inheritance and dissemination of local folk music.

Research Methodology

This research methods are qualitative and quantitate mixed methods. Qualitative research is to analyze and study the pedagogy for singing, while quantitative research is to teach the experimental group. The sample is 13 first-year students majoring in music education in Guizhou Normal University.

Results

Dong music learning is a qualitative study: The researchers have learned the theoretical knowledge and related cultural knowledge of Dong music through the study of literature and papers related to Dong music. The researchers learned Dong folk music and singing from Dong folk artists. Through discussions with folk artists, learn the knowledge of instrumental music of the Dong nationality. Folk musicians are well-known Dong folk singers, Dong opera masters and Dong musical instrument makers in Dong areas. Dong nationality singers are singers recognized by the local government, who have at least 30 years of teaching experience, and have at least led a singing team of a full age group (from childhood to adult singing teams); Dong opera artists recognized by the government have the ability to create Dong opera and have regular troupe members; instrumental music makers have no government certification because the government has not formulated selection criteria, but the musical instrument makers interviewed by the researchers have more than 20 years of production experience. The production of musical instruments sells well both at home and abroad, and has a high reputation in the industry. Through learning, the researchers learned Dongzu Dage, Dong children's songs, Dong pipa songs, and Dong etiquette songs from the singers; learned the singing skills and stage forms of Dong operas from the theater masters; learned about the production process of Dong musical instruments from the Dong musical instrument makers and sound principles.

The development of the Dong Music Guide is a qualitative study: The researchers collected music scores by learning Dong folk songs from folk artists, mastered Dong music theory by studying literature, and sorted out the theory into the first draft of the guide. The researchers will submit the first draft to the experts for review, and the experts will make revisions to the guideline. The researchers revised the guide according to the opinions of the experts, and

after the revision was completed, it was submitted to the experts for review again, and the experts approved the content of the Dong music guide after the second review. Consent to use the guide for teaching. The experts invited by the researchers are all associate professors or above, college teachers who have taught at least 20 years of teaching experience in the field of ethnic music education, and have their own professional fields in the study of Dong music. Professor Deng Guanghua is conducting research on the psychology of Dong music singing. Professor Xu Xiaoming has conducted long-term research in the field of instrumental music of the Dong nationality, and teacher Wu Wenmei has unique experience in singing songs of the Dong nationality. After communicating with experts, the guide is divided into eight chapters:

Chapter 1: Overview of the Dong Nationality.

Chapter Two: Dong History and Culture.

Chapter Three: Overview of Dong Music.

Chapter Four: Dong Folk Songs.

Chapter Five: Folk Arts of the Dong Nationality.

Chapter Six: Dong Opera.

Chapter Seven: Instrumental Music of the Dong Nationality.

Chapter Eight: Dong Music Inheritance.

Teaching the Dong nationality music guide to the students in the experimental group is a research process combining qualitative research and quantitative research: After the teaching guideline was formulated, the teaching activities of Dong music courses began to be implemented. First write out the syllabus, formulate the teaching plan, and write the teaching plan. Then, according to the standard and the students, double selection is made to determine the list of the teaching experiment group. After confirming the students, according to the planned teaching plan, according to the content of the music guide of the Dong nationality, the teaching will be carried out through the teaching plan. The teaching plan includes 30 class hours; each class has different teaching content, and some chapters also include practical exercises of Dong music repertoire. During the teaching process, keep in touch with experts at any time, and report the progress of teaching activities in time, so that experts can grasp the teaching status of the course. Provide reference for later experts to evaluate the course.

Teaching effect evaluation is a research process combining qualitative research and quantitative research: After determining the teaching object, the pre-class test is conducted on the students in the experimental group, and the relevant data are collected for comparison with the after-class test. Course teaching is carried out according to the prepared teaching plan, and formative tests are conducted after each course. A total of 13 formative tests have been conducted. The researchers collected relevant data after the test. After the teaching content is over, the students in the experimental group are given a summative test, which is divided into theoretical test and practical test, and relevant data are collected after the test. After the course is over, students will be tested after class, the content of which is the same as that of the pre-class test, to form a comparison of data before and after the class. After the above content is completed, experts are invited to evaluate the research process.

Discussions

Through the study of Dong music literature, it is found that Dong music has a very long history. In the Song Dynasty poet Lu You's "Notes on Lao Xue'an", there are scenes of Dong people singing and antiphonal songs. Later generations also have some descriptive texts to record the musical activities of the Dong people, but the academic research on the music of the Dong people only started in modern times. In 1953, Xue Liang wrote an article "Introduction to Dong Folk Music" in "People's Music", officially introducing Dong music to the world. It has made many scholars understand Dongzuo Dage as a minority folk song. It is the first polyphonic folk song variety discovered in mainland China in the 1950s. Its discovery has completely clarified that "there is no polyphonic music in Chinese folk music." This prejudice overturned the view of Alster Fischers, an international authority on musicology before the 1950s, that "there are only monophonic folk songs in China" Du Yaxiong (2002). Once the article was published, it attracted widespread attention from scholars. Subsequently, a large number of researchers in musicology, anthropology, and ethnology went to the Dong village to study the music of the Dong nationality. Due to the particularity of Dongzuo Dage, many scholars put their research content on Dongzuo Dage. The first Dongzuo music book published in Guizhou Province is called "Dongzuo Dage" (1958). Xiao Jiaju wrote a preface for this book, introducing it comprehensively. Got Dongzuo Dage. With Dongzuo Dage's "popularity", other Dong music genres have gradually entered the public eye.

The Dong pipa songs, cow-thigh qin songs, Dong opera, Dong folk art, and Dong instrumental music have gradually become familiar to the public. Wu Wenmei has studied the pipa songs, cow-thigh qin songs, folk songs, river songs, and flute songs of the Dong nationality. Xu Xiaoming has conducted in-depth and detailed research on Dong folk advocacy music. In recent years, scholars have focused their research on the inheritance of Dong music. Xue Liang briefly mentioned the Dong choir in "A Brief Introduction to Dong Folk Music" (1953), while Pu Hong, a scholar of the Dong nationality, wrote a special article introducing the Dong chorus, and Yang Xiao wrote about the inheritance of Dong singers from Xiaohuang, a Dong village. Behavior. Wan Yongxian has been paying attention to the inheritance of Dong music since 2005. The researchers found that in recent years, the government has introduced some Dong music into primary and secondary school classrooms because of awareness of the loss of ethnic culture. In the professional university music courses, there are a small number of introductions to the music of the Dong nationality. Due to the limitation of the teaching time, the content is very small. In Guizhou University, Guizhou University for Nationalities, and Kaili College, there are also teachings of Dong songs, all of which are concentrated in Dongzu Dage, and most of them are practical content. Through literature review, researchers lack a complete and comprehensive introduction to Dong music books and courses. This study was thus born.

Dongzu Dage "compiled by Guizhou Cultural Federation (1958) focused on the record of Dongzu Dage; "Introduction to Dongzu Dage" compiled by Zhang Guihua & Deng Guanghua introduced Dongzu Dage more comprehensively; "Song" is only a record of the lyrics of the Dong Pipa song; Wu Dingguo's (2014) "Dong Pipa Song" adds a score. These books either comprehensively interpret or objectively describe the research objects, and play a great role in helping readers understand and understand Dong music (Li, 2015). But if I want to find a book that comprehensively understands the music of the Dong nationality, I still can't find it. The researchers tried to sort out the music of the Dong nationality from an overall perspective, and compiled a guide to the music of the Dong nationality that can give an overview of the music of the Dong nationality. In the process of compiling the Dong Nationality Music Guide, adhering to Merriam's viewpoint of "putting music in the cultural background", the first chapter of the guide introduces the general situation of the Dong Nationality, the second chapter introduces the history and culture of the Dong

Nationality, and the third chapter It is an overview of Dong music. Starting from the fourth chapter, it is the introduction of the music of the Dong nationality, including the folk songs of the Dong nationality, the folk songs of the Dong nationality, the operas of the Dong nationality, and the instrumental music of the Dong nationality. Because the cultural inheritance of the Dong people is typical and representative, the eighth chapter of the guide specifically introduces the music inheritance of the Dong people.

In the process of teaching students through the guide, it is found that students are very interested in the cultural background of Dong music because they find it novel and interesting. Through the study of Dong culture, Dong history, and Dong religious beliefs, students can better understand the lives of Dong people and fully understand Dong culture. By singing Dong music works, students can directly experience the characteristics of Dong music. During the teaching, I found that some of the students who choose Dong music courses are students who are interested in ethnic culture, and some are students who want to study Dong music in depth. However, the Dong music guide is positioned as the basic course of Dong music. The two types of students are slightly insufficient. When dealing with these two types of students, the researchers extended the teaching content after class according to the students' situation, and expanded it appropriately. For example, students who are interested in ethnic culture can expand and introduce more about the folk customs of the Dong nationality. Dong festivals and other content related to Dong culture; for students who want to study Dong music in depth, you can recommend more literature, audio, and video to students, and recommend Dong villages with Dong music characteristics for students to collect folk songs to guide students in-depth Understand and study Dong culture.

Through the evaluation of the teaching effect, it is found that the teaching effect of the guide is very good, and the students have made obvious progress in Dong music. Before the course begins, the learners do not know or know very limited knowledge of the Dong nationality. Before the class, the learners will not be able to sing the songs of the Dong nationality. In addition, students also have a simple understanding of the cultural background of Dong music. This fully shows that the guide is effective in guiding students to learn Dong music.

New Knowledges

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Conclusions

There are only monophonic folk songs in the Dong area in the north. From the perspective of song structure, most of them are in the form of section songs, and the division of song sections is largely restricted by the lyrics. The melody is based on the pentatonic scale, often with sol, do, re, and la as the main tones. Generally speaking, there are more Zheng tunes in major tones and Yu tunes in minor tones, followed by Shang tunes and Gong tunes. There are also a small amount of non-tonal sounds (especially in recitation-style songs) that alternate with each other and sometimes appear up and down in the melody. In

the same song festival, sometimes there are songs with mode and tone modulation, which shows that the Dong songs in the northern region are richer in mode than the Dong songs in the southern region. There are many lining words and lining chambers in the songs. This method expands the phrases, increases the changes of the melody, and enriches the tune. The lyrics generally rhyme, the lines of the poem are even-numbered, and the rhymes are generally on the even-numbered lines. The number of words in each line is variable, mostly odd, and the rhythm and structure of the tune are adapted to this. Northern Dong folk songs are generally not accompanied by musical instruments, and they are often sung with a natural voice, or combined with a small voice, which is simple and natural, full of life.

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