

STUDYING SICHUAN FOLK SONG FOR CONSTRUCTING SICHUAN FOLK CHORUS SONGBOOK FOR TEACHING SICHUAN INTERNATIONAL CHILDREN'S CHOIR, SICHUAN PROVINCE

Li Linyun¹, Panya Roongruang²

Faculty of Music, Bangkokthonburi University,¹⁻²
Thailand¹⁻²

Email: 10878715@qq.com¹⁻²

Received: June 16, 2023; **Revised:** July 9, 2023; **Accepted:** October 2, 2023

Abstract

The research topic is “Studying Sichuan Folk Song for Constructing Sichuan Folk Chorus Songbook for Teaching Sichuan International Children's Choir, Sichuan Province” The purposes of this study are (1) To study Sichuan Folk Songs. (2) To construct a Sichuan folk chorus songbook for the Children's choir. (3) Teaching experimental group by using the Sichuan folk chorus songbook. (4) Evaluate teaching effectiveness. This study is a mixed-method study. Qualitative research was conducted through interviews with three key informants. The respondents were 30 primary school students from China's Sichuan International Children's Choir. The sample group consisted of 6 primary school students from Grades 2 to 6. **The results show that:** (1) The children's chorus set of Sichuan folk songs has significant benefits to students in the teaching of children's chorus. The Songbook can provide the representative folk songs of Sichuan's multi-ethnic groups, and specially invited composers to compose new, suitable for children to sing chorus versions. National dialect phonetic notes and interpretation can improve students' understanding and singing level of Sichuan folk song chorus. (2) The Children's Chorus Songbook of Sichuan folk songs is divided into three parts, with a total of 6 songs. The first part is the Sichuan Han folk song chorus 2, the second part is the Sichuan Miao folk song chorus 2, and the third part is the Sichuan Yi folk song chorus 2. (3) The teaching time is 15 weeks, with two classes per week and 120 minutes each class. formative tests are conducted on the samples after each class. (4) The

comparison results of the formative test and summative test show that the maximum value is 5.31 and the minimum value is 3.81. The value added of data was more than 4 in 4, and the value added of data was more than 5 in 2.

Keywords: Sichuan folk songs; Children's chorus; Songbook; Teaching

Introduction

Sichuan folk songs are an important part of traditional Chinese folk songs. Sichuan province, located in southwest China, is a large multi-ethnic province with rich folk song resources. A preliminary survey of 120 primary school students in Sichuan International Children's Chorus found that 96% of them had only heard no more than two Sichuan folk songs and could not sing them. Children living in big cities in Sichuan, China, cannot sing the local multi-ethnic folk chorus music of Sichuan. One of the reasons is that China's music education system is based on the Western music system since the beginning of school music and music. For a long time, our traditional music has been confined to the western music education system and system, and developed under the restriction of western music thinking teaching, especially the music knowledge and skills accepted by urban children are mainly based on the Western music system. "Contemporary Chinese music education is still based on the 19th century western musicology concept as the direction of music education development, traditional music is not in a dominant position, but in a dependent position" (Guan, 2011). Over the past hundred years, Music education in China has actually made a great contribution to the inheritance of western music knowledge and works. On the contrary, our traditional culture is not absent in school education, but it accounts for relatively little.

"Chorus", as a form of musical expression, was introduced into China in the late 19th century. It is highly praised by Chinese people for its extensive participation and rich musicality, and has been rapidly accepted and spread as an art form with universal communication power (Dong, 2018), especially in primary and secondary schools. Due to the chorus of multi-tone music often simulating different roles in the national music, shape different characters or life scenes, deductive form rich and interesting, so more and more role in national folk music, has become a popular children's favorite music style, through the chorus art tradition Sichuan folk songs.

Therefore, in order to enable children living in urban areas to sing more Sichuan folk songs, establish the understanding and identification of ethnic diversity, and inherit ethnic culture, this study will produce a collection of Sichuan folk choral songs suitable for children. Sichuan Province, abbreviated as "Chuan", "Shu" or "Bashu", is a multi-ethnic province in southwest China. Here live Han, Yi, Tibetan, Qiang, Miao and other five ethnic minorities. Among the 48,000 folk songs widely collected and collated in the early days of the founding of New China, thousands of Sichuan folk songs are included.

Sichuan's climate does not change too much, so the music and singing of folk songs is not as solemn and desolate as Qin Opera, nor as "flowers" as ups and downs, emotional. The mountainous folk songs of Sichuan are long and long, generous and masculine, with strong self-amusement, but also full of passion. They generally emphasize the spout at the beginning of the word, and the stress in the rhythm treatment between sentence patterns is especially emphasized.

Sichuan folk songs are songs composed and performed by the Sichuan working people in their life and work. In the long process of historical development, traditional folk songs exist among the people in the form of oral creation and oral transmission, and in the process of transmission continuously subjected to the collective screening, transformation, processing and refining of the masses. Sichuan folk song is the earliest form of music formed in human social life, from which other folk music genres and professional music forms were bred (Dong, 2018).

Sichuan has the largest population of Han people, and other Han people are collectively called ethnic minorities. Among the minority nationalities, the Yi have the largest number and the Miao the smallest. Therefore, the classical folk songs of Han nationality, Yi nationality and Miao nationality are selected as the first batch of edited songs to be selected into the Sichuan folk song chorus collection.

Sichuan Han area of mountains, is the world of folk songs. Whether cutting grass and firewood, clearing land, sowing and reaping, most singers climb the mountain. Song with love, no scruples. At the same time, the climbers can look at the peak of the eye and have a broad vision, which can be seen both

at the foot of the mountain and the endless fields on the dam. “Therefore, the Han folk songs in Sichuan mostly rise in the mountains and rivers, with a magnificent atmosphere and large sound, quite different from the elegant and colorful Jiangnan ditty” (Wan, 2022).

The ancestors of the Yi nationality in Sichuan told the history by singing, and described the joys and sorrows of life, customs and culture, and traditional morality through folk songs. The folk songs of Yi nationality are also sonorous or graceful according to the content of the lyrics, which has strong musical appeal. In the folk songs of the Yi nationality, a large number of artistic expressions of rap are used. Speaking and singing is an important way of cultural exchange between the Yi nationality to exchange emotions, enhance friendship and show national wisdom. Yi people not only use rap art in some grand occasions such as marriage ceremony, but also in some People's Daily life, showing people's optimism, enthusiasm, simplicity and other qualities in an all-round way.

The Miao nationality has a long history, and the ancient Jiu li, San miao and Nan man are related to each other, which has become an important component and source of the Miao ancestors. Due to war, natural disasters and other reasons, the ancestors of the Miao nationality began to migrate from Hunan, Hubei, Guizhou and other places, and gradually entered the south of Sichuan and other places. This situation has already started since the Qin and Han Dynasties (Li, 2014). Of course, in this long historical period, there was also the factor of forced immigration by the government, which accelerated the formation and convergence of the Miao nationality in southern Sichuan. There are about 160,000 Miao people living in Sichuan Province.

Research Objectives

1. To study Sichuan Folk Songs.
2. To construct Sichuan folk chorus songbook for Children's choir.
3. To teaching experimental group by using Sichuan folk chorus songbook.
4. To evaluate teaching effectiveness.

Literature Reviews

Sichuan folk songs of Han nationality can be divided into five categories according to genres: labor songs, folk songs, minor tunes, children's songs and folk songs (Kuang, 1984). To study the music style and inheritance value of the folk songs of the Sichuan Yi nationality, it is of great practical value to inherit and develop Yi folk songs in the new period. The folk songs of the Yi nationality reflect all aspects of the life of the Yi people, including sacrifices, major events of the Yi nationality, village rules of etiquette and customs, weddings and funerals, and folk customs (Zhao, 2022). For example, they sing "Welcoming the relatives" and "Welcoming the Guests" at weddings. When herding sheep, singing "sheep tune"; Singing "Cattle Song" while herding cattle. Some folk songs of the Yi nationality are improvised by the singer, and even the same tune can be filled with different lyrics. Some folk songs have a very complex structure and are closely combined with dance, which enriches the tunes of the Yi folk songs. Therefore, the Yi folk songs are rich in content. Studying the classification of Yi folk songs is convenient for us to better perceive the profound charm of Yi folk songs.

The folk songs of the Yi nationality are varied and free in the use of rhythm and beat, including not only full rhythm melody, but also various forms of free rhythm pattern. At the same time, free and semi-free rhythmic forms often appear in Yi folk songs. Especially in the narrative folk songs and percussion songs of the Yi nationality, the rhythm pattern is often long before and short after, which is also a very typical melody feature in Sichuan Yi folk songs (Zhao, 2012). Yi folk songs often use changing beats. Changing time refers to that in addition to the common time, the combination of four and five, four and four, eight and six, eight and five is also used to change time constantly. The extensive use of changing time is in line with the characteristics of solo singing of Yi folk songs. This kind of music features stretch, long and impromptu, making it easier for the singer to express personal feelings. In the singing process, the first sixteen notes or eight notes are used in a large area, which presents unique characteristics in rhythm. For example, syncopation changes the position of the song, which appropriately adds vitality to the melody in the whole piece.

Due to the loss of Miao characters, it is very difficult to record and inherit thousands of Miao history and culture by rote memorization alone. Therefore, singing with artistic charm and beautiful melody and rhythm has

become a special tool for the Miao people to communicate, communicate and record. It is also the carrier and way for the Miao people to record and inherit their national history, myth, legend, history and customs. They put those historical events, myths and legends and folk customs into stories, through the form of ballads communication, inheritance (Wang, 2013). For the Miao people in southern Sichuan, the ancient songs of the Miao people are not sung, but flow out of the blood vessels of their life, and the flowing out is not only the songs but also the lively Miao cultural blood and the essence of their nation (Lei, 2015). Therefore, singing plays an important role in the life of the Miao nationality in exchanging ideas and expressing emotions. Therefore, all the Miao people are good at singing and dancing. Some of them have been singing Miao songs for many years and have accumulated a large number of materials of Miao song music and lyrics. As time goes by, they can improvise and sing songs.

For thousands of years, with the evolution of history and migration of ethnic groups, although Miao folk songs have changed in form, genre and type, and even some styles have disappeared irretrievably, all these have formed a vivid history of Miao music in southern Sichuan, and gained a new life in contemporary folk songs and Musical Instruments (Wei, 2020).

Miao folk songs in southern Sichuan can be divided into ancient songs and modern songs. According to the content, it can be divided into love songs, toast songs, welcome songs, directions songs, etc. According to social functions and cultural genres, they can be divided into folk songs, ritual songs, sacrificial songs, funeral songs, marriage songs, narrative songs, social life songs, etc. The musical form of Miao songs in southern Sichuan pays attention to inheritance, but there are many innovations and modifications in lyrics and content (Li, 2014). The melody is simple and easy to sing, the change is smooth and smooth, the rhythm is moderate and free, and it is easy to sing.

Research Methodology

This is a mixed method research that combines qualitative research with experimental and quantitative research. Qualitative research adopts observation method and interview method. The observation method adopts classroom observation platform to observe students' singing skills and emotional experience. The interview method adopts the interview outline, that is, through formal interview to understand the views of experts on the songbook.

Quantitative experiment method, self-evaluation of the tool according to the research question and research purpose, the dimensions of the measurement tool include the measurement of the comprehensive singing ability of Sichuan folk song singing language skills, intonation, rhythm and other aspects. Through the combination of qualitative research and quantitative research, the relevant data of practice are obtained.

The procedure is as follows: 1) Learn the theory of Sichuan folk songs. 2) Learn Sichuan folk songs from folk artists. 3) Select suitable folk songs and arrange them for chorus with the composer. 4) Construct Sichuan folk song chorus Songbook. 5) Teaching students, experimenting, formative test. 6) Evaluate result of teaching. 7) Expert check summative test.

Results

Lyrics from Sichuan folk song chorus Songbook: The lyrics of Sichuan folk songs are based on the description of life, festivals, stories, legends and scriptures, and have a narrative character. The researchers selected the lyrics of six representative songs in the choral song collection to introduce Sichuan folk culture.

Song 1: Sichuan Han folk song "The Sun Rises in Joy"

The sun is out, Rory
 Jingle with joy
 Pick up the pole and rattle the Quantico
 Up the hill, O Lang Luo
 Got a bunch of Lorre in his hand
 Mountain axe
 Not afraid of tigers and leopards clanging Quantico
 And the jackal
 The hanging rock is steep
 I don't want a clank
 Singing and clanging wildly
 Busy chopping wood O Lang Luo
 I walked a long way
 Another mountain clanging
 The mountain is gone and clanging
 The mountain came to O Lang Luo

As long as we are
Be diligent and play hard
Don't worry about eating and clanging Quantico
There is no need to worry

Song 2: Sichuan Han folk song "Pick Flowers"

Picking flowers in the first month without flowers
The flowers are in bloom in February
The peach blossoms are as red as the sea in March
The grape trellis blooms in April
Pomegranates tip to tip in May
Peonies match peonies in June
In July the grain and rice turn into wine
The fragrance of osmanthus in August
September chrysanthemum bosom
Everyone loves pines and cypresses in October
The last month of the winter month has no flowers
Frost hit plum blossom all over the open

Song 3: Sichuan Miao folk song " Ya Luo Ca De Luo "

Where does bitter bamboo come from?
Bitter bamboo comes from the col.
Who is the mother of Bitter bamboo?
Bitter bamboo mother is water bamboo.
Who is Bitter Bamboo's father? Bitter bamboo father is a bamboo
root?
What nourishes bitter bamboo?
It is black earth all over the mountains.
What raised the bitter bamboo?
It is the sandy soil over the mountains that raises the bitter bamboo.

Song 4: Sichuan Miao folk song "Duo Dang Zhi Yo"

Oh, my God
A little brother from the South Hills
Now it's the left-hand sieve
The right-hand winnows with a dustpan
I know your love basket

There are tons of small tunes
A little brother from the South Hills

Song 5: Sichuan Yi folk song “The wild goose girl Zhi”

Wild goose, wild goose,
Have you ever flown over my hometown?
Have you ever seen my kind father?
Grazing in the mountains of his hometown
Wild goose, wild goose,
Have you ever flown over my hometown?
Have you ever seen me weaving a mother?
Sitting on a slope in the sunset
Wild goose, wild goose,
Have you ever flown over my hometown?
Have you ever seen me plow Abba?
Standing on the top of the mountain looking at the hometown
smoke
Have you ever seen my brother riding a steed?
The splendor of the mountains
Have you seen my sister herding cattle and sheep?

Song 6: Sichuan Yi folk song “Duo Luo He”

It's time to light the fire
Duo Luo He is the biggest part of the Yi Huo Festival
There is a time for the Eagle-eyed Torch Festival
It has its day
A girl grows up in three days
Every New Year has its New Year
Babes have their time
Let's all play with fire
Let's all play with fire

Analysis of experimental results: Comparison of Formative Test and Summative Test data

Student	Formative Test	Summative Test	Data comparison	Result
---------	----------------	----------------	-----------------	--------

Student 1	39.37	43.18	+3.81	Very good
Student 2	39.25	43.42	+4.17	Very good
Student 3	37.89	43.20	+5.31	Very good
Student 4	38.00	43.27	+5.27	Very good
Student 5	37.49	41.82	+4.33	good
Student 6	38.36	42.71	+4.35	Very good
Average	38.39	42.93	+4.54	Very good

Based on the final scores of the six students, there were 5 students who received very good grades and 1 student who received good grades. The comparison between Formative Test and Summative Test shows that the maximum value and minimum value are 5.31 and 3.81 respectively. There are four students whose data increase value is more than 4 points and two students whose data increase value is more than 5 points.

Therefore, it can be concluded statistically that the folk song singing quality of the six students tested in this experiment of Sichuan folk song chorus teaching has significantly improved, among which students 3 and 4 have the highest improvement score of more than 5 points. According to the degree of improvement in the performance of the six subjects in the teaching of folk song chorus, they were ranked as student 3 (5.311), student 4 (5.269), student 6 (4.357), student 5 (4.335), student 2 (4.179) and student 1 (3.809).

It shows that the teaching experiment of Sichuan folk song chorus has achieved the ideal effect. All the 6 students have made progress to varying degrees and are capable of performing the Sichuan folk chorus Songbook well.

Discussions

In this teaching experiment, the biggest crisis teachers face is that children are not familiar with the local ethnic culture, and they are afraid of

strange tunes and languages. The researchers believe that Chinese urban children who have received western music education for a long time are facing the problems of national cultural integration, reorganization, cultural adaptation and identity. Music, as one of the expression forms and representation means of culture, is of great significance to the cultural attributes of specific music, the identity relationship between music and cultural subjects, and the identity of musical cultural groups. Music can be used to construct personal and social identity (Wei, 2020).

New Knowledge

During this study, the researcher deeply learned the theory of Sichuan folk songs and learned to sing Sichuan folk songs from folk artists.

The theory of Sichuan folk songs includes the geographical environment of Sichuan folk songs, the types of Sichuan folk songs, the influence of social system on Sichuan folk songs, the characteristics of Sichuan folk songs and the singing ways of Sichuan folk songs.

Since Sichuan Province is a multi-ethnic area, the researchers learned to sing local folk songs from three singers of Han nationality, Yi nationality and Miao nationality respectively.

In addition, in order to create a supporting teaching plan, the researchers analyzed the existing curriculum system of Sichuan International Children's Chorus, including solfeggio ear training, vocal music training, music theory, language training and other aspects. Based on the above content, the researcher designed the teaching plan of the above four sections in the supporting teaching plan.

Conclusions

As an important part of traditional music culture, folk songs express local ethnic experience, mode of thinking and mentality in the form of chorus and form their own habits, which can also be regarded as a vivid witness of national survival history and national culture history. Inheriting folk songs is inheriting national culture. Therefore, the folk song chorus with the content of labor life, social livelihood, folk customs, praise of new life, etc., contains not

only people's understanding of life and interpretation of society, but also reflects a nation's national identity psychology. Therefore, it is of great theoretical and practical significance to enhance children's sense of national identity through the teaching practice of folk song chorus, and take the cultivation of children's sense of national identity as the core task of talent training of urban children's art education.

References

Dong, Y. (2018). **Research on the development of Chinese modern chorus art.** Yunnan People's Publishing House.

Guan, J. (2011). **Post-colonial criticism and cultural analysis of Chinese music education.** Music of China, (01), 8-17.

Kuang, T. (1984). **Classification and category characteristics of Han folk songs in Sichuan.** Exploration of Music. Journal of Sichuan Conservatory of Music, (03), 47-53.

Lei, X. (2015). **Characteristics and inheritance of Miao ancient songs in southern Sichuan.** Contemporary Music, (09), 55-57.

Li, L. (2014). **Changes and reflections of Miao music culture in tourism industry of south Sichuan.** Sichuan Drama, (08), 84-86.

Wan, G. (2022). **On the rural cultural characteristics of folk songs -- taking Sichuan Han folk songs as an example.** Chinese Culture Forum, (05), 113-123+159.

Wang, X. (2013). **Miao ancient songs in south Sichuan from the perspective of aesthetic anthropology.** Journal of Hubei Correspondence University, (10), 160-161.

Wei, L. (2020). **Investigation and research on the current situation of integrating Miao folk songs into junior middle school music classroom teaching in southern Sichuan.** [Master's thesis]. Chongqing Normal University.

Zhao, D. (2012). **The Inheritance and Innovation of the Pitch Elements of Traditional Chinese Music in Modern Music Creation.** [Doctoral dissertation]. China Conservatory of Music.

Zhao, Z. (2022). **Research on Xiao Liangshan Yi mouth string music.** Folk Music, (03), 61-63.