

Teaching “Leibo Yi” Traditional Ethnic Folk Songs in China

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Abstracts

The Leibo Yi language has some differences in different regions. However, the prominent language features are the same as the Yi language, "there are few vowels, mainly including tense vowels, throat vowels, relaxed vowels, singing. During the period, it is necessary to achieve a degree of relaxation; there are many consonants, mainly voiced and unvoiced, and these consonants generally distinguish between aspirated and unaspirated." This academic article presented the teaching of "Leibo Yi," a traditional ethnic folk song in China.

Keywords: “Leibo Yi” Traditional Ethnic; Folk Songs in China; China

Introduction

The Leibo Yi folk songs are divided according to their regions. The dialect of "Shengzha" is used in the "Wagangsuoshuohuo" area; Nuo dialect is widely used in Xining, Mohong, Majingzi, Shanlinggang, and other places. Their language spelling is similar to Hanyu Pinyin, which can be used to assist non-native people in mastering the pronunciation of the Yi language as soon as possible.

The initials in the "Yi Nuo language" language system often have a strong nasal color. When singing, this nasal pronunciation (such as "En", "Mo", "New.") Yi Nuo folk songs are Leibo is the main carrier of traditional folk songs of Yi nationality. In addition to "orthodox words", there are many "lining words" in the songs. However, they have no actual meaning and only express some tone. Most of the "Yi Nuo" folk songs are nasal sounds in sentences. It has a decorative effect, and the "F" and "B" sounds are often used as "decorative sounds" of nouns to more vividly express the situation or mood depicted in the song (Wang, 2013 : 115-118).

Folk songs often exist as "Oral tradition" (Atkinson, 2004 : 456-483). Recording and printing folk songs are less vivid than word of mouth. They can exist at any time and place, and the object can be anyone. Due to the cumbersome form of books, oral communication is the decisive factor for the existence of folk songs. They all come from the artistic records of people's daily life, labor, communication, and oral education. Therefore, the singing of folk songs has many colloquialisms and modal words—many randomness's, not entangled in whether it conforms to the rules and the norms of the song.

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Minority folk songs in China are all sung in their language, also known as "dialects" is an important symbol of "regional color." To sing ethnic folk songs, the language must be restored. , although Mandarin has been promoted as the official language, there is no mandatory requirement for folk song singing, and the use of the local language is also encouraged. If the language is unfamiliar, Chinese pinyin can be used to mark and restore the language. Secondly (Zhu, 2016 : 54-56). To imitate and learn "tone, tone and sense of language," which is respect for the nation and culture.



Figure, 1 Leibo Yi Music Performance

Folk songs

In many developing countries, traditional folk songs are no longer an expression of art and entertainment. In community education, the audience and acceptance of folk songs are very broad. Regardless of gender, age, or child, folk songs have a certain degree of recognition. The folk songs of ethnic minorities can shorten the distance between people who do not understand the language and let people pass the approachable music. Art forms to get to know a nation step by step. At the same time, traditional folk songs can also play a special role in education and dissemination. Many scholars have recognized its educational significance.

At present, it can be seen that many music educators in various countries are trying their best to protect and inherit folk songs because they can spread. Those folk songs so far must have their unique charm and cultural precipitation. Only with catchy melodies and rhyming lyrics can they still be recognized and loved by the people in a rapidly developing society.

The melody of traditional folk songs often gives people a feeling of "d \acute{e} j \grave{a} v" and stretches towards the "Lin" that people imagine. This is something that conventional musicians cannot achieve. Today's musicians may "Contemporary" folk songs with no musicality or conformity to the rules. However, traditional folk songs have their principles (Patnaik, 1979 : 7). "Its melodies are based on the progressions of underlying harmonies" and " Maybe it is respect for the nation of the country in which it is located. Traditional harmony has its characteristics.

Traditional folk songs are orally transmitted among some peasants in the countryside belonging to a certain nation (Bose, 1968 : 17-21). We should not, however, think of the peasantry as the Sole class who cultivated folk song, as Bartók. Folk songs should have a wider spread, not only limited to local ethnic groups and farmers with low cultural quality, but those also educated. High-quality people can often pay attention to a nation through the study of folk songs to interpret more cultural information, including the meaning of ethics and morality.

Traditional folk songs are different from Bel Canto or ethnic singing, and the way of singing will directly affect (Zhou, 2020 : 141-142). "The expression of the charm of folk songs" For example, Chinese Tibetan songs need to use a loud, high-pitched accent, Mongolian songs need There is a steady and heavy bass, and northwest folk songs need to exchange real and false voices. These are the singing rules that learners must respect and restore to the true nature of folk songs.

Chinese folk songs

China's traditional folk songs gradually moved from limited areas to more people's fields of vision. There are also many musicians to study and learn to sing various traditional folk songs. From exploring folk song singing from 1919 to 1949, singers gradually discovered Folk songs sung by Bel Canto or Chinese folk singing (Qiao, 2021 : 200-208). "Some problems of incongruity," 1949-1978, folk artists began to be known to the world and were active in stage performances. Their singing methods are various, making the art workers start to think and sing these folk songs with the western bel canto so that the folk songs break the "regional, language, folk customs, and other restrictions." The collision and promotion of Chinese and Western singing methods have provided a good academic environment for developing traditional folk song singing. Since 1978, traditional folk songs have begun to develop in a diversified way. With the development of the information age, traditional folk songs have been more and more displayed in front of the world. Artists continue to explore folk songs, hoping they can also be widely used in formal education. Although Chinese and Western singing methods are still debated, folk songs come from the folk, which is still different from the national singing method of the Conservatory of Music. Artists call for "original" singing and try to show the "original ecology" of folk songs. It is the best inheritance of folk songs.

Music and other literary works are very beneficial considering that they have numerous moral, religious, educational, and sociological Values...Singer, through the songs or the other literary works, tries to train and supply good morals for the humans (Hasanah, 2021 : 6).

Songs come from people's lives, and we often say, "This song sings in my heart." Indeed, lyrics have the magic power to move people's hearts, and the notes are abstract, but the lyrics can directly express people's emotions and values. Come out and be empathetic. Especially in the education of young people, songs can help them eliminate their resistance to education.

The truth of art is embodied by people, which is compatible with the truth of human morality... The subject of moral cognition correctly grasps the essence of the moral object and its laws, then achieves the cognition of truth and realizes morality. Unity with the real (Zhang, 2011 : 205-207+114).

A touching artistic product is closely related to its creator's ethical and moral level. The beauty of art can often make people impressive and unique. People have feelings, and they yearn for and pursue beautiful things. When people feel the "beauty" of artworks, artworks have value. On the contrary, art is also inseparable from the guidance of ethics. The complementarity of the two promotes social development and human progress. Folk songs are

also a form of artwork. It is the crystallization of the artistic accomplishment and wisdom of the working people. It is not difficult to find out why many folk songs can be widely used. To spread, not only because of musical value but also because of the spiritual awareness and moral connotation of transmission, which supports continuation.

Teaching ethnics music

Teaching is a two-way process, including the teacher's teaching and the student's learning, if only the student becomes one (Kember & Gow, 1994 : 58-74). "Empty vessel" pours knowledge into Students, which are doomed to fail to teach. What we need is to see students as creators of the future. First, we must change their concept of learning and turn theory into action. We can only change students' stubborn cognition and accept new ideas by engaging them in action. Learning mode, thinking, and reflection will also arise spontaneously in this process.

When students come to the classroom with enthusiasm and are ready to accept new knowledge, they will lose the vitality of learning if they are greeted with clichéd content and routine procedures. In higher education, some teachers think that in teaching (Hooks, 1996 : 316). "Excitement" will destroy the teaching order. However, if a fixed teaching procedure can no longer stimulate students' interest in learning, it can be broken. The teaching content is flexible and can go beyond the "boundary." Verbal promises of change are meaningless. We need to diversify teaching and enhance classroom vitality through concrete behavioral practices.

Teachers complete the main part of teaching. Whether teachers' strategies stimulate students' concentration and challenge determines teaching effectiveness. The lecture is only one part and must be given to students. "The principle of maximizing opportunity" gives students enough time to practice at all times. The purpose of teaching should be clear, the structure of the course is a means to accomplish the purpose, and students need to be explained before starting the course. "The teacher should ensure that students know what they will be learning and why it is important for them to learn it." The language design in the classroom should be rich use "Thoughtful discourse" to understand and respond to each other, and guide students to reflect and think critically. The practice of homework is to allow students to give theory to the key process in practice, and it is also the link with the least participation of teachers. In addition to practicing "skills," they also organize discussions to compensate for each other's shortcomings.

"Ethics comes from the Greek word Ethos, which means customs, character, and is related to our values and virtues. Neo-Confucianism is moral philosophy". Our usual behavior and experience are the subject of morality. It is divided into two parts: theoretical ethics and applied ethics. Professional ethics is one of the important branches of applied ethics. Professional ethics is connected to our majors. Education 2 exists alone, it can penetrate into the daily teaching of our majors, and it will be easier for students to learn philosophical thoughts in the majors by giving full play to the majors' characteristics and combining them (Gülcan, 2014 : 2622-2625).

Ethics refers to questions of flourishing and the struggle with our inconsistencies—and those of others. While morals refer to externally or internally "imposed constraints that govern how we should and should not treat other people."

The result of right music education, Plato concludes, is that the student so educated ("Music in Plato's Republic," 2009) "becomes noble and good." Many researchers have proved that music has an obvious role in shaping people's personalities and young people. It is the maturity period of character development. Their ability to receive information and process information often exceeds our expectations. Unlike other languages, music is "sound" and "silent," which can help people, infect people, and express emotions, to express "beautiful" emotions they cannot experience in words. I once saw one of my students. When she finished the third movement of Beethoven's sonata, "Passion," she felt her heartbeat faster. There is a surge of excitement in the body. This is a good example that can be seen. Music can tap the deepest emotions in the heart, maybe the students do not realize that it is because the notes, rhythms, and phrases are produced through the combination of "Chemistry" effects, unknowingly exaggerating her emotions and these effects are usually "positive."

Music can improve people's aesthetic ability. Aesthetic education is usually carried out through noble art. The purpose of music education is also to make students have the aesthetic ability. Beginning in the second half of the 20th century, the "utilitarian" purpose of music education (improving personal Aesthetic ability) is gradually weakened, its meaning has expanded, and it has developed into aesthetic philosophy. Educators hope that music education will exert its influence on social morality. Music can become the "medium" of aesthetic education philosophy because it is closely related to people. The senses are linked together. People say that music is beautiful, then the beautiful music will directly hit our hearts.

Music teaching is a social endeavor in which teachers' actions directly affect students' lives. It is also unavoidably moral." In the nurturing ethics of music education, practical guidance ultimately arises from the migration of teachers and students within the musical space. In the current teaching, the "imitation" learning behavior has been familiar to the students. It has a strong dependence, so the teacher's words and deeds will inevitably greatly impact the students.

Music educators must lead the development of meaningful music instruction and experience. The meaning of music education is broad, and the choice of music as a teacher should include all types of music except Western music, "provide meaningful music," and use transformative technology to achieve meaningful teaching goals. Music education institutions must go beyond reality to develop "new" music practice while developing traditional music teaching in schools and expand education to a larger sense of "music communication" so that this cause will develop more vigorously.

"From an ethical perspective, music students can be nurtured to be more sensitive beyond music by being educated to analyze musical elements such as melody and structure, understand different musical styles and meanings, and experience music making with others. Thus, better able to understand the feelings and needs of other people in the world" Diversified music education is a global behavior. Any country is constantly advocating this concept of education. Its importance and necessity are unquestionable. The most relevant research we can find on this topic is on Diversified music and national harmony, developing students' creativity, interdisciplinary cooperation, and contributions to the reform of teaching models. While the research on its relationship with ethics and morality has not been developed prosperously, ethnic music has its unique musical style. The sound system brings students a different auditory experience than Western music. The new sound through their sensory stimulation will make them curious and willing to learn and explore, which is very helpful for developing their brains'

unknown abilities. To enrich yourself. (Heimonen, 2012 : 62-80).

Teaching “Leibo Yi” traditional ethnic folk songs

Leibo Yi folk songs are mainly based on the Chinese national pentatonic mode, and there are few Western heptad scale modes. The structure of the song is based on the lyrics. It is repeated regularly, the tune does not change, and the singer will make slight changes in some sounds according to personal habits, such as adding decorative sounds, glissando, or increasing or decreasing the pitch length.

The language characteristics of the Yi people in Leibo County are diverse. Although there are three dialects, the "Yi Nuo" dialect folk songs are the most representative of the characteristics of Leibo folk songs. The tune is melodious, and the singing lines are gentle." The most popular and inherited folk songs in Leibo County are Yinuo folk songs, which can even become an alternative name for Leibo folk songs. Therefore, traditional Leibo folk songs often give people a feeling of being told slowly. Leibo's new folk songs it is gentler and more intimate.

The traditional folk songs in Leibo county come from the life of the local people. The content of the lyrics is "very close to the people's real life." Because it is related to people's lives, the tunes are often improvised. Pronouns and modal particles are common in the lyrics. The "decoration" and "glide" in the melody all express the feeling of people speaking, such as: "sigh," "happy," or "disappointed."

In the early days of China's founding, Liangshan Prefecture was still in the stage of a slave society. The social hierarchy was strict. The enslaved people in the lowest class were imprisoned by the ruling class both physically and ideologically. They were not allowed to gather in private. Therefore, their traditional folk songs do not have a chorus, they are a solo, duet, or turn singing, and there will be no exciting or fast tunes. Because people's lives are controlled, their thoughts and behaviors are relative. The rules also affect the form of their songs. To summarize, Leibo's Yi folk songs are "euphemistic in tune, stable in rhythm, and relatively regular in structure." In order to restore the true nature of this traditional folk song, pay attention to the "beautiful" and "softness" of the voice when singing (Yuan & Jing, 2013:7).

The content of the ethical folk songs of the Yi ethnic group in Leibo County comes from oral recitation or scriptures such as the Tao Te Ching and the Creation Classic. Sing at weddings, funerals, or sacrificial activities, and sing through generations of singers to educate younger generations and spread morality. In this way, the Yi people obtained self-identity in the process of repeatedly establishing the connection and dialogue with the sanctified and artistic history (Chao & Feng, 2012 : 5-12).

Leibo County is a small county in Liangshan Prefecture, belonging to the Yi Nuo dialect area of the Yi nationality. The local traditional folk songs also have a lot in common with the Yi folk songs of Liangshan Prefecture, which are reflected in the musical structure, rhythm, rhythm characteristics, and singing style. For example, the "commonly divided song composed of two parts, the main and the chorus," has a simple structure, and the melody has repetitions and changes. It is similar to the variation style in Western music. The rhythm is relatively free, and it is often They are all mixed rhythms, which are common in traditional Chinese folk songs. Unlike regular songs, the rhythm is fixed. Liangshan Prefecture Yi folk songs use mixed rhythms, "Deliberately destroying the symmetry and balance of the music rhythm." this can push the music forward. The rhythm of Leibo's traditional folk songs uses the rhythm of the

first sixteenth note a lot. In many songs, this rhythm is used almost from the beginning to the end. This is to avoid the feeling of burnout caused by the small beat of the melody when it comes to singing. "The pursuit of emotional expressiveness mainly with real voices, local singers ignore the method of vocalization. However, focus more on whether the song's emotion is expressed. This is one of the reasons why "lining words" and "glide" are frequently used in his singing. They are all naturally issued to express a tone (Duan, 2021 : 43-44).

Conclusion

The song's subject matter defines the classification of Leibo Yi traditional folk songs. Ethics is not included in the traditional definition and classification. It exists in almost all categories, including wedding, children, and festival songs. You can find traces of ethical songs. However, this also increases the difficulty of the collection work. Ethical songs are hidden in these songs and will not attract the special attention of singers and people. Only on some special occasions will a certain song's ethical and moral significance be remembered.

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