

“Yi” Music and the Teaching Methods of Folk Music in China

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Abstracts

In Chinese traditional culture, folk music is an important component and carrier of cultural inheritance. Among the 56 ethnic groups in China, the cultural development of each ethnic group is determined by certain economic and political factors, which in turn act on them and impact them. Yi is one of the ethnic minorities in southwest China. It has a long history of thousands of years and has written language. The new curriculum standard of primary school music emphasizes embracing the multi-ethnic culture and inheriting the traditional Chinese culture. It can be found from the relevant documents of education that the country and society attach importance to the inheritance of culture. Therefore, by combining the local folk music resources with the school curriculum, the folk music resources can be fully inherited and developed.

Keywords: Yi Music; The Teaching Method of Folk Music; China

Introduction

Yi is one of the ethnic minorities in southwest China. It has a long history of thousands of years and has its language and written language. Yi folk songs are rich in content, simple in style, precise in rhyme, beautiful in melody, diverse in mode, and rich in transformation. They are full of songs and dances and have a unique and far-reaching influence. As a typical style of intangible cultural heritage, Yi folk songs have a very important position in the history of Chinese music. The music culture of the Yi nationality is representative of the minority cultures in China. The music culture of the Yi nationality is based on the accumulation of years of the living experience of the Yi people, and it is a skill that the local people gradually acquire in their daily life and study. Folk songs are the main communication tools in the life of the Yi people. They are not only an integral part of oral literature but also a form of literary and artistic activities in daily life. The Yi people have deep feelings for folk songs. In the long run, the music culture of the Yi people has become a true portrayal of the lives of local people. The music of the Yi people has the shadow of life, and life is filled with the atmosphere of music. That is, music comes from life. The Yi people have been in contact with their ethnic music culture since birth.

Through continuous inheritance and development of generations of people, the Yi people have acquired their ethnic music and cultural characteristics. However, due to the lack of musical scores, written records, and books in history, much of the Yi music culture has yet to be passed down from mouth to mouth. Secondly, with the deepening of world economic globalization, social modernization, and the accelerated development of industrialization and urbanization. The traffic information in the relatively isolated Yi nationality area has greatly changed. The rapid transformation of the Yi people's mode of production and way of life in a

short period weakened the original closed copycat traditional customs of the Yi people. With the transformation, the traditional music culture gradually lost its living environment due to the lack of cultural education of the minority groups and the weak way of traditional inheritance. Many young people of the Yi nationality cannot speak the Yi language or wear Yi clothing, and most of the boys and girls of the Yi nationality cannot sing the songs of the Yi nationality. Therefore, the development of the traditional music culture of the Yi nationality has been disrupted. Therefore, it is significant to strengthen the inheritance and protection of Yi music and enhance national self-confidence (Gao, 2021 : 8).

Yi Nationality

Weining County of Guizhou Province is where the Wujiang River originates, and the Niulan River flows through. The close connection with the two great river basins has nurtured a splendid culture here. Among them, the Yi people live in a compact community here, and the two river basins constantly nourish the innovation and development of the Yi culture. Bandi Township, Weining County, has the strongest, the most simple, authentic Yi customs.

The Yi people are good at singing and dancing and love music. There are various kinds of music and rich contents, among which "Yueqin Tune" has been included in the fifth batch of representative items of provincial intangible cultural heritage in Guizhou Province. The ancient Yi opera Chutai Ji, which spread in the Luokai Courtyard of Bandi Township, was praised as the "living fossil of drama" by experts and scholars at home and abroad. The famous musical Asilisi was the first Yi dance in Guizhou to be shown on the silver screen. Jingle Dance has also been listed as a national intangible cultural heritage.

Yi Musical Instruments

1. Yueqin

Yueqin is a traditional Yi musical instrument in the shape of a round moon. It has four axes and ten pieces, which are called "upper four pieces," "lower four pieces," and "small two pieces" in sequence. In terms of taste size, it is arranged according to seven equal rules. "The tune of playing the Wolgeum is called the Wolgeum tune. These songs have long been deeply integrated into the land where the Yi people live, regardless of time, space and region. Wherever the Yi people live, there are Yueqin and Yueqin tunes. In leisure time, men and women, young and old, will hold the Yueqin, play the tune, and sing. The Yi nationality's wedding songs, "Chu Chu Hou" and "A Maiken," the Yi nationality's love songs, "Qu Gu Gu Gu," or the pastoral songs, wine songs, and welcome songs, have been played over and over again with the Yueqin, which is either crisp and bright or low and euphemistic.

Yueqin tune is divided into historical stories, production, family training, love songs, funeral, wine songs, pastoral songs, land outside (marriage), and other 10 categories. Each category is the content of the Yueqin tune expression and the source of its creation. Yueqin tune is not only a tune but also the essence of the Yi people's national culture through the ages. It is a record of the inheritance of the Yi people's history and culture as well as the production and life of The Times. Weining County Bandi Township is known as "Yueqin township." Whether the octogenarian old or ignorant children can play a few classic Yueqin tunes.

2. Mohong

Mohong is the oldest blowing instrument of the Yi nationality, more than 2,000 years earlier than the Suona. It is similar in appearance and playing way to the Suona, but there are great differences between them. Mohong has a long history, rich repertoire, unique playing way, frequent modulation, high and smooth melody, broad and profound vocal range, regular structure of its repertoire, and the degree of playing is very particular. Mohong was originally mainly used in sacrificial activities of the Yi nationality. Later, the changes in folk life and customs gradually evolved. It was no longer limited to funeral and sacrificial activities but also used in housewarming, marriage, and older people's birthday celebrations and other happy occasions. From a historical point of view, Mohun is an indispensable musical instrument in the culture and customs of the Yi people. It has become a symbol of traditional culture and an embodiment of the national spirit.

Yi Opera "Chutai Ji"

"Chutaiji" is the artistic creation of the Yi ancestors in the long-term practice of production and life. In the age when transportation culture is not developed, they want to express their joys and sorrows and inherit them. The best way is to use the form of songs, dances, and plays, which can be passed from mouth to heart and combine teaching with entertainment. "Tutaiji" is the original Yi ancient opera, which originates from life and is higher than life. In terms of its connotation and the form of its performance, it is the original work of the Yi nationality and has not been influenced by other ethnic cultures. Therefore, "Tutaiji" is praised as "the living fossil of Yi drama" by experts and scholars at home and abroad. It has a high academic research value in anthropology, ethnology, folklore, drama, dance, or other aspects.

Dance of Yi nationality

1. "Jingle Dance"

The jingle dance of the Yi nationality, commonly known as the jumping foot, is called "Kenhebei" in the Yi language, which means the farewell dance of the spirit body. This is a traditional folk dance performed by the Yi people on the sacrificial ground. A combination of songs and dances characterizes the jingle dance of the Yi nationality. The dancers sing first and then dance, alternating between songs and dances. This dance has no musical accompaniment; only the drum beats and the dancers ring the bronze bell in their hands to unify the movement, while the Suona is only played in the interval. The most significant common feature of the "jingle dance" of the Yi nationality is that it has more static and less dynamic shapes, more foot movements and fewer arm shapes, and is strong. When dancing the bell dance, the dancer takes the waist as the axis, rotates the waist and abdomen back and forth from left to right, turns the wrist bell up and down from left to right and waves the ribbon, sometimes raises the head and leans back, sometimes steps forward, sometimes squatted rolls against the ground, and walks and stops slowly and orderly. Men are vigorous and bold. Women are soft and smooth. The exquisite combination of men and women makes the primitive "Ken He Bai" more colorful.

2. "Da Ti Dance"

"Da Ti" in Yi language means "stomping on the ground," and Da Ti dance has the meaning of "stomping on the ground and dancing." It is a dance created by the Yi people in

combination with their ethnic characteristics in their work and life. With the continuous development of The Times, the spiritual and cultural concepts of the Yi people have also undergone new changes. In the 1980s, under the advocacy and auspices of Ba Molha, then deputy governor of Liangshan Prefecture Committee of the Communist Party of China, Liangshan Mass Art Museum and a large number of dancers and musicians continuously excavated, sorted out, and extracted hundreds of folk music and dances of the Yi people. After more than 20 years of development and improvement, three sets of young versions of Dashewu Ashiqi were created based on the first two sets of Dashewu. The dance movements of Dati dance are not only diverse but also concise, bright, and enthusiastic. The accompanying music is a combination of traditional and modern music. The dance has become a joyful and collective dance for the Yi people in festivals, harvest celebrations, folk entertainment, marriage, and other occasions, accompanied by the rhythm of the music.

Teaching methods of folk music

Improve students' learning interest in folk music

The most effective way to improve the teaching quality of folk music culture in music classes is to guide students to develop an interest in folk music, which is also the basic prerequisite for improving the teaching effect and achieving the goal. In order to arouse students' interest in folk music, the music itself should first be attractive to students, which requires music teachers to not only improve students' ability to appreciate music but also set certain teaching situations in the specific music teaching process, such as pictures, videos or background stories, while playing music. Using multimedia to display some local scenery and dance to create a cultural atmosphere in class is more conducive to students' understanding and feeling of folk music to increase students' interest in learning folk music culture. Before carrying out this content, the music teacher should understand the student's specific situation and actual characteristics. The content set should be close to the student's life, in line with the student's interests and characteristics, and ensure that the content set conforms to the student's mastery of music knowledge and can be accepted and understood by the students. In addition, we should prepare fully for these contents in class, such as materials, videos, pictures, and other content, to ensure that the teaching quality in class can achieve the expected effect.

On the other hand, when choosing materials, teachers can start with the existing minority students in the class. When students find a minority student around them, they will be more interested in these minority music cultures. In addition, it is also very important to establish a relaxed and happy classroom atmosphere, establish the emotion between teachers and students, and increase the communication and interaction between students, all of which are a very good help for students to learn folk music culture (Feng, 2003 : 23-27).

By introducing folk music resources of Yi nationality into campus classrooms, teachers can effectively stimulate students' interest in folk music and cultivate students' understanding, respect, and love of folk music culture through distinctive music teaching. Teachers can use local superior folk music resources through field trips and the collection of various materials to enrich classroom teaching activities. The creation of national folk music is a natural expression of people's emotions in their working life. Teachers should run this emotion through the teaching process to stimulate students' interest in learning to a great extent and lead them to experience the generation process of national folk music truly. Through teaching, students can gradually improve their ignorance and unacceptance of national folk music in the process of learning and enhance their national self-esteem and pride

(Wang, 2017 : 7).

Primary school students are lively and active. In teaching folk music, teachers should start with the reality of primary school students and pay attention to their characteristics and interests. Teachers can adopt the game teaching method to learn the art of music in the way students like. Combine music and games organically, make it visualized and concrete; combine students' different senses of listening, seeing, and touching with students' activities. Please encourage students to use their mouths, hands, and brains and acquire music knowledge in a happy atmosphere. Improve their thinking ability at the same time, and feel the enjoyment of beauty. There are many games suitable for primary school students, such as "song," "lyrics to touch," "I am the big winner," "lyrics" you play, I guess, and so on. Teachers can be flexible. In this way, it can help students to understand songs better, increase the motivation of students to learn folk music, and stimulate their interest in learning folk music (Liu, 2017 : 37).

Diversified teaching methods

Pluralism, or diversification, means that teachers adopt colorful and flexible teaching styles and forms according to the teaching content, students, and actual local conditions.

In the teaching process of folk music, teachers should fully use teaching materials and other relevant rich music resources to educate and infect students from multiple dimensions to improve the effect of folk music teaching. In integrating resources into teaching, the teaching method is the most common. The teaching method is to tell the specific knowledge of folk music through the teacher's language and written form of the teaching process of folk music. At the same time, it is supplemented by relevant extensional knowledge such as national stories and cultural traditions to attract students so that they will not feel bored and bored, improving the teaching effect. At the same time, in the teaching process, it is necessary to give students more opportunities to express themselves in stages and observe and comment on their performances. This will help generate strong learning interest and maintain learning motivation for students, to realize the instilling effect of cultural diversity and music inheritance through music teaching (Li, 2015 : 29-31).

The Syllabus of Foreign Folk Music Curriculum puts forward a new teaching concept, which is to combine theory with practice, that is, to combine music with culture, to form a mutual promotion of creative thinking and music aesthetics, and to combine basic teaching and education methods with subject knowledge imparting. To achieve this goal, the best way is to develop a set of practical implementation rules. At present, one of the most important tasks of world folk music in colleges and universities is attracting students' interest in learning. How to guide students to learn actively. Scientific, rational, and diverse teaching methods appear particularly important in this process. Through the reform and innovation of foreign folk music curricula, learning methods summed up a set of effective teaching methods and systems, namely, the reflective teaching method, penetrative teaching method, participatory teaching method, comparative teaching method, and incentive teaching method (Lin, 2013 : 56-57).

In daily life, we often hear such a saying: students like music but do not like music lessons. The reasons are mainly two aspects. First, there are a lot of boring music theory knowledge and long and difficult music sentences in textbooks. Second, the teaching form is too monotonous, such as "the teacher playing the piano and singing a sentence, the students follow to learn a sentence," or a single "analysis of works, analysis of music theory," and did not use the method of students to teach, resulting in a dull classroom atmosphere. Faced with

such a situation, teachers have to use diversified teaching methods, such as the body rhythm method invented by Dalcroze, which uses various body parts as Musical Instruments for musical expression. In playing music to students, students should swing their bodies to follow the rhythm and perceive the rhythm of the music from the movements of various parts of the body. Experience the unpretentious mood of the music. That is to say. The teacher asks the students to express the various factors of the song (including speed, rhythm, intensity, phrase, and emotion) and their inner feelings with various movements or to swing freely with the rhythm and rhythm of the music. These movements are different from the dance movements understood in our concept and can be something other than very beautiful. It is mainly required that students' movements should be relaxed so that they can integrate themselves into the rhythm of the music. At the same time, students can also have a deeper familiarity with the songs (Hu, 2017 : 7).

In summary, the teaching method of teachers should be childish. Teachers can fully use multimedia and network technology so that students can understand the text, sound, image, and other information related to folk music from different levels and angles, and help students to image, accurately feel and understand. Through the appreciation of various music materials, students will feel as if they are in the scene, so they can listen to and appreciate the music repeatedly and deepen their understanding of the material. Teachers can also organize the students to investigate and research the folk music of their hometown and nearby actual contact with folk music through the students' self-introduction. They can let people know the colorful folk music of different regions and different nationalities in our country. Teachers' teaching methods also need to be gamified for primary school students. In order to let students truly understand the beauty of music and create beautiful music, folk music is a necessary lesson. However, for today's students, only pop music or popular songs are closer to them. This requires teachers to go deep into the students and know and be familiar with the music they like. Only in this way can they become friends with them. Teachers can also enhance students' aesthetic taste, broaden students' vision of music and improve students' ability of music appreciation through music teaching activities. So, teachers must establish the belief in lifelong learning.

Problems existing in the teaching of local music of Yi nationality in primary schools.

The basic quality of music teachers needs to be further improved. In recent years, some professional music teachers have been introduced, but they are mostly Han people, and most are not locals. They lack an understanding of the local culture, let alone the local language of the Yi nationality, so their understanding of the local music culture is limited. Music teachers need more opportunities for professional training, the training in relevant knowledge is not enough, and they also need more opportunities to communicate with local folk artists. Due to such reasons, local Yi music resources cannot be better explored and organized. If teachers do not know this, how can students learn relevant knowledge of music culture? In addition, the school has no corresponding assessment standards for music teaching. During the implementation of Yi music on campus, music teachers need more enthusiasm for folk music education. They often passively complete the teaching tasks according to the arrangements of their superiors and have not formed a firm will to protect, inherit and carry forward the folk music culture (Wang, 2017 : 7).

In the school's teaching activities, most teachers failed to guide students to understand the historical origin of Yi music, dance, and Musical Instruments and the national culture contained in them from the perspective of music majors. Instead, they only focused on learning skills. Most students only knew that the school's promotion of songs, dances, and Musical Instruments during recess only involved. Compared with the rich Yi music resources, mining needs to be deeper. Due to the current education situation in China, most students do not participate in the interest classes of the school due to the pressure factors of the quiz, the high school entrance examination, and the college entrance examination. As a result, the inheritance of Yi music education is disrupted, which is very unfavorable to the inheritance and development of Yi music on campus. Secondly, the school needs featured teaching materials with local Yi music culture. Teachers do not have corresponding unified teaching materials when teaching songs, dances, and music; they all teach by word and example. The school may have incorporated the local Yi music culture into activities to make it a highlight of the school and did not bother to study how to compile school-based textbooks featuring Yi music. The shortage of folk music teacher resources and teaching funds is also a major obstacle restricting the development of Yi music on campus (Gao, 2021 : 8).

The reasons for teachers' teaching design and methods are that music classes are still teacher-oriented, with outdated learning methods, a boring classroom atmosphere, and the same teaching procedures. First, advanced and scientific teaching methods have yet to be fully utilized, and there is no way to actively mobilize students' optimism and enthusiasm in the learning process. This could lead to an awkward situation where students who like music enjoy it instead of studying. Secondly, music teaching resources have yet to be fully utilized, and teachers have not fully used only multimedia resources. In primary music school, the national instrument, a good learning tool, must be better shown in the classroom to arouse students' interest. Third, many primary school music classes are only perfunctory. The school curriculum arrangement is based on two courses of language and number, coupled with parents' contempt for music education. Music lessons cannot be guaranteed, directly killing children's musical talent and interest (Hu, 2017 : 7).

In summary, the school is an important base for inheriting folk music culture. The music teacher is an important bridge to inheriting folk music culture. The teaching ability of music teachers is the decisive factor affecting the quality of music education. According to the literature analysis, most problems in various places are the shortage of folk music teachers. Although the music teachers graduated with a music major, they do not know much about folk music, which leads to the single teaching method in teaching and fails to arouse students' interest in learning ethnic culture. Secondly, due to the shortage of teaching funds, the integration of Yi music culture into school activities in many schools is to make it a highlight of the school. They need to put more effort into studying how to compile school-based textbooks with Yi music characteristics. As a result, when teachers teach, no matter songs, dances, or music, there are no corresponding unified textbooks, and they all teach by mouth. All these factors are the reasons that hinder folk music from entering the campus.

Value of native music of Yi Nationality in primary school

The culture of the Yi nationality has entered the campus, enabling the children in the mountains to master the basic knowledge stipulated in the national curriculum while enriching their extracurricular life and correct understanding of the ethnic music culture. The determination to inherit the excellent local culture of the Yi nationality has enhanced their

national confidence and reflected the school-running characteristics of their school. Cultivate students' love for traditional Chinese culture and strengthen students' protection of local Yi music. Passing on the sense of development and allowing children to broaden their horizons outside the mountains can change their lives (Gao, 2021 : 8).

The introduction of Yi music into the campus greatly expands the dissemination scope of Yi music. Through the study of Yi music and related culture, students will begin to form a certain understanding of the ethnic culture and gradually understand the spirit and temperament of the nationality. From the perspective of learning the music of the Yi nationality, with the continuous deepening of students' learning, they will also have a deeper understanding of the Yi nationality. Through the process of never understanding the music of the Yi nationality and never knowing it, students will truly appreciate the charm of the Yi culture. Introducing Yi music into the campus enables students to protect the culture of the Yi nationality while studying the culture while protecting. In the process of imperceptible assimilation, the national spirit will be gradually integrated into their thoughts and enhance their sense of national identity and pride. Through the study of folk music culture, cultivate their sense of national identity so that more students can actively participate in the protection and inheritance of folk music and stimulate their sense of responsibility to protect and carry forward the national culture (Wang, 2017 : 7).

The school has carried out various activities to inherit the traditional culture of the Yi nationality. Middle school students have been active. Besides the regular classroom learning, they have also actively carried out extracurricular practical learning activities, organized interest groups, and rehearsed local music programs, which have enriched students' knowledge and skills of the traditional culture of the Yi nationality and improved their ability to accept other ethnic cultures. Through the questionnaire survey of parents, the student's parents have a strong sense of identity with the traditional culture of the Yi nationality. Since introducing the activities of inheriting the Yi culture into the classroom, the campus culture of the school has been enriched, such as the publicity board on the new campus, ethnic paintings, ethnic music and dance in the corridor outside the classroom, physical education classes with Yi characteristics, performances and display activities inside and outside the school. People can often see and feel the atmosphere of the Yi culture, so the school has formed a distinctive school-running characteristic. The activities of entering the campus through the traditional culture of the Yi nationality not only improved the abilities of teachers and students in various aspects but also stimulated the sense of honor and cohesion of teachers and students through the activities (Su, 2013 : 55).

In summary, the introduction of Yi music into the campus has greatly expanded the dissemination range of Yi music, enriched the campus culture of the school, enhanced the abilities of teachers and students in all aspects, stimulated their sense of responsibility to protect and carry forward the national culture, and formed distinct school-running characteristics of the school. Ethnic and folk music is introduced into the primary school music class in a planned way. Teachers can effectively stimulate students' interest in ethnic and folk music and cultivate their understanding, respect, and love of ethnic and folk music culture through distinctive music teaching. Teachers can fully use local superior ethnic music resources and collect various materials through field trips. The creation of national folk music is a natural expression of people's emotions in their working life. Teachers should integrate this sense into the teaching process, stimulate students' interest in learning to a great extent, and lead students to truly experience the process of the generation of national folk music.

Through teaching, students can gradually improve their ignorance and refusal to accept national folk music in the learning process and increase their national self-esteem and pride. Only by combining music education with regional folk music, rather than relying solely on the natural inheritance of folk, can national folk music be protected more effectively.

Conclusion

A local music teacher, especially a music educator engaged in primary and secondary schools, should constantly study and innovate the teaching forms of folk music to afford the responsibility of inheriting the folk music of the region where the school is located. Music teachers should also pay attention to improving their folk music cultural accomplishment, excavating the local folk music culture, cultivating students with certain knowledge and consciousness of national culture, letting them form the consciousness of loving the national culture and accept the influence of the excellent traditional culture and art from childhood, to improve the quality of students, enhance the national pride and self-confidence. Let them in the future to better undertake the inheritance and carry forward the fine national culture responsibility.

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