

# **Current situation of Nujiang Folk Song teaching in Dianchi University, China**

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## **Abstracts**

China's Yunnan Province has a reputation as "the sea of folk songs." There are many excellent local folk songs in Yunnan. Chinese folk songs come from many different provinces, among which the folk songs of Yunnan Province are frequently performed on professional vocal music stages in China, such as concerts, song and dance parties, and large-scale professional vocal music competitions. Many musicians like to sing Yunnan folk songs, which are closely related to the large minority population in Yunnan and the land's unique culture. The Nujiang folk song has its unique charm among all Yunnan folk songs. There is a local saying in Nujiang that "if you can talk, you can sing. If you can walk, you can dance," which shows the local people's love of singing and dancing. Nujiang Lisu Autonomous Prefecture, located northwest of Yunnan Province, is home to the Lisu, Nu, Dulong, Pumi, Han, and other ethnic minorities. They live in harmony in this land. Nujiang folk songs have strong local characteristics and rich content, such as major historical events, hard labor, weddings, and funerals in daily life customs. These songs vividly reflect many things people come into contact with in their daily life, with beautiful melodies, and are worth learning and singing. Nujiang folk songs are sung or spread more by local people due to dialect, region, and other reasons. This article presented the current situation of Nujiang Folk Song teaching in Dianchi University in China.

**Keywords:** Current situation; Nujiang folk song; Dianchi University; China

## **Introduction**

Yunnan University Dianchi College of Art, with two departments, six teachings, and a research section; The school offers 10 majors, including music performance, dance, broadcasting and hosting art, environmental design, visual communication design, product design, costume and waist decoration design, painting, animation, and digital media art. At present, there are more than 2,400 undergraduate students.

The School of Art has perfect teaching facilities, including a body rehearsal room, expert piano room, chorus room, performance hall, music theory room, electronic piano room, student piano room, live recording laboratory, broadcast room, recording studio, computer-assisted design laboratory, drawing studio, audio and video studio, abundant cultural innovation studio, graphic plate-making studio, photography studio, sculpture studio.

It is well known that folk songs are a social phenomenon formed collectively by working people in their daily production and life through oral transmission. Behind folk songs are stories about the living environment, conditions, and experiences of a place or a nation in different historical periods, which can be handed down from generation to generation because of their spiritual value and unique charm. From the present perspective, folk songs play a more important role than before. As an important part of national culture, folk songs can

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display unique symbols to the outside world but also bring many benefits through folk songs, such as driving the development of local tourism, promoting cultural exchanges, promoting human civilization, and so on. Therefore, in understanding folk songs, we should not only stay on the surface but should dig deeper into the formation of folk songs so that it is easier to grasp the real connotation of folk songs. From the perspective of the formation of Nujiang folk songs, there are several key points. The first is the unique terrain, the second is the language, and the last is the historical factor.

## **Current situation of traditional vocal music teaching in Dianchi University**

### **Teaching facilities and allocation of vocal music teachers**

The first-level discipline of the Art School of Yunnan University Dianchi College is art science; The secondary subjects are music and dance; The main subjects include Art, Music and Dance, Music performance core course vocal music, piano, basic harmony, Chinese music history, foreign music history, Musical forms and works analysis, chorus and conducting. Yamaha piano has been introduced into more than 30 piano rooms for teachers and students. The School of Art has perfect teaching facilities. There are more than 120 studios and laboratories, such as a recording lab, piano room, chorus room, performance hall, broadcasting training room, computer-aided design Lab, audio and video studio, tailoring studio, intangible cultural heritage innovation studio, screen printing studio, product design studio, jewelry design studio, exhibition hall and other majors Teaching facilities (Chen, 2021: 145-146).

Practical teaching in this major mainly includes practical teaching of singing, practical teaching of performance, and practical teaching of the stage. There are three majors under the Department of music performance: 1. vocal singing major; 2. Piano Performance major; 3. Chorus and Conducting major. 2, Bel Canto singing direction; 3. In the direction of popular singing, the college has 35 full-time music teachers, 20 vocal music teachers, and 6 traditional Chinese vocal music teachers. 120 undergraduate students from grades 1 to 4 study traditional Chinese vocal music. There are 9 teachers of Bel canto singing and 256 undergraduate students from grades 1 to 4 studying Bel canto singing. There are 5 teachers of pop singing and 98 undergraduate students from grades 1-4 studying pop singing. Students majoring in vocal music from the first semester of college to the first semester of the fourth semester should take vocal music courses for a total of 7 semesters until graduation.

The vocal music course is professional and compulsory in the music performance course at our school. It is carried out as a main course and a small lesson. The main orientation of music performance majors is to cultivate singers with certain stage singing abilities who can undertake solo singing, leading singing, and singing guidance work in the Party and government, enterprises and institutions, and cultural centers. This course is an alternating course of theory and technology, with strict requirements on voice quality. Singing breath controls singing voice. While mastering breathing state, articulation ability, voice control intensity, scientific vocal methods, singing skills, and other technical functions, the psychological ability of singing is well adjusted to achieve both sound and emotion in singing. The main features of the teaching mode of this course are as follows: 1) The teaching mode is one-to-three. 2) The continuity of the course is to build sound quality. 3) The stage of the course is to let the students improve their singing works in each stage. Integrate local music and highlight the ethnic and regional characteristics of the course.

The college is rich in teacher resources. In addition to the full-time teachers of the college, the college also employs well-known professors from home and abroad to teach courses and guide students in their majors. Besides the theoretical knowledge in school, students' learning ability of performance practice has also been improved.

## Teaching Content

In traditional vocal music class, students' perfect interpretation and singing of songs must be connected to good vocal training and singing class practice. A good vocal method and finding suitable songs for students can make the singers sing more freely and excellently on the stage.

### 1. Breath-breath training for singing

In the classroom, teachers should set up the correct concept of singing breathing and guide and train students to master the correct method of singing breathing, correct breathing method is very important in singing training, and pronunciation cannot be separated from the clever arrangement and flexible use of breath. When the problem of sound breathing is solved, the sound will become natural, smooth, soft, and mellow. Vocal music breathing is conscious; this kind of breathing movement should be cultivated after acquisition. Special training is required.

The correct breathing method is very important in singing training and is also crucial in vocal music learning. Since ancient times, the importance of breathing has been emphasized in singing art. In singing learning, a series of problems are often encountered, such as poor fluency of breath, heavy larynx, and poor flexibility of voice. Breath holding, breathing cannot sink, and long sound not good is related to singing breath. Teachers should help students establish the correct chest and abdomen combined breathing, training and exercise breathing muscle group correct, natural control breathability to work hard, to strengthen the elasticity and flexibility of breathing muscle.

In the early learning and use of breath, we can teach chest breathing, abdominal breathing, chest, and abdominal breathing; In terms of breathing training, we can consciously practice slow breathing, slow breathing, fast breathing, fast breathing, and sound breathing.

In training smooth breath, we can also improve the effect by singing songs at ordinary times. For example, in the initial training, we can sing the slow song "Song of the Fisherman" to practice the fluency and stability of breath, and the last song, "Walking in the Snow looking for plum," to practice the touch and granularity of breath.

In the singing of the characters cloud, Floating, sea, sky, fish, Zang, and water in this work, we can train and guide the students to maintain the stability and flow of breath consciously here to achieve the effect of stretching in singing.

When singing this work, we can guide and train the students to cooperate with the bouncing of words and breath and use the breathing pattern of quick inhalation and quick exhalation in vocal exercises, "inhale and inhale, inhale and sing."

## Dulong nationality mengzhu Vocal music



**Figure, 1** Dulong nationality mengzhu vocal Music

When singing Men Zhu, a type of song of the Nujiang Dulong nationality, with a melodious melody, we can use the chamber pipes to flow with the breath, and some characters' air and sound can be combined with the melody to make the song more smooth (Yang, 2006: 26-32.).

### 2. Correct sound and resonance

Studying and establishing the resonating cavity can enable students to further develop in sound quality, timbre, volume, and sound penetration. In addition to the support of breath, correct singing and vocalization must also give full play to the role of each resonating cavity in vocalization to achieve good sound effects. If breathing is the driving force of singing and vocalization, then resonance is the route or track that singing and vocalization should follow. When entering the prescribed track, make the sound in the tone quality, timbre, volume, sound penetration, and other aspects of further development.

In class, students should learn about vocal cords, body cavity structure, and resonance organs, establish scientific voice cavity and resonance based on breathing and use sound exercises suitable for resonance exercises to promote an even voice, coherent and smooth, unified and balanced state. Learning all these things well can make singing more stable.

### 3. Singing language - the articulation of lyrics

The language expression of singing is a problem that vocal music learners should pay full attention to. Especially when singing local folk songs singing is an art combining language and music, especially when singing local folk songs. Enunciation and enunciation run through the whole time in singing, which is the total embodiment of art. Daily speech and singing are different, with both similarities and differences. In singing, enunciation and enunciation are exaggerated and powerful, and the whole enunciation and enunciation are usually completed by chest and abdomen combined breathing. In addition, when encountering a folk song language that is not Chinese, we should deeply understand the rules of pronunciation and matters needing attention and strive to complete the language essence of the song with local dialect characteristics so that the song is more original.

#### 4. Emotional expression in singing

In vocal music art, emotion refers to the emotion of singing vocal music works. We should have the consciousness of singing emotion, have the basic concept of logical stress in songs, and realize the basic combination of "sound, word, and emotion" in the singing state.

We learn vocal methods, breath resonance, enunciation, and other singing elements. All these are services for emotional expression. The final presentation of the song is the transmission of emotions so that the audience can feel the joys and sorrows conveyed by the singing works of the singer, as well as the joys and sorrows of the song. In teaching, we should also pay attention to the emotional color of songs, starting from the historical background of the work, the relationship between characters, emotional expression, the central idea of lyrics and songs, and decorating the strength, height, and skill of the melody, to make the emotional expression of singing more direct and touching.

#### 5. Stage performance of songs

The class teaches the basics of sound, song connotation, emotional expression, enunciation, and other basic elements. The final purpose is to show and transmit in the form of a performance on the stage, the singer as a second songwriter, the songwriter's creative techniques and central creative ideas through singing and physical performance to the audience, let the audience feel. Therefore, stage performance in class also needs good guidance from teachers. We can convey song emotion on the stage through facial expressions, body movements, and exaggerated melodies. In addition, it is also very important to match the emotion of the characters and the background of the song with appropriate costumes. In particular, when singing Nujiang folk songs, we must wear ethnic minority costumes by national characteristics and relevant requirements of wearing jewelry and decoration (Yang, 2011:1).



**Figure 2**, The Lisu perform in their national uniforms



**Figure 3**, Pumi stage performance in national costume

## Teaching methods

Music performance major is the discipline of cultivating music performing arts talents. It actively carries out the construction of characteristic specialties and the cultivation of high-quality applied talents in teaching. Adhere to the theory-supported stage performance as a professional practice to test the school teaching quality and talent training level of an important index, to show the quality of students, skills, and innovation ability of an important stage. Adhere to the stage performance as the focus of teaching practice, with the combination of commercial performance and the tourism industry, to cultivate music and art talents suitable for the needs of society. This major mainly studies the basic theory and practice of music performance, receives the basic training in music performance, and masters the basic ability of music performance and other first-level disciplines stipulated by the corresponding professional direction.

### 1) Walk out of the traditional classroom into the folk classroom

We should not be limited to the small classroom when teaching and learning traditional vocal music courses to sing local folk songs. We should appropriately lead students to the surrounding minority villages or folk artists' families, understand the local cultural background, experience folk customs, contact the most authentic music style and singing techniques, and knowledge not only in books but also in the field.

### 2) Diversified teaching mode

With the rapid development of modern science and technology, the traditional classroom uses the piano as a teaching tool for vocal music, which is taught one-to-one in small lessons. However, with the continuous innovation of science and technology, we have begun to use diversified teaching modes such as "MOOC" and "flipped classroom," which no longer rely on the ability of one teacher but also rely on the network courses of well-known experts from well-known universities and colleges in China. In addition, the researchers believe online folk artists should be introduced into the traditional vocal music class in simultaneous live explanation, singing, and question and answer. Due to the epidemic or the age and health of folk artists, they cannot be invited to the college for offline classes, so we can use multimedia

to explore and implement online and offline interaction—the possibility of a more diverse teaching model (Dong, 2008: 254-256).

### 3) Compatibility of commonality and personality

With the widespread development and dissemination of western Bel canto in various universities and art groups in China, Chinese traditional vocal music also draws on the scientific basis of western Bel canto for reference in teaching. As vocal music teachers like researchers, they often think about which is more important in vocal music singing: commonness and individuality. Because now the traditional vocal singing in China is gradually moving closer to western Bel canto singing, the singers singing local folk songs lose the colorful local characteristics and their original sound color and become more and more unified. Researchers believe that the western bel canto vocal method is relatively more scientific, based on the human body structure. The muscles and breathing mode used will make the singer more relaxed and relaxed when singing. However, the western Bel canto singing system can only be used for traditional vocal music as the basis of voice learning. The Chinese traditional vocal music singing will eventually return to the personality, cannot be taught out of the students are the same appearance. Each student's characteristics and personality and what they are good at are different, so in the end, commonness should serve the personality. We hope the students who go out from the campus each have unique colors and a hundred flowers bloom (Tian, 2022:1).

## **The necessity of Nujiang folk song entering traditional vocal music class**

Due to different factors such as geographical environment, diverse ethnic groups living in Nujiang Prefecture, and cross-border ethnic and cultural backgrounds, the local customs and folk song characteristics of Nujiang Prefecture are also diversified. Nujiang folk song is naturally formed in the production activities of people in the Nujiang region, and it is a cultural product with local characteristics and is close to People's Daily life. As for Nujiang folk songs, their lyrics, composition, tune, embellishment, and melody all have different characteristics due to the different geographical location of the Nujiang River, different ethnic types, and different singing characteristics. As the carrier of spreading and carrying forward local traditional music, it is of great practical and historical significance for colleges and universities to introduce traditional vocal music into local and university classrooms (Chen, 2009 : 78-80.).

### 1) Academic value of Nujiang Folk songs

The research and arrangement of Nujiang folk songs can promote the diversity and standardization of traditional vocal music classes in colleges and universities. Nujiang folk songs used to be sung among the folk and passed from mouth to mouth in many forms, and a relatively standard staff version of music has yet to be formed. Previously, folk songs from Yunnan were mostly folk songs from other regions in college classes. Moreover, the most popular ones are the particularly classic ones, which have a high usage rate of repeated singing and teaching. Exploring and mining new Nujiang folk songs is conducive to the innovation of classroom teaching materials, filling the teaching gap of Nujiang Folk songs in Dianchi College, and improving and improving the research database of Nujiang folk songs.

### 2) Dissemination value of Nujiang Folk songs

"Cultural communication, also known as cultural diffusion, refers to the interaction between cultures from one society to another, from one region to another, and from one group to another. Cultural communication also includes educational communication (Chen, 2021:

145-146). Under the current background, quality-oriented education is gaining more and more popularity among people. As an important position to cultivate talents for society, colleges and universities need to strengthen the cultivation of students' professional skills and comprehensive quality. In the current vocal music teaching in colleges and universities, it is very important to strengthen the integration of traditional music culture. It can promote the spread of Chinese traditional culture and the better development of students' comprehensive literacy. At the same time, it can not only effectively improve the comprehensive teaching ability of colleges and universities but also promote the long-term development of music education and national culture.

### 3) Unique advantages of Nujiang Folk songs

The uniqueness of studying Nujiang folk songs lies in the unique geographical advantages of Nujiang Prefecture, which makes its music very pure. Because Nujiang Prefecture is located in a canyon landform, the development of folk songs has been less influenced and interfered with by external culture for a long time. Due to the inconvenient transportation in the past due to the landform, its folk songs retain the original musical characteristics. Some local ethnic groups in Nujiang Prefecture are unique ethnic minorities in Nujiang Prefecture, such as Dulong nationality and Nu nationality, which live in Gongshan County, Nujiang Prefecture. An in-depth understanding of local music culture in Nujiang Prefecture is convenient for further study of unique local music resources and can excavate valuable musical treasures(Wang, 2013: 119).

## Conclusion

The Chinese culture has a long history, extensive and profound. Our wonderful culture, of course, contains music culture. Our traditional folk song has a long history, wide variety, wonderful content, and wonderful melodies. Western Bel canto singing method was introduced to China in succession in the 1930s when China established many professional colleges of music and introduced foreign experts teaching western Bel canto. After the reform and opening up, many Chinese musicians went abroad to study. After returning to China, they taught, performed, and spread Bel canto singing in vocal music classes or dance theaters. Nowadays, the number of Chinese Bel Canto professionals or singers learning is very large, while the number of Chinese native traditional singers is gradually decreasing. Researchers believe traditional Chinese folk songs should be given more attention and inherited. Western and Chinese folk vocal music are valuable cultural heritages in the development process of human civilization. We should not only draw nutrients from the music of other countries but also inherit national folk vocal music to promote the culture of the Chinese nation. Considering that researchers work in colleges and universities in Yunnan Province, where many ethnic minorities live, there are good environments and resources for studying local traditional songs and suitable classrooms in colleges and universities for experiments. The author hopes to spread and teach folk songs in class through research and practice to play a role in developing and promoting traditional local folk songs.

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