

# **The Importance of introducing local music resources into middle school Music Education -- Taking "Fengcheng Music" as an example**

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## **Abstracts**

In most middle schools, music teaching takes unified textbooks as the main curriculum resources, so the structure of the music curriculum is single. The vivid local music is the witness of the local history, is a member of the multi-culture, can provide a reference for the school music classroom teaching, the second lesson of music activities, provide material for aesthetic education, enrich music teaching in and out of class, promote the integration of music and other disciplines, and can bring new development opportunities for music education. Fengcheng music, as local music, comes from Fengcheng, Jiangxi, China. It includes two parts: Fengcheng flowers and gongs and Fengcheng folk songs. It has a variety of forms and a long history, with strong educational and social value. The following author takes Fengcheng's local music resources as an example to study.

**Keywords:** Local Music Resources; Middle School Music Education; Fengcheng Music

## **Introduction**

Among the many subjects in middle school education, music is a subject that must be addressed. It is an art and a catalyst of life, exerting a subtle influence on people's lives. Hugo, a famous French literary writer, pointed out that there should be three ways to open the treasure house of human wisdom: one in mathematics, the other is language, and the third is musical notes. Mathematics makes people learn to think, language makes people acquire knowledge, and musical notes make people rich in imagination.

Most middle school music education in our country is based on unified textbooks. The structure is single. China is a multi-ethnic country with many ethnic cultures, and these cultures have rich educational significance. Since 2001, Chinese curriculum standards have stressed the importance of embracing folk music and understanding and respecting multiculturalism. In 2001, the basic concept of Art Curriculum Standards proposed "promoting folk music" and "understanding multi-culture." In 2011, the basic concept of Art Curriculum Standards continued to propose "promoting folk music and understanding the diversity of music culture." In the reflection and evaluation of art and culture in the second part of the 2011 edition of Art Curriculum Standards, it is especially emphasized that we should always keep loving Chinese folk music; When treating the music of different ethnic groups and regions in the world, we should respect and understand, and advocate the values of multi-culture. The curriculum concept of the Art Curriculum Standards promulgated in 2022 clearly states that we should understand the diversity of world cultures, broaden our artistic vision, and give full play to the important role of art curriculum in cultivating students' aesthetic and humanistic qualities. This concept in the curriculum standards demonstrates a

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strong emphasis on multicultural music education. It aims to show that we fully understand and respect the diversity of the world's musical cultures.

Rich local music resources reflect cultural diversity and are the precipitation and testimony of local history and culture. They are closely related to daily life. For local students, there is a sense of closeness and pride, and they are easy to love and accept from the heart. Moreover, it costs less to acquire local music resources, which can supplement the teaching material resources of music classrooms only because of the local materials. Therefore, local music resources can bring new development opportunities to music teaching.

### **Local Music Resources**

China has a vast territory and abundant local music resources, and each region has its characteristics of music. Next, researchers will elaborate on the term local music resources.

#### **The concept of local music resources**

Local music resources belong to the local characteristics of music and are the only music resources in this place. In a broad sense, curriculum resources are helpful for teachers' teaching and students' learning. On the other hand, any useful method or knowledge for learning and teaching can be called a teaching resource. In traditional teaching, most people use music textbooks as teaching resources. Teachers only teach one textbook, while students learn one textbook. They need a stronger awareness of developing curriculum resources, which leads to the idle and waste of many local music curriculum resources. Nowadays, many scholars propose to develop local music resources that integrate some local music characteristics into classroom teaching to become a new kind of local music resource.

#### **Common types of music resources**

Music resources are common in the following types: one is campus resources, two off-campus resources and three information resources. Among them, the school resources are the general name of the teaching place and teaching environment. Music is everywhere. The key lies in how teachers grasp and use it for education. More kinds of off-campus resources can better promote students' understanding of music, such as ethnic and folk music, local traditional music, religious music, etc. Information resources include multimedia teaching equipment, campus music literature, and off-campus network resources (Chen, 2009: 22-23).

#### **The Important Value of Fengcheng Music**

Fengcheng music is the local music in Fengcheng, Jiangxi Province, China. It is divided into two categories, Fengcheng folk songs, and Fengcheng Huachai gongs and drums. Fengcheng folk songs are an art form created collectively and sung orally by the people of Fengcheng to express their thoughts and feelings in long-term social practice. Fengcheng Huachai gongs and drums are a kind of drumming music in Fengcheng, Jiangxi Province. They are a traditional band in the form of an instrumental ensemble. They have distinctive regional characteristics and unique artistic charm and are included in the national intangible cultural heritage (He, 2012:1).

### **Historical value**

According to historical records, "In the first year of Daguan of the Northern Song Dynasty (1107), Chen Rui, a squire, built a Longguang Academy on the land of Longquan and Taia Baojian, teaching students not only poetry but also music. Every year on the third day of the third month of the old calendar is the anniversary of the discovery of the sword. Longguang Academy in the Lei Huan temple holds a grand scale of sacrificial celebrations. On this day, firecrackers and drum music were set off in the academy. Yongkwang Academy became a stage where folk music influenced and permeated each other, laying the foundation for the formation of Fengseong Music." During the reign of Emperor Qianlong of the Qing Dynasty, Xiong Haiyuan, a folk suona player in Fengcheng City, recorded and arranged the music played in Longguang Academy, forming the prototype of Fengcheng Huachai Luogu's earliest palace tune, band, and other musical frameworks, and named it "Huachai gongs and drums ." During the reign of Guangxu in the Qing Dynasty, Xu Yingfu, a tugboat from Jiaohu, traveled around the world to make a living, gathering the talents of artists from all over the world and integrating southern and northern dialects. After returning home, he led his disciples to teach them widely, which promoted the development of Fengcheng folk songs and folk operas and the formation and development of Fengcheng Huachai gongs and drums and music system. At the end of the Qing Dynasty and the beginning of the Republic of China, Huachai gongs and drums developed towards the direction of orchestrating bands, systemizing music styles and stylizing percussion rhythms, gradually forming folk instruments with rigorous musical structure, fixed band arrangements, standardized performance forms, rich rhythm forms, strong artistic expression, and distinct local characteristics.

According to the above records, Fengcheng music has more than 900 years of history. It originated in the Northern Song Dynasty, took shape in the late Ming and early Qing Dynasties, and developed in the early Republic of China, with profound historical and cultural deposits. With the inheritance of generations of folk artists, Fengcheng music has spread to every town and village in Fengcheng. There must be it wherever people live in remote mountains or the hills and plains. This way, Fengcheng music gradually entered society, entered the market, and became a popular folk music art form.

### **Cultural value**

Zhang Zichen said in Chinese Folklore and Folklore that "folklore is a kind of cultural life that comes from the people, inherits from the people, standardizes on the people, and serves the people." Under the rules of institutional consistency, musicians complement each other with the music itself in the life of rural etiquette and customs. When serving the villagers, they put the consistent musical culture tradition in the countryside and make the traditional music continue from generation to generation by applying various etiquette and customs. Fengcheng Huachai gongs and drums is a folk music that uses traditional instrumental music to play traditional Qupai. It exists in folk activities and has significance and cultural value because of folk culture (Qi, 2023: 161-163).

### (1) Social interaction

Fengcheng Music is active in various towns and villages, participating in yearly weddings, funerals, and other events. For example, "She Huo," a large-scale regional folk custom activity popular in Hexi Hutang and God Town, was a large-scale communication activity between man and God. The playing of flowers and gongs and drums became a language of communication between man and God, expressing people's fear of God. Besides, the musicians have many admirers. During the researcher's interview, a musician from the Huachai Gongs and drums club in Yangsi Village, Rongtang Town, mentioned that there was a girl who grew up in Rongtang Town, the hometown of Huachai Gongs and Drums who had been influenced by Huachai gongs and drums music for a long time. She was very familiar with and fond of the melody and rhythm of the music and believed that it was music that directly touched the soul. She followed the group to learn gongs and drums and formed a family with one of the suona players. In order to better inherit Fengcheng huachai gongs and drums, this girl formed the first all-female troupe in Rongtang Town. Fengcheng huachai gongs and drums as a group activity improve the performance skills of folk artists and promote the exchange of feelings between them.

### (2) Cohesion and standardization

Any art form is produced, developed, and inherited in its unique environment. Its artistic style, aesthetic orientation, and form of expression are bound to be affected and restricted by various cultural factors such as customs, beliefs, religions, morals, and ethics. The functional orientation of art is determined by the cultural structure and mode to which it belongs. As Malinowski said, "All cultural elements must be active, active, and effective if our view is right." Anthropologists generally believe that culture is the most important reason to connect people because the existence of culture enables people to share common concepts and pursuits and obtain a sense of belonging and unity in the group.

### (3) Comfort heart reason

The traditional folk custom is based on the wedding and funeral ceremony. In Fengcheng, there is always a sound in the wedding ceremony: the hairpin gongs and drums. Regarding funeral rites, researchers believe that music is unimportant to outsiders. What is important is customs and spiritual sustenance. Fengcheng Huachai gongs and drums music class is regarded as a means to show filial piety. At the same time, there is a folk saying in Fengcheng that "the dead cannot be laid to rest if there are no hairpin gongs and drums played in the funeral ceremony," which means that intuition ceases after death, and only the music played by the dead can be perceived by the dead. This shows that Fengcheng Huachai Gong and drum music is not only indirect comfort for the dead but also let relatives directly vent their emotions.

To sum up, we can feel that Fengcheng music is not only for appreciation and aesthetic appreciation but also for its complementary existence with folk customs. It has soaked local people's values and psychological needs, forming a unique music culture.

## **Educational and teaching value**

Fengcheng music has experienced various historical development periods of Fengcheng and has become the music of the people of Fengcheng. It is an excellent local music culture. In the process of the interview, the researchers have a comprehensive understanding of the artistic characteristics of the flowers and gongs, which is of important educational value.

Lady Meng Jiang Music clip:

The musical score consists of five staves. The top staff is for 'Suona' and shows a melody in G major with a 2/4 time signature. The bottom four staves are for 'Drum', 'Small gong', 'Cymbal', and 'Gong' respectively, showing traditional percussive patterns. The 'Gong' staff includes a blue 'z' symbol indicating a sustained note.

From the score example, the melody is the D-sign mode, and the percussion reflects the traditional instrumental technique principle of "embedding file to give way."

From the point of view of Fengcheng Huachai gongs and drums, the pentatonic mode of Chinese folk music and the development techniques of traditional music melody is used to integrate and adapt opera, folk song, and Quyi music, which helps to stimulate learners' patriotic feelings, enhance the cultural identity of the Chinese nation and broaden their musical horizon. The instrumental music of Fengcheng Huachai gongs and drums can be divided into suona and percussion. They are important traditional folk instrumental music in China, with a profound historical accumulation. Suona has a strict requirement for the control of breath, and percussion has a high requirement for the change of strength, speed, and timbre. Moreover, the word "flower chai" shows the lively and colorful rhythm form of percussion music. Each instrument of Fengcheng Huachai gongs and drums is mutually restricted and interrelated, which has a variety of repertoire and a variety of content, which is helpful to improve learners' musical literacy and establish local musical and cultural awareness.

### Fengcheng Middle School Music Education from the perspective of Multiculturalism

China is a multi-ethnic country. There are many ethnic cultures. These cultures have rich educational significance. Through the collation of literature, the researchers found that in recent years, there have been many domestic scholars giving advice on China's multicultural music education, exploring and studying the multicultural curriculum, the influence of international multiculturalism on Chinese music education, the application of multiculturalism in middle schools and the local music education from the perspective of multiculturalism and published many papers and monographs. The researchers will discuss local music resources in middle schools from a diversified perspective.

The music education curriculum of Fengcheng Middle School is deeply influenced by the Western music curriculum, ignoring traditional Chinese music and the music of other ethnic groups and regions worldwide. The reform of the multicultural education curriculum aims to change this situation. The curriculum of multicultural music education is not set up specifically for the music of a certain nationality or region, nor is it designed to bring the music culture of all nationalities into the existing curriculum, but to integrate the cultural

essence and local characteristics of all nationalities and regions in the world into the existing music education curriculum. Reflect the concept of cultural diversity through students' classroom learning to develop their emotional attitudes and values so that they can personally experience the charm of different ethnic music.

Fengcheng music education curriculum has new development based on learning from the Western music curriculum, but some things could be improved. For example, the music class is dominated by foreign music works. The students sing and play Western music, and local music in China is rare. Local music and traditional music cannot be inherited; based on this situation, Chinese middle school music education curriculum reform should be put on the agenda, which will play a great role in protecting and inheriting the music of all nationalities and regions of the world. In this case, the Pungseong area should introduce excellent local music resources into music classes and teach students to experience the charm of hometown music (Xiang, 2005: 5-11).

## Conclusion

Cultural inheritance is the starting point of cultural innovation, and innovation with Chinese cultural deposits is the correct way to open cultural inheritance and innovation. We should protect local music resources, carry forward local music through middle school music education, and enhance the cultural consciousness and self-confidence of the nation. Middle school education needs to take the responsibility of protecting and spreading local music. Local music can also promote the innovation of middle school music teaching mode, provide rich resources for developing middle school music, and show local and national characteristics. Middle schools should also continue to learn local music culture, improve the quality of teaching, and improve the performance of stage music so that local music "come in" and "go out," realize the collision of modern music and local music characteristics, maintain cultural diversity and artistry, and realize the common development of both.

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