

# Hubei Folk Song Teaching Methods in University in China

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## Abstract

The Hubei folk song curriculum in universities began in the early 1980s, and the teaching of Hubei folk song singing methods began to enter the classrooms of Hubei universities in the mid-1990s, but it has not received sufficient attention. With the implementation of the new curriculum reform and the comprehensive development of quality education, preserving local cultural and artistic characteristics is a project that the country vigorously promotes. The development of local music teaching has exposed issues that cannot be ignored in terms of teaching staff, teaching methods, teaching objectives, and teaching content.

**Keywords:** Hubei Folk Song; Teaching Methods; University; China

## Introduction

### Hubei folk song

Folk songs are the "Five Self" songs created, created, performed, appreciated, and disseminated by the masses themselves. It is a song that directly expresses the sweetness, sourness, bitterness, and spiciness of the masses, rich in national and local characteristics, and is naturally the most beloved song of the masses.

Hubei is located in the central area of the Han ethnic group. To the north lies Henan and Shaanxi in the north, to the south lies Hunan and Jiangxi in the south, and to the west lies Sichuan and Chongqing in the west, Anhui, which borders the east to the east. The neighbors around are clearly defined in the east, west, north, and south, except for Hubei, which has many advantages. Guangdong compatriots say that Hubei people are from the north, while Henan villagers say that Hubei people are from the south. Haha! Hubei, as the "central treasure land", is both "northern" and "southern"; There is neither the cold, sandstorm, and dryness of the north, nor the heat, typhoons, and dampness of the south. To the west lies the majestic Daba Mountain, Wushan Mountain, and Shen Nongjia Treasure Land, while to the northeast lies the continuous provincial boundary of Dabie Mountain, and to the southeast is the barrier of Mufu Mountain. The Yangtze River runs from east to west, and the Han River directly reaches Henan and Shaanxi. "The thoroughfare of nine provinces", with transportation reaching all directions. Adjacent to Dongting Lake in the south central part, it is a land of plenty in Hubei Province. In the harvest season, "yellow dogs don't eat rice Congee"; The central part of northern Hubei is a granary of the Yizhan Plain. Oh my goodness! Hubei is located in the central part of the border between north and south, with a mild climate, fertile land, abundant resources, and beautiful scenery and pure people. It is a feng shui treasure trove that stands out among chickens.

Professor Yang Kuangmin from Wuhan Conservatory of Music has proposed a new classification of folk songs after decades of research. The difference from the original classification is: Attract the "song and dance music" that stands apart from folk songs to the "lantern song" within folk songs; Established separate "folk songs" and "children's songs"; According to the actual situation in Hubei, a new "Tian Ge" has been established. Namely, there are sub songs, field songs, mountain songs, minor tunes, lantern songs, folk songs, children's songs, life tones, etc. Some experts believe that Tian Ge should be a chant and should not be established separately. The actual situation is that agricultural production in Hubei is neither like the northern regions where there are several months of no agricultural work in a year, nor like the southern Guangdong and Guangxi regions where agricultural work cannot be completed throughout the year. But it emphasizes both planting and harvesting in a timely manner, as well as meticulous cultivation. During the rush season, in order not to delay the farming season, farmers spontaneously organize collective labor with the nature of mutual aid groups (known as the "Tang general team" in northwest Hubei, while wealthy families focus on labor rush). At this point, we need to work continuously every day. In order to eliminate fatigue and boost morale, they also spontaneously organize singing masters to play gongs and drums, some even play suona, sing in unison, and sing "grass pulling gongs and drums" in the fields to boost morale. Faced with the continuous intense labor during the season rush, Song masters must also sing songs of different intensities and speeds based on their physical condition and emotional relaxation during different time periods in the morning and afternoon Qu, forming a massive couplet.

### **The Background of Hubei Folk Songs**

With the development of the economy and social changes, excellent ethnic music from various regions has bloomed into brilliant flowers, showcasing the excellent culture of our own nation to the world. Hubei is no exception. Music creators in the new era rely on the rich cultural treasure of ethnic music in Hubei, creating, processing, and adapting classic Hubei traditional folk songs into popular Hubei new folk songs, and spreading them to the land of China. The new folk songs of Hubei mainly refer to the songs created or adapted by music creators using modern composition techniques after the 1990s, which have Hubei local style. Through modern media dissemination, the content of the songs is richer and the singing styles are more diverse, while also retaining the essence of Hubei traditional folk songs (Wang, 2010).

### **The Lyrics Characteristics of Hubei Folk Songs**

The lyrical characteristics of Hubei's new folk songs are mainly reflected in the following three aspects: the use of interludes and the rhetorical devices of the lyrics (Li, 2019).

The use of dialects in French and lyrics.

#### **1. Use of prepositions**

In Chinese folk songs, the use of interludes is particularly common. Although interludes do not have practical significance, their appearance plays a good role in setting off the rhythm changes and emotional expression of the lyrics. They can supplement and present the melody sounds, making emotions sincere. Interludes are also closely related to the local dialect pronunciation, enhancing local recognition and reflecting the unique folk customs of the nation. The widespread use of interludes in the lyrics of Hubei's new folk songs is a major feature, and the use of these interludes or interludes greatly enhances the expressive power of

Hubei's ethnic vocal works. "Xiajiang Love Song" (Score Example 2), taken from the folk song "Dragon Boat Tune", is a new style with strong Tujia characteristics  
 Creating folk songs:

(伴) 金(哪)银儿 锁 银(哪) 银儿 锁 (主) 哎!  
 妹娃儿要过 河 哎, 是 哪 个 来 推  
 我 嘛? (白) 我 就 来 推 你 嘛! (伴) 妹 娃 儿 要 过 河 嘛.

(Score Example 2)

The interludes in the song, such as "Jin Na Yin Er Zhe, Yin Na Yin Er Zhe," along with lyrics such as "Ah," "Le," "Ma," "Wow," "Ah," "Ai Yi Ye," and "Hey," run through the entire song. When combined with the previous lyrics, it appears very colloquial, as if communicating in authentic Tujia language, rich in Tujia flavor. Without these interludes, the expressiveness and liveliness of the song will be weakened, and the lyrics will lose the coquettishness and shyness of Tujia A-mei; "I'll push you" loses the tone of Tujia's elder brother's indulgence and the lively atmosphere, weakening the humanistic taste of the entire song.

The opening introduction of the song "Women in the Mountains Shouting the Sun" (score example 3):

哟 哟 喂  
 哟 喂 山 里 的 女 人 哟, 火 辣 辣 哟.

(score example 3)

The use of these interludes directly renders a strong ethnic style at the beginning of the song, and the lyrics "pull up that throat" use interludes to enhance expression, making the song more vivid and friendly.

## 2. Rhetorical devices in lyrics

In order to express the effect more vividly and make the song more profound, many rhetorical devices are used in the lyrics of Hubei New Folk Songs:

### Metaphor

Metaphor is a very commonly used rhetorical device that can describe the intended content more specifically, vividly, and vividly. Metaphors can deepen the understanding and connotation of content. In the song "Xiajiang Love Song" (score example 4), it is sung as follows:

月亮在树梢悄悄悄悄地投啊，幺妹(那个)好像  
霞一朵哇，阿哥(那个)好像山一庄哪。

(score example 4)

Comparing the younger sister to a rosy glow, the younger sister seems to be as subtle and beautiful as the glow, and comparing the elder brother to a mountain, highlighting the brother's mountain like chest and sense of reliability.

### Anthropomorphism

Personification, like metaphor, is also a commonly used rhetorical device, which personifies things and gives them vitality, making the content of a song more vivid and vivid. For example (Example 5):

11 扯起那个喉咙啊，喊  
13 阳啰 喊醒了满山的杜鹃花呀。

(score example 5)

### The use of dialects

Many of the lyrics in Hubei folk songs are in the local dialect, very colloquial. As in the song "Qingjiang Love Song": "Brother, you intentionally stomped your feet twice, causing the boat to bounce back and forth at both ends. If you want to say something, I won't say it." The meaning of "bounce back" is a dialect expression in which the boat loses balance after being stomped a few feet by your brother and shakes back and forth. ". The meaning of "pounce" is that after losing balance and about to collapse, the older brother intentionally approaches the younger sister's side. The expression of dialects is vivid and vividly portrays the scene on the ship. There is a lyric in the song "Xiajiang Love Song" (score example 6):



(score example 6)

The word "bump" in this lyrics means shaking, while "forward gallop" is a dialect expression of moving slowly and cautiously forward. The lyrics depict Xiaoyao's worries about her brother. The lyrics of Hubei dialect, such as "get up", "get it", "slowly gallop", "pounce", and "never leave", are written into the new folk songs of Hubei, making the works full of local characteristics, vivid and without losing national flavor. When singing colloquial lyrics, singing the charm of the local language can make the artistic appeal of the songs stronger.

The organic use of dialects in Hubei's new folk songs is most commonly seen in several types, including flat and raised tongue sounds, vowel "e" singing "uo", and reduplication with erhua sound.

#### (1) Flat and raised tongue sounds

In Hubei dialect, the pronunciation of Chinese characters is mainly based on flat tongue sounds, and the "zh" sound with a raised tongue is pronounced as a flat tongue "z" sound. For example, in the song "Women Can't Rest", the "zh" sound in the "zh" sound is sung as "zao" when the man rests and the flowers bloom, while the woman rests and then rests; Similarly, in "Dragon Boat Tune", the character "zheng" in "New Year's Day in January" is also sung as "zeng", and in the lyrics "Sister wants to cross the river, who will push me?", the character "yes" sings "si"; In "The Woman in the Mountain Shouts the Sun", the "pull" character of "pull up that throat" sings "ce"; The phrase "life and death do not move one's nest" in "Love Song of the Xia River" sings in a flat tongue tone of "sensensi".

#### (2) The vowel "e" sings "uo"

Another thing to note in Hubei dialect is that the "e" sound of the vowel should be sung as "uo" sound, such as "brother" singing as "guoguo", "foot" singing as "juo", "river" singing as "huo", and "music" singing as "luo". The lyrics in the song "Xiajiang Love Song" should be sung like this: "The lover brother (guo) lifts the sedan chair, and the younger sister sits in the sedan chair, and the younger sister sits in the sedan chair." Brother (guoguo), please don't bump around. There is a road ahead, slowly galloping forward. There is a river ahead, be careful not to wet your feet.

### (3) Reduplication and Erization

There are many reduplications in Hubei dialect that have been added with the erhua sound (distinguishing the erhua sound in Beijing), such as the pronunciation of "slow dot" dialect. The second "dot" character is pronounced quickly with the "er" character, becoming the pronunciation of "man dian dier". The song "Xiajiang Love Song" uses the reduplication and erhua sound, as shown in Example 7 of the score

The image shows a musical score for three lines of a song. The first line is marked with a mezzo-forte (*mf*) dynamic. The lyrics are: (独) 太阳 在屋顶顶 慢慢地落哎, (The sun is slowly falling on the rooftop). The second line has the lyrics: 月亮 在树梢梢 悄悄地梭啊, (The moon is quietly moving on the tree梢梢). The third line has the lyrics: 么妹 (那个)好像 霞一朵哇, (That girl seems like a flower of the dawn).

(score example 7)

If we only look at the notation "rooftop" and "treetops" without understanding the Hubei dialect and only sing it in Mandarin, it may appear a bit stiff. In Hubei dialect, the repeated sound followed by the erhua sound is "rooftop" and "treetops", In addition, the lyrics from verses 33 to 36 of the song "Women in the Mountains Shout the Sun" are "Eating a spinning rice, drinking a can of tea. Laughing round and blooming like flowers." After each overlapping word, the word "er" is added, making this song rich in ethnic flavor. There is also a distinctive dialect called "Yaomeier", which sings in a lively and rhyming manner using the pronunciation of "adding er".

### (2) Rhythmic characteristics

Folk songs produced from long-term labor and life have a certain rhythmicity, such as the regular rhythm of the horns in folk songs, prominent re beats, and rhythmic pauses suitable for breathing during labor; The rhythm of mountain songs is free and casual, and the duration can be extended according to the singer's ideas. The people of Hubei have an open-minded personality and are good at singing and dancing. Whether it's weddings, funerals, weddings, or labor and harvest, as long as there is a song, there will be a dance, such as the Tujia waving dance and the Tujia dancing mulberry ceremony "Sa Ye Er Ha". The rhythm of Hubei's new folk songs also retains the inherent rhythm of ethnic customs, and through artistic processing techniques, the works are transformed and combined, and the rhythm also changes with the artistic conception of the songs (Wang, 2015).

## Hubei Folk song teaching methods

### (1) Correctly Using the Moisturizing Tune in Folk Songs

Hubei's new folk songs have strong local characteristics, and in addition to supporting lyrics, Runqiang also plays an important role. Runqiang includes the dragging, throwing, ending, and crying tunes in folk songs, which can enhance tone, modify and polish, and highlight style. Runqiang is mainly sung naturally by grasping the local dialect voice and tone. Runqiang is a product of the local dialect context, and sometimes the score is not recorded. If there is a lack of understanding of the local dialect, when singing Hubei new folk songs, completely comparing the score will greatly reduce the ethnic charm (Liu, 2020).

In the opening introduction of the song "Women in the Mountains Shouting the Sun", there is a swing tone:



The interval span of the words "la", "hao", and "che" here is large. Using a swing tone can fully highlight the spiciness of women in the mountains. When the author sings the free extension "yo, yo yo, yo" at the beginning, he is full of confidence, with a cheerful and generous smile. He imagines himself as the woman standing on the mountain, showcasing her loud voice and unassuming personality through singing. The use of tail tunes in mountain songs is very frequent, highlighting the mountain and wilderness atmosphere and elevating the artistic level of the work.

The ending tone of "Mountain Woman Shouts the Sun";



The word "ya" in this passage is an opening tone. When the author sings, their mouth opens and their laughter muscles lift, which can make the ending more relaxed and sing out the full emotions of women in the mountains who are full of hope for the future. The emergence of these embellishments has deepened the level of the work and added a lot of artistic brilliance to it.

## (2) Reasonable use of breath and resonance

Breath is particularly important in vocal singing, but it is also the most difficult to master. Breath is also breathing, which is different from our usual natural breathing. It establishes a vocal channel between each breath, and breath is the channel for singing this skyscraper. Nowadays, most vocal experts, teachers, and singers recognize and advocate the use of chest abdominal combined breathing method. This is a combined breathing method that involves expanding the chest cavity, lowering the diaphragm, and maintaining breath through the abdominal muscles. When inhaled, the mouth and nose inhale, and the chest cavity opens and the diaphragm descends. At this time, the waist and abdomen also feel like a balloon slowly expanding, using the waist and abdomen to maintain strength and breath. When exhaling, it is necessary to control the muscles in the waist and the contracted abdomen to form an opposing force, allowing the breath to slowly exhale and exhale with control. Some people say, "It's best to use the breathing technique of smelling flowers, smelling deeply, and not making too much movement." However, there may be a situation where by the time you finish smelling, a whole section has passed. This requires us to use different breathing methods according to different songs during breath training. When singing the introduction part of the songs "Qingjiang Love Song" and "Women in the Mountains Shouting the Sun", the author chose the "slow inhalation and slow exhalation" breathing method, that is, slowly inhaling and exhaling, with a feeling of expansion in the chest and abdomen, the diaphragm descending and maintaining. When singing, use the strength of the waist and abdomen to control and maintain, slowly sing the lyrical part of the introduction, and in the high notes, use the "slow inhalation and fast exhalation" method to instantly exhale the breath, The fulcrum is concentrated in the head cavity, so that the high notes are very relaxed and have a long breath. The middle part of the songs "Xiajiang Love Song", "Women in the Mountains Shouting the Sun", and the fast-paced part of the song "My Jiangnan Plain" have a tight rhythm and slightly long sentences. The author chooses to use a "fast inhale, slow exhale" breathing method. Regardless of the breathing method, it is a conscious, skillful, and purposeful way of breathing. Regularly and consciously exercise the respiratory muscle group to maintain muscle flexibility and form a "muscle memory" of breathing during singing. It is far from enough to have breath during singing. The vibration sound caused by the impact of breath on the vocal cords is very small, which requires the help of resonance. The vibration caused by the impact of breath on the vocal cords resonates through the resonant cavity, which is resonance. The human resonant cavity is roughly divided into five parts, located in the head, nose, throat, mouth, and chest positions. We mainly use three types of resonance: head cavity resonance, oral cavity resonance, and chest cavity resonance. The resonance between the head cavity and nasal cavity is sometimes referred to as "mask resonance". The singing of Hubei's new folk songs requires a sweet tone, correct pronunciation, and a round tone, which is the role of oral resonance; The high notes of new folk songs should be high pitched, bright, and penetrating, which is why head cavity resonance plays a major role. So when singing Hubei's new folk songs, open your mouth, lower your throat to establish a channel, so that the sound can also resonate in your head and chest cavity. Frequent practice of humming sounds is very effective in finding resonance, accumulating muscle memory in singing, and fully mastering singing skills (Xie, 2015).

### (3) Appropriate timbre selection

Folk songs have diversity, and singing methods also vary with folk songs. There are original singing methods, falsetto singing methods, and mixed singing methods combining true and falsetto. Hubei's new folk songs not only retain the original local characteristics of folk songs, but also draw on traditional opera and Western vocal methods, which not only meet contemporary aesthetic needs, but also contain national emotions and characteristics, breaking through the single color of traditional folk songs. So, the author believes that when choosing to sing Hubei's new folk songs, the first thing to consider is the style of this song and how to perform it well. Songs with moderate vocal range such as "Eighteen Bends on the Mountain Road" and "My Hometown in the Three Gorges" can be sung with the original voice, also known as "White Voice" or "White Voice". The author believes that true voice can be used for singing, combined with the support of breath, with a front position, stable throat position, and high and clear voice. For example, when singing songs like "Xiajiang Love Song", "Qingjiang Love Song", "Tujia Daughter Meeting", "Women in the Mountains Calling for the Sun" and other songs with a strong Western Hubei style and broad vocal range, mixed singing is chosen, which combines true and false sounds, with the chest as the fulcrum, and the sound resonates with the head and cavity. A singing method of chest and abdomen breathing is used, and in the middle voice area, the proportion of true sound components can be increased to highlight the ethnic flavor with dialects, Flexibly transition to falsetto when reaching high pitched areas. For example, the song "My Brother Returns" can draw inspiration from the vocal techniques of bel canto, without pursuing sound the color should be bright and bright, and the voice should be slightly behind, filled with thick emotions. The author believes that the choice of timbre can be based on the style and color of the song, and different songs should adopt different vocal principles in the selection of timbre (Gao, 2014).

### (4) Fully demonstrate the charm of emotions

To sing a song well, in addition to mastering pronunciation skills such as pitch, rhythm, breath, and sound, it is also important to grasp and handle emotions. Grasping the emotions of a song captures its soul. So, when singing Hubei New Folk Songs, how to handle emotions can make the work more successful and delicate? The author believes that there are several points: first, understand the background and theme of the work; Secondly, use imagination to create situations; Finally, it is the expression of facial expressions and body movements (Li, 2001).

For example, in the song "Women in the Mountains Shout the Sun", we first understand that the protagonist is a woman from the mountains. We analyze the bold and hardworking personality of the women from the unearthed family, and the content of the song is related to the ethnic characteristics of the Tu family in western Hubei. The song praises the happy life of the Tu people. So when I sing this song, my emotions are cheerful and lively, showing a generous and confident smile, and I immerse myself in the image of a spicy Tujia woman. When singing about the happy life of the Tujia people, I use my open and closed limbs to showcase the generous and free spirited image of women in the mountains.

In the song "Qingjiang Love Song", the protagonist is also portraying a woman from the Tujia ethnic group. However, "Qingjiang Love Song" reveals the charming and naive side of the Tujia women. She understands the intention of her brother, who is a boatman, to stomp her feet, but she "won't say anything". So when I sing this song, my expression is shy, my eyes are flowing, and there is joy in meeting my crush between my eyebrows and eyes.

For example, in the song "My Jiangnan Plain", Jiangnan Plain is located in the central part of Hubei Province, with crisscrossing rivers and starry lakes. When I sing this song, I create the beautiful scenery of Jiangnan Plain in my mind, as if I am in this beautiful scenery, extending my gaze to "far away", full of deep affection, seeing this rich scene with joy, Sing this song with the emotion of praising the Jiangnan Plain, striving for a more authentic and emotional voice. Every expression and every body gesture during singing is a genuine expression of one's own emotions, and only by moving oneself can one move others.

## Conclusion

Hubei folk songs are the "Five Self" songs of the people: self creation, self creation, self performance, self appreciation, and self dissemination. Folk songs are one of the traditional music that directly expresses emotions, is rich in national and local characteristics, and is also one of the most popular artistic forms among the people, reflecting their high intelligence and artistic creativity.

Hubei folk songs can be distinguished by their place names and can be divided into folk songs from the southeastern, northeastern, central and southern, southwestern, and northwestern regions of Hubei. These folk songs are interrelated and each has its own unique characteristics. In terms of tone, folk songs from various regions have five modes composed of various scales: Gong, Shang, Jiao, Zheng, and Yu. But the tonal colors in different regions are not consistent. When first listeners listen to their songs, they will produce various flavors, some with the flavor of Shangjiang Mountain, some with the flavor of northern Qin, and some with the flavor of two lakes and water towns.

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