

# The Teaching Method and Teaching Textbooks of Hulusi in China

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## Abstracts

In China, hulusi musical instrument was originally a folk musical instrument of Dai, Achang and other ethnic minorities in Yunnan Province. It has a long history. After rapid development in recent decades, it has become a national musical instrument with rich expression and is one of the typical representatives of Chinese traditional national culture. Hulusi music has also made great progress, with new styles of hulusi music constantly emerging. Many hulusi music composers have emerged, such as Li Chunhua, Zhao Hongxiao, Wei Shijian, etc. With the rapid increase of social demand for Hulusi music. It was conclude that Hulusi music education shows a rising trend of prosperity and development, and Hulusi teaching has opened up a new field of Chinese art education. Both Hulusi music education and Hulusi teaching have a wide presence in the current Chinese society, mainly reflected in primary and secondary schools, universities for the elderly, social training institutions and online teaching. This article presented the teaching method and teaching textbooks of Hulusi in China.

**Keywords:** Teaching method; Teaching textbook; Hulusi; China

## Introduction

### Teaching methods of Hulusi

The background of Teaching Method and Teaching Textbooks as an instrumental teaching activity, is also suitable for the teaching of Hulusi instruments in the internationally popular Orff teaching method, Kodaly teaching method, Dalcroze teaching method and other teaching methods. However, starting from the unique personality characteristics of traditional Chinese instruments, people have found a teaching method more suitable for the characteristics of Hulusi instruments in practice. Judging from the publication of Hulusi teaching books, China's Hulusi teaching activity is a popular and developed music teaching activity in recent 20 years, and the time for popularization and research is relatively short. Therefore, the research results of Hulusi's teaching methods are also relatively rare, which are only sporadically discussed in several journal papers, and there is no monograph to systematically discuss this.

### Hulusi teaching Method

#### (1) Seeking and exploring methods

Seeking and exploring enable students to learn actively and be curious. Children are not passive listeners in music, but active participants in Musical composition. The role of teachers is not simply to spread knowledge and passively accept it, but to guide students to acquire knowledge through their own research and exploration of problems. It emphasizes the process of research learning, which is an active learning.

(2) Perceived imitation method

Students have strong imitation ability, but their understanding ability is not yet mature. For some teaching problems, it is advisable to talk less and do more, and use imitation methods to solve them. For example, if some skill exercises encountered in the study of Hulusi were explained according to the skill requirements, the students would not know what to say and how to start. The best teaching method for techniques such as leaning and sliding is imitation, where teachers provide sounds or videos of these techniques, or personally demonstrate playing, allowing students to observe and listen carefully to imitate the effects of these techniques. Imitation should also be used to solve students' breath control and speech problems. Excessive explanations and prompts will only help and become more helpful, as these problems are difficult to articulate in language, and even if spoken clearly, students will not understand them clearly.

(3) Game based teaching method

Interest comes from the heart, and interest is the best teacher. The new curriculum reform emphasizes the need to enhance the relevance and interest of music learning content based on students' cognitive patterns of music learning, so as to continuously generate and strengthen learning interests. In teaching practice, using game-based teaching methods can improve classroom teaching efficiency while maintaining students' interest in learning.

(4) Apply teaching methods according to individual circumstances

In the teaching of Hulusi, due to the differences in students' musical literacy, learning ability, acceptance speed and other aspects, it is advisable to adopt more teaching methods of assistance. In each class, there are some students with high musical talent, strong acceptance ability, and diligent practice. In music classes, they can be said to be good assistants for teachers, and then engage in various forms of ensemble practice.

(5) Create situational approach

Teachers create visual and emotional scenes or atmospheres based on the textbook to stimulate students' learning emotions and guide them to understand and express music as a whole. Hulusi teaching should solve the problem of skill learning, and more importantly, it should take instrumental music teaching as an opportunity to carry out aesthetic education for students. For this reason, in the process of Hulusi teaching, I used the creation mode of "multimedia demonstration + skills + performance" to create a situation to guide students to understand music.

(6) Emotional experience method

Music teaching is based on music experience. It can stimulate students' interest in music learning, feel and appreciate the beauty of music, and cultivate students' aesthetic interest and ability in music. The artistic conception of music expression and the emotion conveyed are Abstraction, invisible and intangible, while students are in the simple period of emotion and life experience, their minds are not yet mature, and it is difficult to understand music works. Teachers should grasp the relationship between "technology" and "emotion" for students, and on the basis of laying a good foundation, emotion and technology blend to complement each other (Guan, 2016).

## **Hulusi Folk Teaching Methods in School Music Teaching**

This article puts forward five teaching methods of folk Hulusi music through collecting folk Hulusi music's inheritance:

### (1) Oral and heart to heart learning methods

Under the demonstration of the teacher, the students directly use the instrument in their hands to find the corresponding pitch following the fingering, and connect the Onomatopoeia into a song. Use lyrics instead of music scores and notes, make full use of the human language learning characteristics of "babbling and learning", train students to play directly with Hulusi as long as they can hear the melody, exercise students' hearing, vision and memory abilities, let students fall in love with instrumental music playing, and form the awareness and ability of self-exploration and learning.

### (2) Experience learning method

Since the research subjects have never been exposed to the learning of Hulusi, and they are all students from the middle and large classes of kindergarten to the first grade of primary school, their psychology of learning musical instruments is still in their infancy, full of curiosity and ignorance. When guiding such students to learn Hulusi, teachers can consciously consolidate the students' learning foundation along with their curiosity and enthusiasm for learning new things, so that students can not only understand the famous songs of Hulusi, but also let students personally listen to and feel the unique voice of Hulusi, so as to avoid having an unattainable mentality, so as to help students clarify specific learning directions and goals.

### (3) Appreciative learning method

Let the students directly contact Hulusi, observe the structural characteristics of Hulusi, and the posture, movements, and gestures of the performance. Let the students observe the teacher's fingering, first blow out each note, then blow the pitch accurately, and master the position of each note on Hulusi. Based on students' experience, the teacher plays the most commonly heard pieces of music, allowing them to imitate and practice these simple pieces sentence by sentence, playing them sentence by sentence, and then connecting them into a piece. Practice has proved that the correct guidance and effective intervention of teachers can effectively enhance the self-confidence of learning Hulusi and the sense of achievement of students when they continue to enjoy music, enhance their sense of music and experience their emotions.

### (4) Observation learning method

Imitation is an innate ability of everyone. Research has shown that children have a strong ability to imitate, and imitation is the most intuitive learning method for children. The folk teaching method avoids the tedious learning process of music theory knowledge, and students constantly observe and directly enter the imitation experience stage, greatly improving the efficiency of students' learning. This is the biggest characteristic of folk teaching method.

### (5) Game learning method

Games can increase students' interest in learning, and interest is the best teacher. In Hulusi's teaching, teachers use a variety of games to enhance students' interest in learning Hulusi by taking advantage of children's fun nature. One is to adopt a grouping format, where students with different levels of skill mastery are cross divided into groups, with top students in each group. They are required to cooperate with each other, make progress together, and be neat and uniform, effectively filling the gaps of second class students in a timely manner and making up for the phenomenon of "wooden barrel shortcomings". The second is to adopt the form of passing on and blowing, randomly naming or queuing up several sections of a song to

play. Each person plays one section and circularly passing it on, so that everyone can form a song. This requires everyone to master each section of the song in order to complete the game task completely. The third is to train the long tone practice of wind instruments in a competitive way. The teacher stipulates a tone. Under the command of "start", the teacher will continue to play one tone at a time without breathing in the middle. This practice of students' Vital capacity will help meet the requirements of long beat and sentence continuity in song performance. In addition, playing the game of reaction ability is that the teacher gives sound with emotion or Hulusi, and the students play it quickly and accurately to exercise their eyesight, ears and hands. This seemingly simple little game can fully test the ability of students to integrate with Hulusi.

Based on the folk oral teaching method, all practical teaching methods span the tedious and boring learning link of music theory knowledge, so that students can meet the learning expectations of learning Hulusi performance, grant students exploratory learning skills and abilities, retain students' life pursuit of music aesthetics, and build students' belief in lifelong learning (Shi, 2021).

## **Hulusi Teaching Method under the Inheritance of Chinese Aesthetic Spirit**

### (1) Apply teaching methods according to individual circumstances

A teaching method that sets up different forms of education based on students' abilities, levels, interests, and other specific situations, we call it the method of teaching according to individual circumstances. Before carrying out Hulusi teaching, students can be tested thoroughly, grouped according to different degrees of students, and taught in accordance with their aptitude. Some students have strong ability to read music, but their playing ability is not strong; Some students have fast learning abilities; Some students are careless and do not study seriously. We can implement different teaching methods tailored to the specific situation of students. Teaching content can be selected based on students' interests and levels, and corresponding teaching plans can be formulated for each time period. Try to choose the songs that students like as much as possible for the teaching repertoire, so that students can learn to play. Different teaching objectives can also be set to achieve individualized teaching.

### (2) Situational teaching method

In the classroom of primary school, students can also be driven by simple and cheerful music and become curious about Hulusi according to the content of the textbook and the guidance of the teacher. You can adjust the bell at the end of class or at the end of class. You can use simple, comfortable and easy Hulusi music as the bell, or enjoy the music. In classroom teaching, teachers can also use teaching aids such as multimedia, audio, video, etc. to allow students to explore the ocean of music. A good teaching situation will enhance students' enthusiasm. Due to the fact that "Golden Peacock Gently Jumps" is a must-have song in second grade teaching books of elementary school, it is a song with the style of Dai folk songs, with a fresh and beautiful melody, natural and smooth rhythm. It depicts the scene of Dai ethnic boys and girls dancing gracefully. For sophomores, you can first guide them to understand the local customs of the Dai nationality, and briefly introduce the Dai musical instrument - Hulusi. For the third grade students, as they are exposed to the learning of Hulusi, we first lead the students to recall the local customs and customs of the Dai nationality, and then recall the songs. When playing the entire piece, pay attention to the breathing after the beat, as well as the overall emotions of the song.

### (3) Interest based teaching method

A page can also be placed on the school bulletin board to introduce Hulusi, so that students can not only listen to beautiful music in their spare time, but also understand the cultural connotation of Hulusi. Students learn in this beautiful environment, which enhances their interest in learning and makes them eager to give it a try. Interest can be enhanced by activating the classroom atmosphere. Students' interest in learning can be stimulated through the ability to sing two part choruses. Popularizing knowledge of musical instruments can enhance students' interest in learning.

The above discussion on Hulusi's teaching methods comes from the teachers in Hulusi's practical teaching, who summarize their teaching experience. As Hulusi music culture is still in the rising stage of development in China, the strength of these theories is still relatively weak, and they are mainly from the perspective of how teachers "teach". The research on Hulusi's teaching methods in this paper is based on Internet information technology and the teaching concept of "student-centered", which integrates the "teaching" of teachers and the "learning" of students to conduct research, highlights the learning practice process of students, and takes "results" as the guidance. This method is taken from the teaching practice of Hulusi in Hubei Engineering University (Liu & Liu, 2022).

## Teaching textbooks of Hulusi

At present, Hulusi teaching books in China are mainly listed in the following table (sorted by publication time), and they have their own focus, some of which are aimed at Hulusi beginners; Some are aimed at people with a certain foundation of Hulusi; Some emphasize theory; Some focus on performance techniques; Some focus on music selection, each with its own advantages.

The Hulusi Bawu Tutorial published by Li Guizhong in 1998 was the first Hulusi teaching material in China. Later, the Hulusi Bawu Practical Tutorial published by Li Chunhua in 2002 had a great impact. Later, the Hulusi teaching materials compiled in China had an increasing trend. At present, Hulusi teaching books in China mainly help students to get started, and most of them are basic and introductory teaching books. In addition, video or audio discs will be presented when purchasing teaching books, which shows that multimedia teaching has begun to play a major role in Hulusi teaching. Among the more than 20 different Hulusi teaching books, although the playing skills and methods taught by Hulusi are similar to each other, the choice of Étude and music is different, and the learning effect and progress will also be greatly different.

Among the above teaching materials, I chose the following three for research. First, Li Chunhua's "Practical Course of Hulusi Bawu", which has the greatest impact on Hulusi teaching at present, first, Li Guizhong's "Performance Course of Hulusi Bawu", which is the first Hulusi teaching material in China, and Wei Shijian's "Chinese Hulusi Performance Scheme", which represents a systematic teaching method. These three teaching materials are comprehensive, detailed and highly operational, It is compiled by a famous Hulusi artist. It is systematic and ladder learning. There are a large number of music collections and audio CDs that are more conducive to learners' learning, and can better help learners improve steadily and clarify their learning direction.

## **Practical Course of Hulusi Bawu by Li Chunhua**

Li Chunhua, male, born in 1975 in Kunming, Yunnan Province, Han nationality, known as the Prince of Hulusi in China, is now a national first-class performer, vice chairman of China Hulusi Bawu Professional Committee, vice chairman of Hulusi Bawu Society in Yunnan Province, member of Hulusi Bawu Grade Examination Committee of China National Orchestra Association, and member of Hulusi Bawu Grade Examination Committee of Shanghai Conservatory of Music. Compiled Practical Tutorial of Hulusi Bawu and Basic Tutorial of Professional Hulusi; He recorded the teaching film How to Play Hulusi Ba Wu Well, and is a young Hulusi performer, composer and educator in China.

When writing this tutorial, Li Chunhua followed the principle of going from shallow to deep and gradually arranging it. This tutorial is suitable for learners at all levels, and the selected songs are targeted and familiar. It is easy to practice and solves problems such as beginners' unfamiliarity with music theory. The number of tracks is rich, such as in Chapter 2, when practicing through the sound hole, accompanied by corresponding knowledge of music theory; The third chapter is about long and short breath training and Circular breathing training; Finger technique exercises in Unit 4; The tongue technique exercise in Unit 5 involves learning four units from simple to difficult, with clear thinking and balanced improvement of various abilities. Pay attention to basic skill exercises. In each part of Hulusi's performance techniques, there are many Étude. In the last chapter, add intensive exercises for fingers, breath and tongue to help students further master basic knowledge, so as to facilitate learning advanced songs. In addition to basic training, the learning repertoire for each class hour is arranged in great detail, corresponding to the learning focus of each class hour. Pay attention to the whole content of basic teaching, that is, systematic training in breath, finger skills, tongue skills, fingering exercises and other aspects. Étude are basically created by Li Chunhua himself, and there are many Étude in the "Living Finger Intensive Practice", "Boeing Intensive Practice" and "Tongue Pronunciation Intensive Practice" sections. This textbook is the most widely used and influential Hulusi textbook at present because it was first published and Li Chunhua constantly revised and improved it in the newly revised version (Li, 2002).

## **Hulus Bawu Tutorial by Li Guizhong**

Li Guizhong, professor and postgraduate supervisor of Yunnan Arts University. Vice President of Hulusi Bawu Professional Committee of China National Orchestra Association, President of Hulusi Bawu Association of Yunnan Musicians Association, and invited performance experts of Yunnan TV and radio stations. I have participated in over 200 performances and performed over 3000 songs (parts), including TV music, radio music, album music, and evening music. Published a monograph titled 'Chinese Bamboo Flute Art and Charm'; He has published a professional textbook "Hulusi and Bawu Performance Course", a set of teaching DVD "Hulusi and Bawu Sound Teaching Materials", and a monograph "Li Guizhong Hulusi Bawu Music Collection"; Published over 10 papers, etc.

The Hulusi Ba Wu Performance Tutorial was published by Li Guizhong as early as 1998, and then repeatedly revised by Yunnan Fine Arts Publishing House in September 2009. When the textbook was first published, there was no systematic textbook, and there were many Hulusi learners, so the publication of the textbook effectively provided learning conditions for many Hulusi learners. After the revision in 2009, a lot of music, Étude, and performance tips were added, Practice requirements and other content. The course mainly focuses on performance, and the music is very rich. In addition to the Étude, Hulusi's music is divided into

folk songs, small music, medium music, large solo, etc., and all folk tunes and Hulusi composers are summarized in the teaching materials. The "Hulusi Ba Wu Performance Tutorial" is aimed at learners who have already had a certain foundation in music theory and have a preliminary understanding of Hulusi. Therefore, the teaching material mainly summarizes Hulusi performance skills, introduces skills in words, and then exercises them uniformly after playing. For example, the fourth chapter of the textbook mainly outlines performance techniques and explains when each technique is more suitable to be used during performance. The training of Étude is added in Chapter 5. Étude are very rich. Étude are practiced in different degrees, from simple to difficult in rhythm, fingers, breath and other aspects, and deepen the practice in different degrees. The textbook focuses more on practice and focuses on practice. This course focuses on the combination of nationality and diversity in the selection of music, highlighting local characteristics. Hulusi's repertoire is classified in all Hulusi's teaching books. Hulusi's Bawu Performance Course integrates Tibetan, Yi, Dai and other folk songs, opening up students' musical vision and enriching textbook content. This set of teaching books focuses on local characteristics in the compilation of repertoire, but it does not lack Hulusi's large-scale solo repertoire in China, integrating ethnic music culture with traditional music culture can make students feel more familiar during the learning process and help them understand the characteristics of local music styles (Li, 2009).

### **Chinese Hulusi Performance Program by Wei Shijian**

Wei Shijian, a native of Linqing, Shandong Province, is a famous composer and educator of Hulusi music in China, a member of the Chinese Artists Association, a member of the Hulusi Bawu Professional Committee of the Chinese National Orchestra Association, and the editor in chief of the editorial department of Hulusi Forum. He has published more than 200 vocal music works and 23 academic papers in more than 20 music journals and radio stations across the country. He has successively served as a columnist of Xiangjiang Song, a special reporter of Primary and Secondary School Music Daily, an Editor-at-large and a reporter of Workers' Music Daily, and his biography has been included in the Dictionary of Celebrities in Chinese Arts. His works of Hulusi have novel themes, adapted many Folktales and used narrative techniques. Each of his works is novel and unique, and can be called a masterpiece. The melody has a novel conception, clear hierarchy, and distinct theme; The composition of the passage is relaxed and rhythmic, with ups and downs and a rigorous structure. The tone is carefully selected, the regional characteristics are rich, and the melody is beautiful, smooth, and majestic. In terms of layout, the author is good at mobilizing the strengths of different Chinese and Western instruments, fully leveraging the rugged and exciting characteristics of orchestral music to enhance the atmosphere, and mobilizing various percussion instruments to enhance the rendering and embellishment of emotional imagery, so that the main and concerto instruments complement each other's strengths and complement each other. Thus, the performance of the work is colorful and more perfect. Mr. Wei's pioneering spirit and creative achievements further confirmed the development direction of Hulusi towards specialization, scientificity and modernization, and consolidated the important position of Hulusi in national music.

The Chinese Hulusi Performance Program was published by Mr. Wei Shijian in New World Publishing House in October 2009. At first, the textbook was proposed to be titled "Yunnan Hulusi Performance Program", which was written around the topic selection framework and selected Shange minor based on Yunnan folk music. Later, the author

sublimated the cognition of Hulusi and widely spread Hulusi in recent years as well as the innovation and improvement of performance techniques in the writing process. The compiler overturned the original idea for the second time and changed its name to "Chinese Hulusi Performance Scheme". From the perspective of macro artistic thinking, the author compiled this modern version of Hulusi textbook with Chinese characteristics. The structure of the textbook is clear and the teaching methods are optimized. The "Chinese Hulusi Performance Plan" is mainly divided into three parts, which are classified as elementary, intermediate and advanced. Different parts have different learning tasks, and each part has targeted exercises. In the first section, from fingering to simple decorative sound techniques, there is a detailed knowledge of music theory, lesson objectives, key learning points, and practice difficulties in every aspect, with a clear structure and clear objectives. Develop a brief teaching plan, break the mechanized teaching pattern, and address the key and difficult points of each lesson in a targeted manner. The teaching material is diversified in music development and the combination of theory and practice. The learning content of China Hulusi Performance Plan is also divided into three parts. The song part is a part. In the song department, there are 42 trendy songs, 24 classic songs, 18 popular songs, 14 foreign famous songs, 13 famous song interpretations, and 15 new solo songs. The compilation and selection of tunes in this book, on the basis of inheriting the traditional national music style, absorb new music elements, organically combine with modern music, popular music and foreign characteristic music, and expand the performance range of Hulusi. In the learning content section, theory and practice are combined, and corresponding theoretical knowledge and practice songs are available for each class hour. Theoretical analysis and segmented exercises are conducted on different performance techniques, effectively helping learners of different levels optimize their learning and improve their learning quality (Wei, 2009).

### **Comparative Study of Three teaching books**

There are many similarities among the three Hulusi teaching books, such as emphasis on performance techniques, targeted Étude learning, and diversity of music selection. Emphasizing the systematic, practical, and self-learning nature of teaching, optimizing curriculum settings, these places are very different from our traditional teaching books, and many of these differences come from the development of the times. But Hulusi, as an ethnic musical instrument in China, represents the atmosphere of ethnic culture in China. The most direct manifestation of minority culture in these four sets of teaching books lies in the diversity of repertoire. In addition to many familiar Dai songs, the repertoire of Hulusi Bawu Performance Tutorial also contains classic repertoire of Yi, Tibetan and different composers in different periods. There is a wide range of styles between tracks, allowing students to understand the musical charm of different ethnic groups and cultures. Relatively speaking, there are fewer foreign songs. The teaching material of China Hulusi Performance Plan covers a wide range, including foreign famous songs and popular songs, from modern to traditional, so that students can experience different types of Hulusi music as much as possible. With the development of the times, many ethnic tunes have been lost. These four Hulusi teaching books have effectively preserved many folk Hulusi songs and passed on ethnic minority culture. Creative teaching content is set in all three teaching books. For example, the previously mentioned "China Hulusi Performance Plan" will set goals and difficulties according to different tracks, and then let learners solve difficulties according to goals. There are also many

"playing tips" and "precautions" in the textbook to help learners master the learning methods and improve their playing skills. In learning, the content is clear, easy to understand, and improves learning efficiency. Suitable for students at all levels in terms of difficulty, the course arrangement is reasonable, from simple to difficult, allowing students to learn gradually.

## Conclusion

Hulusi teaching books have become an important part of Hulusi teaching. More and more people will join the team of learning Hulusi. It is particularly important to attach importance to the development of Hulusi education. The content quality of Hulusi teaching books directly affects the teaching effect. Nowadays, the teaching system and textbook application of piano education and guitar education in China are relatively mature, and are gradually in line with the world. However, the research on Hulusi teaching is relatively weak, especially in teaching materials. Choosing appropriate teaching books can optimize learning. Therefore, Hulusi teaching can be improved and developed through comparative analysis between teaching books. In the teaching process, the teaching methods of teachers and the application of teaching books are equally important. Of course, each set of teaching books will have its own unique characteristics, flexible application, and reasonable combination for different degrees. In a word, only on the basis of in-depth, objective and scientific analysis of Hulusi teaching books, constantly improve the content of the teaching books, make them closely combined with Hulusi teaching, maximize its teaching application value, make the teaching books better serve teaching, and promote the development of Hulusi teaching.

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