

# **The Construction of Han Folk Songs Guidebook for Teaching Sophomore Choral Music Students at Shenyang Music Conservatory of Liaoning in the People's Republic of China**

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## **Abstracts**

Objectives of research were 1) Studying the teaching of Han northern folk song chorus. 2) To construct a teaching guidebook with of northern Han choral music for teaching. 3) To teach students in experimental group by using the northern Han choral music guidebook. 4) To evaluate the result of teaching. This study adopts mixed research methods, between qualitative and quantitative research methods. Population: There are 90 students in the second grade of national vocal music education Department of Shenyang Conservatory of Music. Samples: A total of 20 people were selected from 60sophomore students majoring in national vocal music in College of Music Education, Shenyang Conservatory of Music. There were three key informants for interview process.

Research findings were through interviews with experts and literature review, researchers understand the northern folk song culture, northern customs and customs, northern regional characteristics, the characteristics of northern folk song singing and some teaching experience. The researchers summarized the results of interviews with experts, who agreed that students should learn basic knowledge, genre knowledge, singing methods and compositions of Northern Han folk song choral singing. In teaching, we should start from simple to avoid the occurrence of students' weariness. Help students with some interesting teaching, such as picture display, music appreciation, etc., help to stimulate students' enthusiasm for learning. Tests are used in assessments to verify student learning outcomes. The singing of classical Han ethnic choral works is an important part of Chinese folk song culture and choral culture.

**Keywords:** Construct; Teaching guidebook; Northern Han; Choral music

## **Introduction**

The Northern Han chorus in Liaoning Province is one of the core cultures of Chinese multi-part music. It is an extremely precious intangible cultural heritage with unique artistic charm and inheritance value. Over the years, it has spread widely among the people in the north and the Central Plains, and is deeply loved by the people. It officially began at the end of the 19th century and the beginning of the 20th century, due to the introduction of western music and the emergence of new music trends, many ethnic music of the Han nationality began the enlightenment movement. "School song" was one of the most popular forms of folk music at that time. It is also in the new school of music teaching, which started in Shanghai and spread to many cities in China. At first, its content is relatively simple, with the anti-Japanese national salvation movement as the main theme. Its writing form is mainly composed of monophonic

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singing and partial two-voice singing. There are also occasional three - or four-voice choral works (Cai, 2020: 89-90).

The development of Chinese music education in the 20th century is closely related to its historical background. The development of politics, economy, education and culture in a certain period all affect the development of music education. The state vigorously advocates the inheritance and development of mother tongue music culture and historical culture. The inheritance of mother tongue music culture and historical culture has been proposed more and more widely in the field of music education. From a worldwide perspective, many countries are vigorously promoting "mother tongue music education". At the beginning of the 20th century, China's education introduced the modern education system of Europe, America and Japan, and at the same time, learning the education model of the Soviet Union has become an inevitable historical development. In the late 1980s, China's music education system has a considerable degree of Chinese characteristics in the aspects of educational laws and regulations, teaching models, music textbooks and so on. Shenyang Conservatory of Music was influenced by the teaching system of the former Soviet Union. Until now, the teaching system of many subjects and some teaching materials still adopt the teaching concepts and methods of the Soviet Union (Li, 2022: 152-153).

To sum up, the development of Chinese folk music to today, the inheritance and development of folk choral music has become inevitable. The educational inheritance of national music chorus has become the inevitable answer to revitalize national culture. This is the only way to achieve the great rejuvenation of the Chinese nation. Shenyang Conservatory of Music for many years of music teaching has not formed a relatively standardized national choral music teaching guidance and practice. The Han folk songs, which are the most widely spread in Liaoning, are more suitable for the teaching and practice of the public. This is a great opportunity for us to fill the gaps in teaching and practice. It can be further studied and promoted in Liaoning region and even the whole country (Liu, 2018: 115-116).

## **Research Objectives**

1. Studying the teaching of Han northern folk song chorus
2. To construct a teaching guidebook with of northern Han choral music for teaching
3. To teach students in experimental group by using the northern Han choral music guidebook.
4. To evaluate the result of teaching.

## **Literature Review**

### **Fusion of folk songs and Han people chorus**

The development of folk songs in China has a long history, the earliest can be traced back to the Western Zhou Dynasty and the Spring and Autumn and Warring States period (11th century B.C. -- 6th century B.C.), the recorded folk song anthology in the Book of Songs, "National Wind", "Chu Ci" are a collection of folk music works of more than 500 years in this period. The stories and songs of the Western Han Dynasty, such as "Peacock Flying Southeast" and "Mulan in the Army", mostly reflected the sufferings brought by the war to the people and the family tragedy under the feudal ethics (Yang, 2019: 214-218.).

Tang Dynasty (AD 615 -- 967) and Song Dynasty (AD 960 -- 1279) were the prosperous periods of Chinese feudal culture, especially the flourishing Tang Dynasty. In Tang and Song dynasties, rap and drama in Song folk music gradually formed. About the folk songs of the Tang Dynasty, we can find some songs in Dunhuang, such as "Five Songs" and so on. From Han Dynasty to Sui Dynasty and Tang Dynasty, folk songs are obviously divided into two parts: Southern folk songs (southern folk songs) and northern folk songs (northern folk songs). The remarkable characteristic of folk songs in this period is the exchange and fusion of multi-ethnic music culture. This kind of different styles of North and South folk songs, in today's existing north and South folk songs can still distinguish its far-reaching influence. The Yuan Dynasty (1221-1368 AD) is famous for "Xiaoling", "Xiaoling" is a kind of folk songs, and there are still folk songs named after "Ling" in Northwest China today. Few of the decrees of the Yuan Dynasty were passed down to the later generations. The rulers of the Yuan Dynasty regarded the folk songs with discontent and satirical current affairs as beasts of the flood and strictly prohibited them from being sung (Yang, 2023: 714-717).

Ming Dynasty (1368 - 1684) and Qing Dynasty (1641 - 1911) were the last days of feudal society, when the emerging capitalist economy began to spout, the middle and small towns and cities emerged, and class and national contradictions were very sharp. Under this historical background, people's thoughts were extremely active, and folk songs were particularly prosperous. The intensity of the people is unprecedented. Semi-professional artists were already singing folk songs. In the late Qing Dynasty (after 1848), China entered a semi-feudal and semi-colonial society. The theme of anti-feudalism and resisting foreign aggression has become the characteristics of modern folk songs.

At the end of the 19th century and the beginning of the 20th century, with the opening of the new culture movement, Chinese folk songs began the evolution process of multiple voices. At first, it was mainly sung in unison, and gradually added two-part rotation. From the late period of the New Culture Movement to the early period of the founding of the People's Republic of China, a large number of music talents who studied abroad were enriched into the domestic music creation and adaptation. The choral works of this period were mainly composed of the main key music, with few individual imitations of polyphonic and cantata, etc. A relatively representative example is: Xian Xinghai's "Yellow River Canoria", "918", Zheng Yucheng's "How Happy We Are", "March of the Chinese People's Liberation Army", "Anti-Enemy Song" and so on. The main theme of the national chorus works in this period is mainly anti-Japanese and national salvation. In the middle and late 20th century, Chinese choral works entered an era of prosperity and development, and the themes and writing techniques of the works were in full bloom. Qu Xixian's Pastoral Song, Li Jiefu's We Are Walking on the Road, Qin Yongcheng's I and My Motherland are all the classic works of Chinese national chorus at that time (Zhou, 2020: 110-111).

There are 56 ethnic groups in the Chinese nation, each with its own language, some very similar, some completely different. Some folk songs of ethnic minorities have absorbed the expression form of local opera, which enhances the drama of the story to a certain extent, and also complements the development of the plot and artistic expression. With the cooperation of folk music and Musical Instruments, the vertical musical effect of the work is expanded. In addition, the emotion expression and expression of different languages also better reflect the national characteristics of music.

The lyrics of the same paragraph in the chorus of folk songs are expressed in different parts with the change of content, and all show corresponding musical characteristics. Enhancing the variability of music is a unique form of artistic expression. Or through the repeated singing of the same lyrics in different parts, the artistic emotion expression of the story is advanced, and the overall effect of art is set off (Ren, 2010:11).

Folk song chorus should respect the interpretation needs of the form and content of the combination of national music and language. The relationship between music and language is also very different in different regions and nationalities. The difference of language directly affects the change of mode, rhythm and rhythm of music, and also affects the lack of national characteristics and historical charm. For example, the musical character of Shandong folk song Yimeng Mountain is euphemistic and long. The harmonic system of interleaving parts combines western polyphonic writing techniques and adds the rhythmic characteristics of the pentatonic mode of folk music. The harmonic trend is sometimes full and sometimes simple. It is a classic work of traditional Chinese and Western choral music.

In terms of the language of ethnic choral music, it has certain extensiveness, regionalism and culture, etc. It is necessary to analyze and interpret the choral works and national cultural background in detail, so as to better grasp the ethnic choral works of different regions and better show the essential connotation and due artistic expression of ethnic choral music.

## **Research Methodology**

This study adopts mixed research methods, between qualitative and quantitative research methods.

**Population:** There are 90 students in the second grade of national vocal music education Department of Shenyang Conservatory of Music.

**Samples:** A total of 20 people were selected from 60 sophomore students majoring in national vocal music in College of Music Education, Shenyang Conservatory of Music.

Criteria of the key informants

1. Experts must have a professional background, have studied composition or choral conducting for more than 10 years, and have graduated from a professional music school.

2. Experts must be engaged in composition or choral conducting education and have taught students in choral courses for at least 10 years.

3. Experts must be national first-class actor and have all kinds of prise.

## **Data Collecting**

1. Construction of northern Han choral works teaching curriculum program

1.1 Through purposeful sampling, 4-8 representative Han ethnic choral works of northern classics were selected from the literature, and experts were invited to review and give suggestions on the best number of songs and repertoire.

1.2 Create a 24 hour lesson plan and have it reviewed and revised by experts until you are satisfied.

2 Conducting the experiment

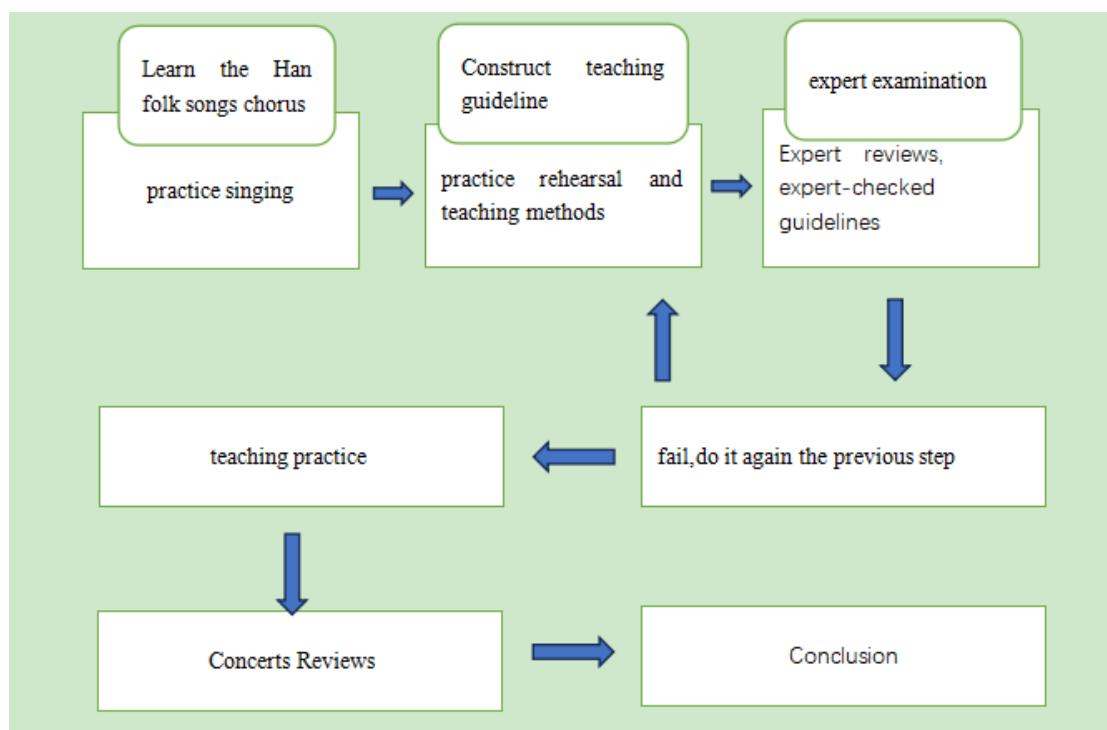
2.1 Conduct literature research, learn relevant theoretical knowledge, and find out the key points and difficulties of representative ethnic choral works.

2.2 Teaching experimenting group of students (24hours).

2.3 Conduct in-depth interviews with experts to further acquire knowledge and singing methods for teaching and improving performance, as well as how to write course plan. A formative test after a single session

3. Use observation form to get immediate practice and feedback from students, observations form were made throughout the study. Summative test after 24 hours
4. Develop the curriculum plan of Northern Han chorus.
5. Implement the course plan on 90 objects.
6. Through the two tests of pre-test, post-test and observation throughout the whole experiment, the data were collected in the form of the final examination of ethnic choral works, and the experimental results were obtained.

## Research Conceptual Framework



## Research Findings

### 1. Study and choose classical folk choral works and related knowledge.

Through the analysis of interviews with experts, it is found that there are various forms of learning of Han folk songs in the north, and Han folk songs have something in common with all ethnic minorities. It is very necessary to set up Han folk songs courses for music students in local universities. On the one hand, learning Chinese traditional music can not only improve students' basic artistic quality and establish a good aesthetic system, but also make contributions to the dissemination and development of intangible cultural heritage by relying on the large platform of local universities.

### 2. Construct the curriculum planning of national choral works.

In order to improve the singing ability of ethnic vocal music students and better spread the culture of Han ethnic choral music, the researcher made use of the research results of expert interviews and theoretical knowledge of Han ethnic choral music, first formulated the syllabus

of Han folk song choral course plan suitable for sophomore students, then determined the composition of the Han folk song course plan, and completed the complete version of the course plan. Finally, experts are invited to evaluate the curriculum plan, and then experimental research is carried out.

### **3. Course plan evaluation before experimental research**

The satisfaction of the three experts on the northern Han ethnic choral course plan is at the highest level in general, with IOC=7.68, scores 23 points, and average scores 0.77. Taking all the evaluations into consideration, the experts believe that the course content of Han ethnic choral works is appropriate and suitable for students' development, and is consistent with the actual situation and existing problems. The most satisfied with the practice of music science is reasonable, its average = 1, and the lowest satisfaction with students' interest is 0.

The teaching of Han folk songs should be reformed and perfected constantly, especially for the inheritance of local music culture. However, there are still some problems which are easy to be ignored in the teaching of Han folk songs choral works, and some problems affecting the development of the teaching of Han folk songs choral songs need to be paid attention to and reflected on by educators. It is a good example to popularize the northern folk music to practice teaching. The establishment of an expressive multi-learning system and a strict evaluation mechanism for students not only improves the popularity and recognition of northern folk music, but also makes students more interested in learning Han choral music and developing and inheriting Han culture through various forms of performance.

The core part of this paper is to improve students' singing ability, emotional expression and stage performance in singing folk songs according to the singing of tunes of northern folk songs.

Han folk song chorus is an important learning content of music education major. In Chinese colleges and universities, students majoring in national vocal music should master ancient poetry songs, local folk songs and chorus works, opera excerpts, art songs, songwriting, etc. Northern Han folk songs can be included in the category of local folk songs and chorus, and the singing of northern folk songs makes up the gap in the processing of music works.

The course plan takes the theoretical knowledge of Han folk song chorus and the teaching of four tunes as an example. In the theoretical part, the region, history and performance forms of Han folk chorus are explained in detail and accurately. In the singing practice part, different singing skills and singing methods are learned according to different tunes, so that the singers can easily master them with easy-to-understand methods and improve their singing ability accordingly. Bring more vitality to learning.

The course plan is divided into 16 sessions. Basic learning includes (vocal exercise, resonance generation training, multi-part and tone training, vocal range extension training), course objectives, teaching difficulties, specific teaching implementation plans, and after-class practice.

#### **Course content:**

Course 1 A comprehensive test is conducted for each student, including: vocal range, intonation, rhythm, and musical ability, and an overview of the history of Chinese folk music.

Course 2 Theoretical knowledge, multi-part practice Han ethnic work "Cutting the Window Cut"

Course 3 To train the basic singing method, the tenor part should train the half-voice singing in the high register, and train the overall direction of the work on the basis of harmony.

Course 4 Explain and analyze the creation background of the work, and train the overall acoustics of the work. Ask students to listen to each other.

Course 5 Training work "Lullaby" intonation rhythm and harmony.

Course 6 Background analysis and harmony explanation of Lullaby

Course 7 "Lullaby" multi-voice music training consolidation exercise

Course 8 Summary test: Each group of four people is divided into: tenor, bass, soprano, alto (incomplete parts can be repeated by students for practice).

Course 9 Summary test: Make up the exam for the individual who did not finish the exam, consolidate and review the two works learned. Analyze and summarize the situation of the examination.

Course 10 The multi-part harmony training and the relevant intonation and lyrics practice of "Hometown Smoke".

Course 11 Background analysis, harmony training and difficult analysis of "Hometown Smoke".

Course 12 The horizontal melody training and vertical harmony practice of the music work of "Hometown Smoke". Enter the music and sound training phase.

Course 13 Horizontal melody training and vertical harmony practice of the music work "Where the Rose Blooms".

Course 14 "Where the Roses Bloom" adjustment intonation and lyrics of the overall acoustics of the exercise.

Course 15 "Where Roses bloom" music explanation and training summary, review.

Course 16 Final examination

#### **4. Evaluate the result of teaching (pre-test and post-test)**

In the final exam, the researchers set up a theoretical knowledge section to test the students, so as to better understand the students' grasp of the theoretical knowledge of northern Han folk song chorus, and assessed the students from four aspects: the theoretical knowledge of folk song development, the introduction of the creation background of each work, the key and difficult points of multi-part singing, and the actual singing ability. Each section is worth 25 points out of 100.

students have a good grasp of the theoretical knowledge of Han folk song chorus. Through the examination of theoretical knowledge and practical singing skills, students' comprehensive results have been improved and improved.

## **Discussion**

The practical teaching research aims at studying the development status of the tune singing of Han folk song chorus in China, and constructing the teaching case of the folk song chorus teaching curriculum program with Chinese characteristics. Its teaching methods, learning process and research methods need to be deeply discussed.

In the teaching of "Northern Han Ethnic Chorus", the author has carried out a three-step teaching experiment from three aspects: Han folk song theory teaching, singing method teaching, harmony and sound practice teaching.

Local ethnic art seems to be far away from college students, but the development of northern Han classic folk song chorus needs to be explored from college students. Let them contact and understand, will undoubtedly be the spread and development of northern Han ethnic art twice the result. In this context, the proposal of "carrying out Northern Han choral teaching activities in Shenyang colleges and universities" is indeed of multiple significance.

This is not only to revitalize local arts, but more like a signal to convey the importance of education decision-makers to arts education. Its focus is not only the education and edification of traditional art, but also the return to the origin of education with the help of such a carrier. Through the practice of local art entering the classroom, we will try to teach the Han folk song course, so that the Han folk song art, known as the beautiful peony flower in the north, can further develop and protect this cultural treasure of the Chinese nation (Liu, 2018: 115-116).

### 5.2.1 Construct the curriculum planning of northern Han folk song chorus

It is the innovation of the researcher to study the theoretical knowledge of Han folk song chorus and construct the curriculum plan of Han folk song chorus through the analysis of the results of interviews with experts, which is different from other researchers.

Local colleges and universities should first strengthen the construction of teaching staff according to the actual situation of their own schools, find competent teachers, research and design the teaching content of Han folk songs; Next, after repeated argumentation, the school should arrange suitable teaching plans and choose suitable teaching materials to ensure that the theory of the course content is combined with practice, so that students can have more opportunities to actually contact with Han folk song chorus and truly feel its unique charm; Finally, schools should integrate Han folk song culture into campus culture through various ways, such as inviting Han folk song inheritors to campus for on-site teaching, inviting experts to give lectures on Han culture, introducing Han culture content into student associations, holding short-term "Han folk song interest learning classes", launching "folk song knowledge competitions", increasing Han folk song books in campus libraries, etc. (Zhong, 2017:1).

### 5.2.2 Use the course plan for teaching experimental group

By learning the theoretical knowledge of Han folk song choral, researchers improve the content of Han folk song choral curriculum, develop and create new curriculum content. First, according to the characteristics of Han folk song choral curriculum, relevant materials are prepared around the theme of northern local music in this course. Secondly, combining with singing training, the content of the Han folk song chorus course is discussed. Third, audiovisual related audio or audio in preparation for singing Han folk song chorus tunes. Finally, lead the students to sing practice and harmony analysis, analysis of works, and evaluate the performance of students (Liu, 2020: 17-29.).

In the teaching process of Han folk song chorus, teachers integrate the accumulated knowledge and technical skills of Northern Han chorus into classroom teaching through traditional and multimedia teaching methods, so that students can master the norms and key points on the basis of methods, history and content, and acquire the ability to perform and create in the rehearsal process of finished products, plans and innovations. At the same time, the modern education concept requires that we should not only pay attention to the teaching of basic knowledge, but also pay attention to the improvement of students' comprehensive quality, cultivate students' love of national culture, love of traditional culture and appreciation of local ethnic multi-voice art. Therefore, only by inheriting the tradition, can students exert their wisdom and talent in the process of inheriting and innovating Han folk song chorus, and chorus culture will be followed (Xu, 2022: 61-63).

## Recommendation

### 1. Practical Recommendations

As an important carrier of national culture, Chinese folk music has experienced the temper of history and has strong vitality. Local folk music from melody to lyrics can convey the excellent thoughts and ideas of the nation, has a long history, a wide variety of styles. Learning local folk music can not only inherit the national spirit and enhance the national cohesion, but also stimulate people's national pride, self-confidence and cultural identity. However, nowadays most people pursue pop music, rock music, etc., but they know little about local music with strong national characteristics, which makes the responsibility of inheritance more difficult to bear. Therefore, strengthening local youth music education is conducive to teaching reform, forming a set of organic teaching ideas and teaching system, which has important practical significance. Through the teaching activities, students not only have a more intuitive, profound and imprinted cognition of local music, but also can strengthen the emotional experience between people in this activity and understand the unique spirit, temperament and charm of local folk music.

There is a close relationship between the folk songs of the ethnic minorities in China and the folk songs of the Han nationality in the north. In the development of local music in the north, teaching resources should be fully developed to enable students to have a deep understanding of folk songs and folk song chorus, and help them to get close contact with the soil folk songs and understand their cultural connotation. It not only helps to sing, but also changes the concept of learning other music. Therefore, as long as students can consciously understand the local music culture, accept and form a correct understanding of folk song culture and folk song chorus, it will become more accurate. It can promote the development of folk songs and chorus culture, realize the integration with world music, promote the development of students' comprehensive ability, improve the cultivation of spiritual civilization, and have the role of educating others.

### 2. Recommendation for future research

The splendid Chinese culture is the joint creation of all ethnic groups, and all ethnic cultures shine brightly on each other. Northern folk songs and folk song choral because of its lively, easy to understand, close to folk life, by the people of all ethnic groups in the north of the love. Northern Han folk song chorus is the accumulation of various ethnic cultures, is an important part of traditional culture, in the northern Han culture has a strong force to condense the spirit of the Chinese nation.

There are 56 ethnic groups in China, eight of which are mainly in the north. Each nation has its own unique charm. The northern region is rich in cultural resources and musical elements. In the long history, no other northern culture has maintained such wide popularity and popularity. The more rural the place is, the more people like folk songs. The folk songs of the northern Han nationality have strong local flavor and regional and national characteristics. It is a combination of song, dance and drama. It is a favorite form of entertainment for ordinary people and has been compared to the peony flowers on the northern grasslands.

With the further reflection on the inheritance of local music, it is found that the cognitive attitude towards local traditional music in college music courses is positive. We should further explore how to make more effective use of the advantages of local colleges and universities to inherit China's excellent local music cultural tradition. Only in this way can the vitality of local culture be maintained, such music forms be introduced to more audiences,

occupy a place in the multicultural world, continue their own status, and reproduce more artistic works.

College students are the future pillars of the country and the builders of The Times. College students' cognition of local ethnic music culture affects the subsequent development of Chinese ethnic culture. Students should not only inherit and perform, but also play the role of appreciating local music and creation. Therefore, the introduction, publicity and teaching of northern Han folk song chorus in local colleges and universities is the best inheritance and protection of northern Han culture.

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