

Chinese Folk Children's Song in Preschool Education

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Abstract

Among the many courses in the preschool education major of colleges and universities, the children's song singing course is an important professional basic course and one of the core courses of the preschool education major. Whether the setting of this course is scientific or not directly affects the quality of talent training in the preschool education major of colleges and universities. As a college teacher rooted in the grassroots, the author has been engaged in teaching basic piano and children's song playing and singing in preschool education for a long time. He has accumulated certain theoretical and practical experience in teaching practice, and has read a number of theoretical books on the teaching of children's works, which has deepened the theoretical understanding and practical application of the teaching work he is engaged in.

Keywords: Chinese; Folk; Children's Song; Preschool; Education

Introduction

Chinese folk children's songs have a wide range of themes, including natural landscapes, animals, historical stories, festival customs, etc. These contents not only help children understand the world, but also cultivate their aesthetic taste and moral concepts. For example, the song "Only Mom is Good" expresses the greatness of maternal love through simple melodies and lyrics, while "Sitting in Rows and Eating Fruits" conveys the values of sharing and friendship through small scenes in daily life.

The charm of Chinese folk children's songs lies in their ability to transcend the limitations of time and space, and pass them on from generation to generation through oral transmission, becoming a common cultural memory of the Chinese people. These folk children's songs are not only important companions in the growth process of Chinese children, but also important carriers for the inheritance and development of traditional Chinese culture.

With the development of society and the advancement of technology, although children's entertainment methods have undergone significant changes, traditional Chinese children's songs still maintain their unique charm and vitality. They have left a deep impression on children's hearts and become an indispensable part of their growth process (Yang, 2023).

Chinese folk children's song in preschool education

China has a vast territory, and children's songs from different regions showcase rich and diverse local characteristics and cultural traditions. Due to differences in regional culture, children's songs from different regions in China exhibit their unique characteristics:

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Northern nursery rhymes:

Bold and unrestrained style: Northern children's songs often have bold melodies and bright rhythms, such as "Little Swallow, Wearing Flower Clothes" in "Little Swallow", which is rich in the roughness and vitality of the northern region.

"Little Swallow" is a children's song written by Wang Lu and Wang Yunjie, composed by Wang Yunjie, and sung by Wang Danfeng. It is the theme song of the 1957 film "Nurse's Diary".

The background of the nursery rhyme "Little Swallow" originated from the lyricist Wang Lu, who was hospitalized for eye disease in 1955. When he saw swallows flying by the window and remembered the upcoming Children's Day, he created this nursery rhyme. This nursery rhyme was first published in the June 1956 issue of "Yangtze River Literature and Art". Wang Lu's creative inspiration came not only from his memory of swallows under the eaves of his hometown, but also from the nourishment of Henan nursery rhymes in his hometown. This nursery rhyme was later discovered by the famous composer Wang Yunjie, who collaborated with him to create the theme song "Little Swallow" for the movie "Nurse's Diary". This song quickly spread and became one of the classic children's songs in China after being passionately sung by actor Wang Danfeng in the film.

The lyrics of "Little Swallow" contain a beautiful longing and confidence in the economic construction of New China. The elements such as "large factories" and "new machines" in the lyrics reflect the background of the ongoing "First Five Year Plan" construction at that time, singing out the fervent era of construction and people's yearning for a happy life in the future. The melody of this children's song is beautiful and the rhythm is lively. The simple and sincere emotions can give children a wonderful enjoyment and influence, and have a huge impact on their growth.

In 1991, "Little Swallow" was selected as an award-winning song by the "Contemporary Children's Favorite Songs" organized by the China Conservatory of Music, the China Federation of Literary and Art Circles, the Ministry of Culture, the Central Committee of the Youth League, and the Ministry of Radio and Television.

Winter theme: Due to the cold winter in the north, many nursery rhymes involve winter activities such as ice skating and building snowmen (Zeng, 2001).

Southern nursery rhymes

Soft melody: The melody of southern children's songs is usually more beautiful, with a soft rhythm, such as the Jiangnan water town style in "Moonlight, Shining on the Earth Hall".

Moonlight, also known as Moonlight Shining on the Earth, is a traditional Cantonese children's song from Guangdong. The author and creation time of this song are unknown. Judging from its popular language and simple notes, it should be a traditional song passed down in the streets and alleys of the Xiguan area during the late Qing Dynasty and early Republic of China. It has become a childhood memory for several generations of Guangzhou people.

On November 27, 2010, this children's song was performed at the closing ceremony of the Guangzhou Asian Games.

The Guangzhou Folk Literature and Art Association has collected as many as 35 "Guangfu Edition" moonlights. Liwan, Yuexiu, Haizhu, Huadu and other regions are all different. Although these versions all start with "Moonlight, Shining on the Earth", some focus on "food", some incorporate various animals, some have lullabies that are warm and moving, making it easy to fall asleep, and some have added wedding content.

This nursery rhyme was evolved from the salt water song of the water residents. As a historic city, Guangzhou has not only fashion and popularity, but also a traditional side. Perhaps many people do not know that under the fashionable face of Guangzhou, there are also colorful "unfashionable" folk songs. Among them, Xianshui Song is one of the most widely sung folk songs in Guangzhou (Jiang, 2021).

According to Xie Diying, the inheritor of the intangible cultural heritage of saltwater songs, saltwater songs are the most representative type of water resident culture. In the past, there were many saltwater songs from water residents, but as they gradually came ashore, they gradually integrated into shore life. As saltwater songs entered thousands of households, many of them became familiar nursery rhymes to us. However, the lyrics of Moonlight in the salt water song version are slightly different from those of Moonlight in the nursery rhyme version. As the lyrics say, "shine on the the Pearl River River" has been changed to "shine on the ground hall" in the nursery rhyme version of Moonlight, and the words and tunes of the original salt water song have been removed. Xie Diying, the inheritor of the intangible cultural heritage of salt water song, believes that this is a change with the arrival of water residents. However, it can also be seen from the lyrics that in the past, Guangzhou's water residents made a living by taking ferries, transporting, and fishing for fish and shrimp. Therefore, in the song, children were referred to as "shrimp cubs", and the words "fishing for shrimp" and "weaving nets" in the lyrics are also true depictions of life. "Rather than being a song, it's more like a daily conversation among water residents," said Xie Diying, a representative inheritor of the Guangdong Provincial Intangible Cultural Heritage Project's Saltwater Song. In fact, Saltwater Song is "a way of telling about life, and its essence is dialogue.". Due to the fact that water residents drift on the water and have inconvenient conversations, they often need to shout loudly during communication in order to make the other person hear them clearly. Therefore, there is often a tendency to procrastinate, elongate the tone, and accompanied by contrasting words such as "ah", "li", and "luo". As a result, the sound of the words is smooth and rhythmic, like a song (Zhao, 2009).

Water town characteristics: Southern children's songs often take water town life as the background, depicting the scenery of the land of fish and rice and the lives of children.

Northwest nursery rhyme

Plateau atmosphere: Northwest children's songs are influenced by the geographical environment of the plateau, and often reflect a vast and profound atmosphere, such as the pastoral scenery in "Picking Up Wheat Ears".

Folk customs: Northwest nursery rhymes incorporate a large number of folk cultural elements, such as the historical stories and folk legends of the Silk Road.

Southwest nursery rhyme:

Ethnic characteristics: Children's songs in the southwestern region often have strong ethnic characteristics, such as the Yi ethnic song "Xiao Lang Must Learn to Sing", which retains the original flavor of the ethnic group in terms of lyrics and melody.

The Yi ethnic group (formerly known as the "Yi ethnic group") is the sixth largest ethnic minority in China and one of the oldest ethnic groups in China. The ethnic language is Yi language, belonging to the Yi branch of the Tibetan Burmese language family in the Sino Tibetan language family. The Yi ethnic group is mainly distributed between the plateau and coastal hills in the four provinces (regions) of Yunnan, Sichuan, Guizhou, and Guangxi. They mainly gather in Chuxiong, Honghe, Liangshan, Bijie, Liupanshui, and Anshun. Liangshan Yi Autonomous Prefecture is the largest Yi ethnic settlement area in China. The culture and art of the Yi ethnic group have a long and rich history. Among the works recorded in Yi language, such as history, literature, medicine, and calendars, there are many valuable and precious documents.

The Yi ethnic group is one of the ethnic groups in China who is skilled in singing and dancing. There are various traditional tunes among the Yi ethnic group, such as mountain climbing tunes, entrance tunes, welcoming tunes, drinking tunes, wedding tunes, mourning tunes, etc. Regardless of gender or age, everyone can sing a few songs. Some tunes have fixed words, while others do not. They are improvised lyrics. Mountain songs are divided into male and female tones, with male tones being powerful and high pitched, and female tones being soft and delicate. Folk songs from different regions have their own unique styles, such as the famous songs "Horse Run Quickly" and "Guests from afar Please Stay", which are extracted from the folk tunes of the Yi ethnic group. The Yi ethnic instruments include huluseng, mabu, bawu, guxian, yuqin, flute, sanxian, bianzhong, bronze drum, large flat drum, and Kejuehei.

According to the theme, Yi ethnic folk songs can be generally divided into eight categories: narrative songs, labor songs, hypnosis songs, folk songs, children's songs, love songs, mountain songs, and baby coaxing songs. Traditional lyrics are mainly composed of 5 and 7 characters, with phrases mostly consisting of 1, 2, and 4. Rhymes are generally borrowed and homophonic, using a pentatonic tone; Dance music can be divided into two categories: song and dance, and music and dance. Among them, the song and dance part is the most important, with more famous ones such as "playing songs" and "falling feet", most of which have distinct rhythms and bright tones. The music and dance parts often have their own characteristics due to the different accompanying instruments, among which the more famous ones include "Dancing Huluseng", "Dancing Music", "Three Step Strings", "Miscellaneous Strings", etc. Yi music is a form of music culture gradually created by the Yi people through their hard work, which has been developed and accumulated over the years. Yi ethnic music is a precious cultural and artistic form that integrates local customs and musical forms, thereby communicating people's true inner emotions and external environment. The study and analysis of the cultural characteristics of Yi music can help to better understand China's ethnic culture, thereby strengthening the research and protection of Yi culture (Zhou, 2023).

"Yi Family Dolls Truly Happy" is a children's song created based on the tone of Yi ethnic folk songs. The work passionately praises the happy life of Yi children through the portrayal of Yi dolls celebrating during festive occasions. The song is in 2/4 beats, with a five tone D feather mode and a single body structure. The lyrics are concise and vivid, with a cheerful and jumping melody. The song consists of four musical phrases, each followed by "Ali". The use of this Yi ethnic flavor as a contrast makes the song highly ethnic, vividly depicting a group of innocent and lovely Yi dolls dressed in festive attire, singing and dancing in front of the lively campfire in the village.

Mountain and Wilderness: The mountains and rivers in the southwestern region are beautiful, and many children's songs are set against the backdrop of mountains and forests, expressing the beauty of nature.

Northeast nursery rhymes

Joyful Rhythm: The rhythm of Northeastern children's songs is often cheerful, with a strong local flavor, such as the Northeastern style in the Yellow River Boatman's Song.

Winter activities: Similar to children's songs in the north, Northeast children's songs often involve winter activities, such as "Ice Skating" and "Snowman".

The characteristics of children's songs in these regions are not only reflected in melody and lyrics, but also in language, rhythm, cultural connotations, and other aspects. They are a reflection of the diversity of Chinese culture and an important component of folk cultural inheritance.

Today, children's music creation remains one of the most important parts of music activities, and each generation has its own unique childhood melody, which is an irreplaceable memory and beauty. The emergence and popularization of the internet and new media have changed people's way of life, as well as the means and channels of education. The teaching forms are more diverse, and online teaching makes the teaching channels wider. The massive amount of pictures, audio, and videos enriches children's music education resources. What remains unchanged is the core of aesthetic education spirit that has extended from the era of school music to the present day. It has given us profound enlightenment and also pointed out the direction for the future (Wang & Li, 2021).

The 2022 curriculum standards state that the focus is to enable students to "perceive and understand the genres, forms, and aesthetic characteristics of Chinese folk music, understand the common forms and basic characteristics of rhythm, beat, structure, and melody in Chinese folk music, as well as their specific expressions in different music styles.". It can use knowledge and auditory experience to distinguish the basic types of folk songs, and make judgments and brief descriptions of the style, characteristics, and meanings of representative folk songs. In the field of performance, he mainly focuses on learning and singing folk songs with ethnic characteristics. In the field of creation, he mainly combines the characteristics of Chinese folk music to explore activities such as sound and music, improvisation, and music creation.

The inheritance of traditional Chinese music culture can not only be carried out in the classroom, but also integrated into practical activities. Starting from protecting and preserving the roots of traditional culture, students can rehearse nursery rhymes through physical exercise activities during breaks, which has a twice the result with half the effort for learning Chinese folk children's songs. It enables students to have a vivid and multi-level local learning experience. During breaks, gymnastics, singing, and performing movements can also incorporate nursery rhymes, which not only enhance language awareness but also subtly inherit traditional Chinese music culture (Su, 2021).

The importance of inheriting Chinese folk children's songs

Students majoring in preschool education are the reserve for future preschool teachers. They inherit Chinese folk children's songs during the learning process, which is equivalent to playing an important role in cultural inheritance. Through them, these children's songs rich in ethnic characteristics and wisdom can be passed on to the next generation, ensuring cultural continuity. In the context of globalization, learning and inheriting domestic folk children's songs can enhance students' understanding and identification with traditional Chinese culture, thereby cultivating cultural confidence. This is of great significance for students to promote Chinese culture on the international stage in the future. Inheriting folk children's songs can enrich the teaching content of preschool education, make future early childhood education more diversified and three-dimensional, and better stimulate children's interest in music and understanding of national culture.

Many folk children's songs belong to intangible cultural heritage, and with the passage of time and modernization, these songs face the risk of loss. Through the inheritance of students majoring in preschool education, these cultural heritage can be effectively saved and protected. Inheriting folk children's songs plays a positive role in promoting the development of local music education. Through the teaching of these songs, more teachers who understand Chinese music, can perform and teach Chinese music can be cultivated (Liu, 2023).

The practical significance and value of inheriting Chinese folk children's songs for students majoring in preschool education

Educational value: Folk children's songs usually contain rich educational significance, they are easy to understand and remember, and are suitable for children in the early childhood stage to learn. Through these songs, children can learn language, music, and social values through games.

Social value: As an important component of traditional Chinese culture, inheriting folk nursery rhymes helps to strengthen cultural connections among members of society and enhance social cohesion.

Artistic value: Folk children's songs often have unique melodies and forms of expression, and they are treasures in the treasure trove of music and art. Through inheritance, these artistic values can be continuously excavated and disseminated.

The inheritance of Chinese folk children's songs by students majoring in preschool education at Anhui Wenda Information Engineering University is an important, practical, and valuable task. This is not only related to the continuation of culture, but also to the cultural education and artistic cultivation of future generations. Through such inheritance, national culture can be promoted in future educational practices, and more comprehensive socialist builders and successors can be cultivated (Xiao, 2021).

Conclusion

the teaching of Chinese folk children's songs piano course is not simply about learning and singing Chinese folk children's songs, nor is it purely theoretical research. On the contrary, it should be a combination of theory and practice, so that after learning, people are familiar with both theoretical knowledge and cultural background knowledge, and can also practice creating and rehearsing Chinese folk children's songs piano course works. The teaching methods for the Chinese folk children's songs piano courses are as follows: firstly, based on the actual level of music majors in local universities, develop objective and reasonable teaching plans and methods. Chinese folk children's songs are a traditional music culture in China, and it is necessary to understand the theoretical knowledge related to Chinese folk children's songs, such as the background, development history, and unique musical characteristics of children's songs. Secondly, some of the songs selected in the course are children's songs sung in local dialects, and it is necessary to focus on analyzing the accuracy of the tone and dialect fragments of the songs. Thirdly, through systematic learning, students can engage in practical Chinese folk children's songs teaching rehearsals in kindergartens, enrich their practical experience, and enhance their confidence.

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