

Constructing Guidebook for Teaching Tujia Folk Song for Undergraduate Students Hebei Polytechnic Institute, Hebei, China

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Abstract

This research is a pedagogical study centred around Tujia folk songs, using a mixed qualitative and quantitative research methodology. The qualitative study analysed literature and interviewed key informants to understand the current state of research on Tujia folk songs. The content of the teaching guide book and the data from the teaching experiment were comparatively analysed through the quantitative study to arrive at the experimental results. In the social context of intangible cultural heritage and the protection and inheritance of Tujia folk songs, and in the environment of the development of vocal music teaching in Chinese colleges and universities, four research objectives were identified: To study Tujia folk songs, To construct Guidebook for teaching Tujia Folk Songs for Undergraduate Students, To experiment for teaching by using Guidebook of Tujia folk songs, To evaluate teaching by using Guidebook for Tujia Folk songs.

This study focuses on the Tujia folk songs of Xiangxi Tujia and Miao Autonomous Prefecture in Hunan Province. Through interviews with Yan Shuihua, a national-level inheritor of Tujia folk songs in Shuangfeng Village, Yongshun County, Hunan Province, we learnt about Tujia folk songs, such as the types of Tujia folk songs, their singing styles, and singing methods. By analysing and summarising the knowledge and data gained from the literature and interviews, the researcher prepared the Teaching Guidebook of Tujia Folk Songs, and three experts assessed the contents of the Teaching Guidebook of Tujia Folk Songs, after which the researcher carried out a teaching experiment in Hebei Polytechnic Institute.

By analysing and comparing the data and results of the teaching experiment, it is found that it is meaningful to construct a guide book for teaching Tujia folk songs and carry out the teaching experiment, which not only promotes the growth of students' knowledge and the improvement of their singing ability, but also promotes the dissemination of the Tujia national culture, which is conducive to the preservation, inheritance and development of the Tujia folk songs.

Keywords: Constructing; Guidebook; Tujia Folk Song; Undergraduate Students; Hebei Polytechnic Institute; Hebei; China

Introduction

This study takes Tujia folk songs as the research object, and through the knowledge gained from literature research and interviews with key informants and the advice of experts, four types of Tujia mountain songs, Tujia ditty songs, Tujia nursery rhymes, and Tujia new folk songs, with a total of nine songs, are selected as the main content for constructing the guidebook for teaching undergraduate Tujia folk songs. There are six chapters in the Tujia Folk Song Teaching Guidebook, including the basic knowledge of learning Tujia folk songs and the practical instruction of singing. The theoretical knowledge includes an introduction to the curriculum, teaching guide, introduction to Tujia, and introduction to Tujia folk songs. The singing practice guide includes the study of nine songs of four types of Tujia folk songs, including the knowledge content of the music score, lyrics, language, and singing instruction.

Based on the content of the guidebook for teaching Tujia folk songs, the researcher designed a 16-week lesson plan, including both teaching and testing. Through the study, learners can understand the history and culture of the Tujia people and master the basic types and singing styles of Tujia folk songs. The test allows educators to better monitor learners' learning. The guidebook for teaching Tujia folk songs combines theoretical knowledge with singing practice to provide learners with practical singing guidance. It can not only enhance learners' cultural knowledge, but also improve their singing skills. It is conducive to the professional development of learners and the inheritance of Tujia folk songs.

Research Objectives

1. To study Tujia folk songs.
2. To construct Guidebook for teaching Tujia Folk Songs for Undergraduate Students.
3. To experiment for teaching by using Guidebook of Tujia folk songs .
4. To evaluate teaching by using Guidebook for Tujia Folk songs.

Research Methodology

This study adopts a mixed research method that combines qualitative and quantitative research.

Qualitative research includes: Literature study, interviews with key informants. Descriptive analysis was used to summarise the results of the literature review and interviews with key informants.

Quantitative research includes: Interview Form IOC, Evaluation of the Guidebook, Formative Test, Summative Test, Performance Test. Data analysis was used to summarise the results of the evaluation of the interview schedule, Guidebook, formative test, summative test and performance test.

Conceptual Framework

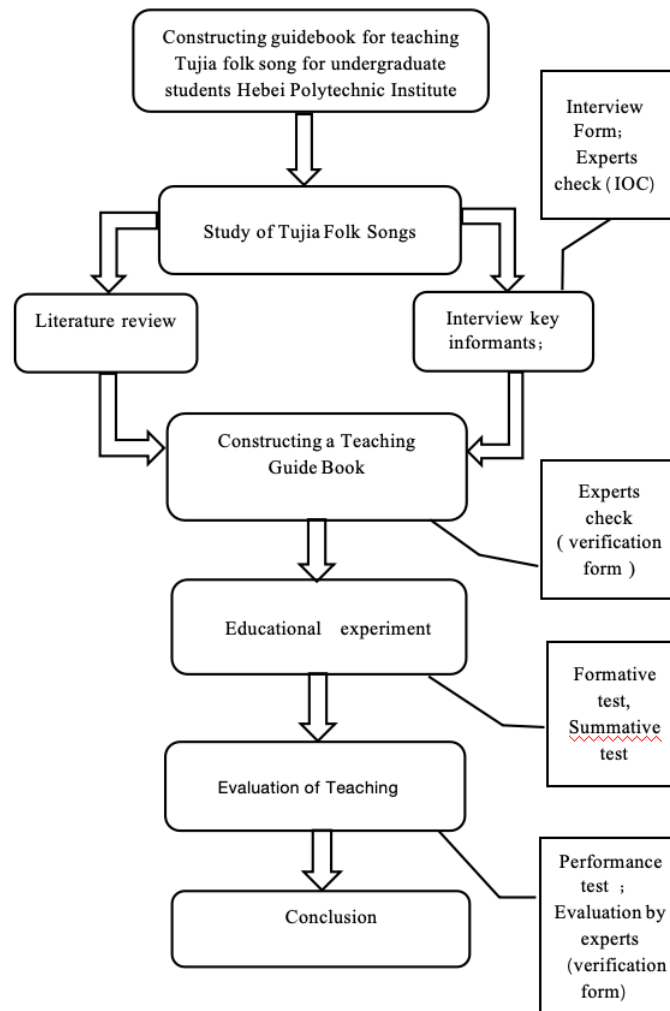


Figure 1 Conceptual Framework

Research Findings

1. Learning about Tujia folk songs

Learn about Tujia folk songs through literature research and interviews with key informants. The Tujia are an ancient ethnic group, mainly located in Hunan, Hubei, Chongqing and Guizhou. The Tujia have their own national language and do not have their own national script, relying on Chinese characters or oral transmission for cultural transmission. Tujia folk songs are one of the outstanding traditional cultures of the Tujia people, created by the Tujia people in their long-term production and labour, reflecting the thoughts and wisdom of the Tujia people. The Tujia can generally be divided into the types of custom songs, mountain songs, ditties, and nursery rhymes, and there are also some new folk songs newly composed on the basis of traditional folk songs. Tujia folk songs are sung in solo, duet, chorus, and one leader and many singers. Tujia folk songs are sung with a free rhythm and a bright and broad voice. Tujia folk songs have a cheerful rhythm, a regular tune structure and a delicate style.

Tujia nursery rhymes are short in structure and simple in content. The new folk songs of the Tujia ethnic group are more regular in song structure, i.e. they retain the musical elements and characteristics of the traditional folk songs of the Tujia ethnic group, but also meet the aesthetic demands of the contemporary people, and the singing technique is more demanding.

2. Constructing a Guide Book for Teaching Tujia Folk Songs

Based on the knowledge gained from the literature and interviews, as well as the suggestions of experts, nine Tujia folk songs were finally selected as the basic content of the guidebook for teaching Tujia folk songs. The composition of the guidebook of Tujia folk songs is mainly divided into three aspects: firstly, theoretical knowledge related to Tujia folk songs, secondly, singing instruction and music examples of Tujia folk songs, and thirdly, teaching plan of Tujia folk songs. The experts evaluated the Tujia Folk Song Teaching Guide Book and concluded that the structure logic, teaching content and teaching plan of the Tujia Folk Song Teaching Guide Book are reasonable and feasible for teaching experiments.

The knowledge and data obtained through literature research and interviews with key informants led to the construction of a guide book for teaching Tujia folk songs with the advice of experts. There are six chapters in the guide book: chapter 1, Course Introduction and Teaching Guidelines. Chapter 2, Introduction to the Tujia and Tujia Folk Songs. Chapter 3, Learning Tujia Mountain Songs, includes three songs. Chapter 4, Learning Tujia Minor Songs, includes two songs. Chapter 5, Tujia Children's Rhymes study, contains 2 songs. Chapter 6, Tujia New Folk Songs study, includes two songs.

According to the teaching content of the Tujia folk songs, a 16-week teaching plan was made, which included 5 tests in total. The teaching plan mainly consists of teaching objectives, teaching priorities, teaching difficulties, teaching strategies and methods, and teaching process.

3. Teaching Experiment of Tujia Folk Songs

According to the arrangement of teaching content and teaching plan, a total of 16 weeks of teaching experiments were conducted, which included the learning of theoretical knowledge of Tujia folk songs, the teaching of Tujia folk songs, 3 formative tests, 1 summative test and 1 performance test. The formative and summative tests were conducted by the teachers themselves to evaluate the students, and the final performance test was conducted by an expert to evaluate the students' learning. The tests allow for the identification of improvements and progress in student learning.

Tujia folk song teaching experiment includes two parts: the first part is mainly about the theory related to Tujia folk song, Tujia folk song singing. The theoretical study related to Tujia folk songs includes Tujia history and culture, types of Tujia folk songs, and characteristics of music styles. The teaching of Tujia folk songs singing includes lyrics interpretation and singing explanation. The second part is five tests: three process tests, one summary test and one performance test.

The first week, relevant theoretical knowledge. From the second week to the fourth week, study three Tujia mountain songs, the first formative test in the fifth week; from the sixth week to the seventh week, study two Tujia songs in minor keys, the second formative test in the eighth week; from the ninth week to the tenth week, study two Tujia songs in nursery rhymes, the third formative test in the eleventh week; from the twelfth week to the thirteenth week, study two Tujia songs in new folk songs, and in the fourteenth week, the general review. Fifteenth week, summative test. In the sixteenth week, performance test and evaluation by experts.

4. Evaluation of teaching Tujia folk songs

Evaluation results of the Guidebook:

Through the evaluation of the three experts, the final average score of the Guidebook for Teaching Tujia Folk Songs was 4.6, which accounted for 92 % of the total score.

Results of the teaching evaluation:

Formative Test 1: The average score was 3.63 or 72.6% of the total score.

Formative Test 2: The average score was 3.87, or 77.4% of the total score.

Formative Test 3: The average score was 4.3, or 86% of the total score.

Summative Tests: The average score is 4.51, or 90.2% of the total score.

Performance test: The average score was 4.59, or 91.8 % of the total score.

Through the test results, it can be found that the students' scores are gradually improved and the experiment of teaching Tujia folk songs is successful.

Discussion

1. Discussion of Research on Tujia Folk Songs

Tian Liantao (2001) in his book *Traditional Music of China's Ethnic Minorities* suggests that the collection and accumulation of information is an important foundation for the teaching, research work and musical creation of traditional music of ethnic minorities, as well as for the creation and research work. Music workers who investigate and collect traditional music from minority areas, on the basis of solid field work, Chinese minority music will be better inherited.

Interviews and literature study of Tujia folk songs are a method of in-depth study of Tujia music culture. As one of the traditional music forms, Tujia folk songs carry the history, emotions and lifestyle of the Tujia people. Through literature study, relevant books, papers and newspapers are collected to gain an in-depth understanding of the historical development, characteristics and influences of Tujia folk songs. Through interview and investigation, choose suitable interview subjects, such as Tujia folk song inheritors, singers and listeners, to understand the information about the background, significance and performance forms of Tujia folk songs. Through the combination of interviews and literature study, Tujia folk songs can be studied comprehensively and systematically, and the unique charm and value of Tujia music culture can be discovered from them.

2. Discussion on the construction of a guide book for teaching Tujia folk songs

Xu Danguang (2012) puts forward in 'Problems and Thoughts in the Construction of Current Vocal Music Teaching Materials for Higher Teachers in China': the scientific and systematic content of vocal music teaching materials should be reflected in the cultural content of the materials, vocal music education is not only a means of inheriting culture, but also a process of students' cultural knowledge reserve. In the international vision of multicultural education, we should pay attention to the cultural selection of the repertoire in the teaching materials, pay attention to the construction of the cultural connotation of the vocal music teaching materials, and strengthen the integration of the traditional Chinese vocal music culture, so that the students can improve their singing ability while enhancing the self-identity of the students' national culture, and improve the quality of talent cultivation.

Tujia folk songs are the crystallisation of the wisdom of the Tujia people and one of the outstanding traditional cultures in China. The compilation of the Guide Book for Teaching Tujia Folk Songs is not only a supplement to the teaching materials for college students' vocal study, but also promotes the development of vocal education in colleges and universities, enriches the content of vocal teaching, and provides more diversified choices for vocal

teaching. Students can not only learn the characteristics, styles and singing techniques of Tujia folk songs, but also better understand and appreciate the uniqueness of Tujia folk songs. At the same time, the background knowledge provided in the Guide Book for Teaching Tujia Folk Songs Guide Book, such as the origin and historical background of Tujia folk songs, improves students' cultural knowledge and ideological awareness. This not only helps to cultivate students' respect for and appreciation of different musical cultures, but also enhances students' professional competitiveness and musical literacy, laying a certain foundation for their future musical careers.

3. Discussion on the Vocal Teaching of Tujia Folk Songs

Yang Shuguang (2007), a professor at the China Conservatory of Music, suggests that the first step in building a teaching model of multiple styles of singing for college vocal majors should be to change the college vocal teaching system in which American singing and ethnic singing are isolated from each other, so as to give students a more open platform for learning. Students should learn from Chinese traditional music, especially folk music. Chinese folk songs, for example, have an uncountable number of vocal styles and expressions depending on the ethnicity and region, resulting in a great diversity of vocal styles and singing methods. To reconstruct the comprehensive teaching research of multiple styles and singing styles, and to form a comprehensive teaching mode in which multiple singing styles coexist and integrate with each other, so that voice students can maximise their ability to grasp multiple singing styles.

At present, the teaching of vocal music in Chinese colleges and universities is mainly based on Italian American singing style and Chinese folk singing style, and a small number of schools have popular singing style. In the past, for the sake of students' learning efficiency, teachers usually taught only one of the singing styles, and students actively or passively chose one of the singing styles to learn, and sang the songs corresponding to the learned singing styles, focusing on the training of the singing techniques in the process of teaching and neglecting the cultivation of multiple singing styles, which resulted in the singularity of the singing styles (Tian, 2002), and failed to meet the needs of the contemporary development of the professional voice. The teaching process focuses on the training of singing techniques and neglects the cultivation of various singing styles. With the development of the times and the progress of science and technology, the teaching of Chinese vocal music has developed towards diversification, from the initial focus on vocal techniques to the development of musical styles. More and more vocalists and vocal educators advocate adjusting the vocal style according to different songs (Meng, 2000). Vocal educators pay more attention to cultivating students' musical expressiveness and artistic personality, getting rid of pure technical training, and gradually turning to cultivating students' mastery and understanding of different musical styles.

As professional vocal learners and singers, they have to adjust their singing method according to the style and type of the song, and not to pick the song according to the singing method. Vocal teachers should pay more attention to the cultivation of students' singing ability while teaching students the basic knowledge of vocal music and singing skills, and make students capable of singing different types and styles of songs after learning. Through the teaching experiment of Tujia folk songs, it can be found that voice students have the ability to sing Tujia folk songs under the guidance of teachers, students not only mastered the style of singing Tujia folk songs, but also improved the students' ability to use vocal knowledge and singing techniques, which is conducive to the professional development of students.

4. Discussion of Teaching Evaluation of Tujia Folk Songs

Shen Xi and Xie Feihou (2012) suggests that teaching evaluation is an important aspect of assessing teaching work, and that in the practical process of teaching evaluation, the relationship between both the evaluator and the evaluated is unequal, and teachers invisibly use evaluation indicators to guide their teaching behaviour. Evaluation indicators in schools often fail to take into account the differences and uniqueness of colleges and disciplines, and are not conducive to encouraging different teaching modes and styles. The values are concerned about how to achieve good evaluation results rather than how to identify and improve their own problems and how to improve the quality of teaching (Bai, 2015).

The researchers assessed 20 students who participated in the teaching experiment through formative, summative and achievement tests. This method of testing is different from other forms of examination in the course. Through this method, the researchers were able to assess the learning process and outcomes of the students and monitor their learning progress effectively. This assessment method facilitates teachers to flexibly adjust their teaching methods, and students can adjust their learning strategies accordingly. Teachers can make timely adjustments to their teaching methods through the assessment results and provide personalised instruction to meet students' needs (Liu, 2009). In this way, teachers can better meet students' learning needs and improve teaching effectiveness. Students, on the other hand, can adjust their learning strategies according to the assessment results and find a learning method and pace that suits them. Through the feedback of assessment, students can enhance their learning in a more targeted manner and achieve better learning outcomes.

Recommendation

1. Practical Recommendations

1) Protecting and passing on Tujia culture:

As one of the unique art forms of the Tujia people, Tujia folk songs carry rich historical, cultural and emotional connotations. However, due to the impact of modernisation and the weakening of the younger generation's interest in traditional culture, Tujia folk songs face the risk of gradual disappearance. The Tujia Folk Song Teaching Experiment incorporates Tujia folk songs into the music education curriculum, which effectively stimulates students' interest in and concern for Tujia culture, and prompts them to take the initiative to participate in the protection and inheritance of traditional culture. To a certain extent, it promotes the dissemination and development of Tujia folk songs and provides a feasible way for the inheritance of Tujia folk songs.

2) Promoting cross-cultural communication:

The Tujia Folk Song Teaching Guide Book enriches the categories of vocal music teaching materials in colleges and universities, provides teachers and students with diverse teaching resources, and is conducive to the expansion of students' cultural knowledge. The Tujia folk song teaching experiment is not only limited to Tujia students, but also involves broader cross-cultural communication and understanding. Through learning and singing Tujia folk songs, students from different cultural backgrounds can enhance mutual understanding and friendship. Tujia folk songs contain the lifestyles, values and historical memories of the Tujia people, and through the teaching experiment, students from other ethnic groups can better understand Tujia culture and share this unique art form with Tujia students.

3) Cultivate students' musical aesthetic ability:

Tujia folk songs are known for their unique melodies, rhythms and expressions. By participating in the teaching experiment of Tujia folk songs, students will be exposed to ethnic music styles that are different from mainstream music, thus cultivating their appreciation and aesthetic ability of diversified music. In addition, students will also have the opportunity to experience creative expression in the process of learning to sing folk songs. Students can give folk songs new ways of singing according to their own feelings and imaginations, which can enable students to apply basic knowledge of vocal music to practical singing and is conducive to promoting the development of students' professional learning.

2. Recommendation for future research

Expanding the scope of research: Expanding the scope of research is conducive to the development of the diversity of Tujia folk songs. Tujia mainly distributed in Hunan, Hubei, Chongqing, Guizhou and other provinces and cities, has a very long history and rich national culture, the Tujia folk songs in different regions in the preservation of Tujia music characteristics at the same time has its own regional characteristics, but also due to the cultural differences between the different regions and different ways of classification, the Tujia folk songs are divided into many different types. Due to the limited time of this study, the researcher only selected the Tujia folk songs in Xiangxi region of Hunan province for teaching experimental research, other regions and other types of Tujia folk songs need to be further researched, for example, the Tujia folk songs in Hubei region are very characteristic, and have very important value for the study of Tujia folk songs. Meanwhile, more students and schools can be selected for teaching experiments in the future research to improve the teaching system of Tujia folk songs.

Comparative study: Xiangxi region of Hunan Province is not only inhabited by Tujia, but also by other ethnic minorities such as Miao and Bai, thus forming a situation where several ethnic minorities live together, and there is a saying that "Tujia and Miao are not separated" in Xiangxi. In the process of social and historical development, different ethnic groups unite with each other and learn from the excellent culture of other ethnic groups, and the Tujia folk songs have also borrowed and integrated the musical elements of other ethnic groups in the process of historical development. This study only focuses on the Tujia folk songs, but not on the comparative study with the folk songs of other ethnic groups, such as the comparative study between the Tujia folk songs and the Miao folk songs. Comparative studies with other ethnic music or traditional culture can further explore the uniqueness and influence of Tujia folk songs in a broader musical and cultural context.

Multidisciplinary cross-study: this study is mainly based on qualitative and quantitative research, and the Tujia folk songs are studied from the perspective of musicology. Tujia folk songs are an important part of Tujia culture, and there is still much room for development in terms of cross-study with other disciplines, such as cross-study with sociology and history. By including Tujia folk songs in the research of multiple disciplines, we can better understand the history, society and culture behind them and promote the protection and inheritance of Tujia culture.

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