

Teaching Shanxi Folk Songs in Junior High School in China

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Abstract

Shanxi folk songs, as one of the wonders of Chinese folk songs, are rooted in the fertile soil of the Loess Plateau and bathed in the flavor of the Loess Plateau. Shanxi folk songs are simple and beautiful, free and bright, high and distant, carrying the people's longing for life, the pursuit of love, the love of their hometowns, and the attachment to the land, and the songs carry the vitality of people's lives, and also nurture the aesthetic meaning of the folk songs which are noble and truthful, vulgar and sincere, simple, vivid and harmonious. At the present stage, music teaching in junior high school has the problems of low overall teaching quality and lack of scientific content in music teaching. In itself, the music course is offered to relieve students' learning pressure in junior high school, and has a very critical impact on students' cultivation of sentiment, but from the analysis of the existing junior high school music teaching situation, music teaching is in a marginalized position, and such a curriculum will make music teachers lose confidence in teaching. This article presented the teaching Shanxi folk songs in junior high school in China.

Keywords: Teaching; Shanxi Folk Songs; Junior High School; China

Introduction

As one of the representatives of the civilization of Shanxi, Shanxi folk songs are the cohesion of the rise and fall of the civilization of Shanxi, which is called Jin for short, for thousands of years. The life and production of the Shanxi people have been processed by art. With the passing of time, social changes, the advancement and integration of civilization, Shanxi folk songs need to pay more attention to the soil of its survival and inheritance of the future. Shanxi folk songs are not only the folk songs of Shanxi people, but also the civilization songs of the Chinese nation (Zhang, 2018). Therefore, it is the author's task to find the right entry point for the protection and dissemination of Shanxi folk songs by combining the researcher's own personal preferences. And primary and secondary school educators need to consider the requirements of the national society and parents on students' ability cultivation, combined with the requirements of the documents issued by the Ministry of Education, pay attention to the students' comprehensive ability cultivation, but also need to find that the music teaching work on the cultivation of students' non-intellectual factors to play a prominent role, in order to enhance the level of music teaching, not only need to integrate the content of music teaching materials, but also need to introduce national music culture, enrich the content of music teaching and mining Ethnic music culture regional cultural connotation, to complete the work of education and cultural transfer. In the context of modern education reform running at a high speed, it is necessary to use ethnic music culture as a driving force to promote the work of music teaching in primary and secondary schools, and to complete the work of cultural transmission during the preaching of music culture (Li, 2020).

The Practice and Application of Introducing Shanxi Folk Songs into the Music Classroom

Integration of Shanxi Folk Songs into the Teaching of National Teaching Materials in Regular Music Classes

Regular music lessons, as the main form of school music education, are incomparable to other forms of curriculum in terms of the advantages of teaching Shanxi folk songs. However, since there is a teaching task about the national teaching materials every semester, it is important to balance the relationship between the content of teaching Shanxi folk songs and the national teaching materials, and to do so without interfering with the teaching of the national teaching materials on the basis of the teaching of Shanxi folk songs. Some junior high schools will stipulate that students have to learn 10 pieces from the national textbook each semester, and most of the lesson time in regular music class is spent teaching students the musical pieces in the teaching task. Therefore, the integration of Shanxi folk songs teaching into regular music lessons will be divided into two situations: one is the appropriate extension of Shanxi folk songs content in the teaching content of the national textbook by linking the relevant knowledge in the lessons with the Shanxi folk songs content. The second is to use the remaining class time to teach students specifically Shanxi folk songs after teachers have completed the teaching tasks of the national textbook for the semester (Xue, 2023).

In regular music classes, because of the prescribed teaching tasks, the national teaching materials should still be used as the main teaching content, and the integration of Shanxi folk songs should be reflected in the way of knowledge extension as a supplement and expansion of the teaching content. The author made a specific analysis of the music teaching materials used in junior high schools. Although there is no special Shanxi folk song works in the teaching materials, Chinese folk song works are involved in every book, which provides a breakthrough for the integration of Shanxi folk songs in the teaching of national teaching materials. In teaching, after completing the main tasks of the lesson, we can establish a connection with Shanxi folk songs through the genre, content, form, and background of the works in the national textbook, and introduce Shanxi folk songs, so as to supplement and expand the knowledge of Shanxi folk songs in the teaching of the national textbook (Chen, 2013).

First, it can be integrated through the genre of works. Shanxi folk songs are rich in genres, and many genres have the same form among the folk songs of other regions in China. In the music teaching materials, there is also a wide range of folk song genres involving different parts of China. Therefore, when the genre of a certain work in the national textbook overlaps with the genre of Shanxi folk songs, the knowledge can be extended to students.

Second, it can be integrated through the content of the work. Many Chinese folk songs have historical events, traditional customs, and cultural activities as the content of the songs; in addition, many folk song works also have a strong contemporary flavor. In the junior high school music textbook, there are many folk songs depicting festivals and celebrating the victory of the Red Army, which are closely related to the people of the whole country, and Shanxi is no exception, therefore, in teaching, the Shanxi folk songs can be integrated into the national textbook according to the characteristics of the content of the works (Jia, 2014).

Thirdly, it can be integrated through singing forms. Chinese folk songs are sung in a variety of forms, including solo, chorus, duet and other forms. The selection of different singing forms in music textbooks is also relatively comprehensive. Therefore, it is also a means of integration to associate some special forms of folk songs in the textbook with Shanxi folk songs.

Fourth, it can be integrated through chapter content. Junior high school music textbooks in the setting of the chapter, will follow some laws, for example, in some chapters, the content of the contents of the various ethnic songs; there are also some chapters of the works inside the works of our country's various regions of the opera works. Therefore, Shanxi folk songs can be incorporated into certain chapters when the content is suitable (Niu, 2023).

In conclusion, the integration of Shanxi folk songs in regular music lessons should first ensure that the teaching order of the content of the national teaching materials is not disrupted. The integration of Shanxi folk songs into the teaching of national teaching materials has its unique advantages: firstly, the integration of Shanxi folk songs into regular lessons increases the frequency of students' contact with Shanxi folk songs, and students can deepen their knowledge of Shanxi folk song culture through frequent contact and understanding. Secondly, the integration of Shanxi folk songs in the teaching of national textbooks is usually done through certain similarities and differences with Shanxi folk songs in the curriculum as an entry point, which enables students to understand more about the similarities and differences between Shanxi folk songs and other folk songs by comparing and contrasting them, and thus deepen their understanding of Shanxi folk songs. However, the integration of Shanxi folk songs in the national textbook also has certain disadvantages: on the one hand, due to the teaching task of the national textbook, most of the class time is reserved for the learning of songs in the textbook, and the remaining little time can only allow students to have a preliminary experience of Shanxi folk songs through the way of appreciation. On the other hand, because the content of the works in the national textbook is fixed, only part of the repertoire can be associated with specific Shanxi folk songs, and there are great limitations in terms of the content and genre of the association. Therefore, the teaching of Shanxi folk songs in regular music classes, in addition to the extension and content supplementation of the knowledge of Shanxi folk songs in the teaching of national textbooks, should also be carried out specifically in the regular music classes for the teaching of the content of Shanxi folk songs (Xu, 2022).

Teaching Shanxi folk songs outside the national teaching materials of regular music classes

After completing the required teaching tasks, using the remaining class time to teach students specialized Shanxi folk songs is a way to thoroughly integrate Shanxi folk songs into school music teaching. Since school music classes are conducted for all students, on the one hand, for students, specialized Shanxi folk song teaching can help all students understand local music. On the other hand, for educators, specialized teaching of Shanxi folk songs is a good "opportunity" for students to love local music. Therefore, the teaching will not be limited to simple appreciation, but educators should pay more attention to the three-dimensional goals of music teaching.

Classroom introduction should start from interest. In order to achieve the expected teaching effect of any subject, it is most important to stimulate students' interest. Only when they are highly interested in what they are learning will they have the initiative to learn. The introduction is the "advertisement" of a course, and its effect directly affects the teaching of the next. Music is a very practical subject, therefore, in the teaching of the song through the content of the appropriate setting of the scene, through the use of existing teaching aids to bring students into the environment, can effectively stimulate students' interest in learning. Middle school students are curious about things around them. To make students change the view that Shanxi folk songs are far away from their lives, teachers need to associate the content of Shanxi folk songs with the things around them that students are happy to accept, thus triggering students' associations, which also requires teachers to avoid boring, vague and dogmatic ways of introduction in teaching, and to make use of common things in life as much as possible to make connections with students' lives.

Specialized Shanxi folk song class teaching not only requires students to understand the cultural connotations behind learning Shanxi folk songs, but also focuses on the learning of skills in singing. Vocal training for middle school students is different from teaching adult vocalists. Most of the students have not specialized in music, so we can not directly explain the "position", "resonance", students not only can not appreciate the concept of these ways, but also reduce the interest in learning. Secondary school students are more interested in familiar things around them, so teachers need to get closer to the students and think about their understanding of things in a different way. First of all, for the training of breathing, let the students feel that there is a pot of flowers in front of them, and through the action of "smelling the flowers", they can experience the key points of inhaling when the chest cavity and the abdominal cavity breathe at the same time. At the end of the inhalation, the students will experience the feeling of "blowing a dandelion" to expel all the air from the body. Secondly, the training of voice color. The study of folk songs is different from other vocal genres such as American and opera, which emphasize the "true voice". Therefore, in the practice, let the students imagine that they are "startled", to find the power point of the voice, and then the teacher will let the students follow the piano by playing a scale in one octave, and let them make "mi", "ma" and other sounds. Then the teacher will play a scale in one octave on the piano and let the students follow the piano to make "mi", "ma" and other sounds, and through extending the vowels such as "i", "a", etc., they will experience and build up the state of the timbre of the folk songs when they are sung (Guo, 2023).

China has a vast area, different regions have their local characteristics of language and culture, and the dialects of different regions are also reflected in the local music works. Its main forms of expression are divided into two types: one is the biting of words in the lyrics, and the other is the pronunciation of the liner notes in the folk song works. First of all, for the biting of words in the lyrics, the students are first allowed to pronounce "si" to realize the forward position of their voices when singing the folk songs, and then through the teacher's recitation of the lyrics and the students' followers' recitation, the students are allowed to make the biting of words in the lyrics "sounding right and round". Secondly, as for the pronunciation of the liner notes in the folk songs, since many of the liner notes in Shanxi folk songs are in local dialects, extra attention needs to be paid to the accurate pronunciation of the liner notes.

Moreover, in the teaching of Shanxi folk songs, the leaning tone, appoggiatura rhythm and the strength of melodic phrases are also difficult to teach. Some students usually have a hard time grasping the rhythm of these melodies. The accurate grasp of the rhythm of the leaning tone and the appoggiatura can better reflect the flavor of the folk songs. Therefore, in teaching, we can't teach by simply removing the leaning tone and adapting the small dotted rhythm into two eighth notes, but through visual analogies, let the students experience the rhythmic grasp of these melodies from the familiar things around them. First of all, regarding the training of the dotted rhythm and the leaning tone, let the students experience the feeling of walking with a limp after a leg injury, so that they can experience the feeling of the dotted rhythm of one long and one short. Then, by letting students feel the "oops" sound they make when they forget to do their homework, and the short, rapid pronunciation of the word "oops", they can feel the decorative nature of the leaning tone. Secondly, it is about the training of melodic music strength and weakness. The strength of the melody in Shanxi folk songs is usually determined by the direction of the melody's high and low tones. Therefore, for the students to grasp the strength of the melody, the author will add the symbols of strength and weakness according to the up and down lines of the melody in the students' vocal exercises, with the upper line getting stronger and the lower line getting weaker (Yang, 2020).

The value and significance of introducing Shanxi folk songs into junior high school music classroom

The Continuity and Functional Significance of Shanxi Folk Song Cultural Heritage

Nowadays, the global economy has been developing rapidly, which poses a certain threat to the survival of national cultures. In the process of economic process of continuous economic development, many national cultural heritages are gradually disappearing. The intangible cultural heritage, which is centered on values and emotions, has become part of people's cultural memory. The intangible cultural heritage, which focuses on values and emotions, has become part of people's cultural memory, which is not only expressed through words. The preservation of folk cultural forms has resulted in certain omissions. Local music culture is characterized by commonality and continuity. and continuity, its creation and development are inseparable from the social life of the local people, especially reflected in the music melody and lyrics especially in the music melody and lyrics, showing different social backgrounds, vivid life pictures and so on. It not only allows us to appreciate the beauty of art at the same while enjoying the artistic beauty, it also deepens our understanding of the current social situation and the presentation of historical facts. In this respect, local music culture has the function of social cognition; the display of local music culture is to express the positive meaning of truth, goodness and beauty and the negative meaning of falsehood and ugliness in the form of artistic performance. The display of local music culture expresses the positive meaning of truth, goodness and beauty and the negative meaning of falsehood and ugliness in the form of artistic performances, and creates peculiar artistic images, which subconsciously embodies the function of moral cultivation of local music culture (Wang, 2019).

Inheritance is the key to the longevity of a cultural art form, and so is the inheritance of Shanxi folk songs. Shanxi folk songs have embodied the characteristics of cultural inclusiveness and resource revitalization in the process of inheritance, which not only integrates the elements of history, culture and music, but also spreads to the whole world through people's oral transmission. Therefore, the protection and inheritance of Shanxi folk songs are of great significance. Shanxi folk songs in the inheritance from generation to generation by word of mouth in the lack of can not be ignored, the local government, schools and commercial capital continue to strengthen the protection of Shanxi folk songs of the basic principles of national music and culture in the process of continuous development and transformation, has gradually formed a fixed form and mode, this constructed Shanxi folk songs of the "authenticity" has been non-"authenticity". This constructed "authenticity" of Shanxi folk songs is no longer "authenticity". Therefore, if the protection of Shanxi folk songs deviates more and more from the goal, some changes are produced, and even lead to the cultural heritage to accelerate the speed of loss. In practice, how to protect Shanxi folk songs, so that its faster and better development, but without losing the "authenticity"; how to protect the national music in today's social environment, Shanxi folk songs for inheritance and development, must be the community to participate in joint efforts. To a certain extent, Shanxi folk songs show the specific regionality of Shanxi, and maintain the specific spirit and symbol of Shanxi folk song culture. Therefore, emphasizing the culture of Shanxi folk songs and introducing them into the practical teaching of junior high school music classes can enable the continuity of Shanxi folk song culture to be passed on (Liu, 2018).

Practical significance of cultivating junior high school students' sense of national identity and pride

Shanxi folk song is a kind of folk music formed by local working people in the process of labor, which has strong local national characteristics. Shanxi folk song is very genuine and simple, with rich expressive power, it not only has the aesthetic function and moral education function of music education, but also with its civilization attributes, with other music can not be replaced by the promotion of national civilization, cohesion of the national strength of the role. Through appreciating and learning Shanxi folk songs in junior high school music class, local students can perceive the history and inner style of a nation, and experience the national habit and human attitude of a nation. Shanxi folk songs in different historical periods have reflected the local people's national outlook of being industrious and heroic, striving for advancement, defying power, and pursuing freedom and war, and each piece of music is a flag of history, which writes about their course of being active, enterprising, resisting, and self-improvement. Shanxi folk songs also show the attitude of the ancestors when they face various situations in life. Listen carefully to the genuine, simple and original folk songs, and savor the intense emotional messages and thoughts expressed in the tunes which are either high or low, or exciting and high-spirited, or euphemistic and sorrowful. Through the study of Shanxi folk songs, local students deepen their views on national civilization, enhance students' sense of national identity and pride, enable students to establish a correct and positive outlook on life and values, and make the excellent traditional civilization of the Chinese nation take root in the hearts of the students, and then be passed on and carried forward (Huang & Tian, 2022).

In the middle school music classroom, not only should students learn a piece of folk music, but also should strengthen the understanding of folk culture in their minds, and students should learn not only the tunes, but also be able to understand the stories, backgrounds, meanings and deeper values behind the music. Some folk songs have a long and ancient history and culture, which can make students understand the historical stories better. In teaching, teachers let students understand the history and culture of the region and the background of the music, guiding them to learn the music in a deeper way, thus enhancing their sense of national cultural pride. To sum up, national music contains rich national emotions, junior high school music teachers should be based on the music itself, combined with national characteristics, penetrate the national emotions to the students, so that students can understand the true meaning of the songs conveyed, and help students learn and master the national music, so that students can learn to sing the praises of our motherland and heroes, and improve the patriotic feelings of students. Finally, it is hoped that junior high school music teachers can pay attention to the emotional teaching of junior high school music, dig out valuable national emotions, and provide students with music education and patriotism education. (Zhang, 2018).

Educational significance of promoting the implementation of school music programs

Our country has taken corresponding measures for local folk music and the government has also protected Shanxi folk songs, however, this is not the case in the implementation in schools. For teachers, teachers just follow the textbooks to teach, of course there is ethnic music in the textbooks, but the intake of Shanxi folk songs is very little; for students, they just like pop music, foreign introduced music, unwilling to learn ethnic music, and for Shanxi province folk songs, they are even more unwilling to learn and appreciate. It is important to know that traditional national music is summarized by the predecessors in countless attempts, and it plays a vital role in the traditional Chinese music system. We should let students know that only on the basis of summarizing the predecessors can they continue to create and carry forward; we should guide students not to blindly worship foreign music, but to take the essence of the music and get rid of its dregs, we have to respect the pluralism of the world's music, and we should teach students that what is national is global (Li, 2023).

The music education in middle school is the basic education stage of national music, which undertakes the inheritance of local music culture and the protection of local music culture. Being able to introduce Shanxi provincial folk songs into junior high school music education, through school music education, systematic, orderly and planned teaching, students feel the unique charm of Shanxi folk songs in the music classroom, consciously set up the inheritance and protection of Shanxi folk song culture awareness, and Shanxi folk songs are inherited and developed. As our music course, it should be adapted to local conditions, in the actual teaching, or according to the situation of Shanxi folk song cultural construction and school situation, adhere to the new concept of Shanxi Province folk song development and the world of music and cultural diversification of the idea of a lineage, which can play a real inheritance of educational significance.

In conclusion, the introduction of Shanxi Province folk songs into the junior high school music teaching practice, not only can make Shanxi folk songs to be inherited and developed, but also has a strong promotion of the school's music curriculum construction. At the same time on the setting of local music-related courses, relying on the school's comprehensive subject resources, etc., to create a unique brand of teaching subjects in the school, on the teacher's professional teaching has also been explored and innovation. The development of Shanxi folk song culture inheritance should give full play to the transmission of school culture, the educational development of school music education, to realize the "humanistic, aesthetic, technical three-dimensional music education system" (Zhang, 2018).

Conclusion

In conclusion, the introduction of Shanxi folk songs into regular music classrooms offers significant benefits, yet also faces challenges in balancing with the national teaching materials. While regular music lessons primarily focus on fulfilling the national curriculum, integrating Shanxi folk songs enriches students' cultural understanding and appreciation of local music. This integration can be achieved by linking the content, genres, and forms of Shanxi folk songs with those in the national textbooks, allowing students to explore similarities and differences between regional and national folk music. However, due to the constraints of the curriculum, much of this integration may only offer students a preliminary experience with Shanxi folk songs. To further deepen their knowledge and skills, specialized teaching sessions outside the national curriculum are essential, focusing on both cultural context and vocal techniques. Ultimately, the combined approach enhances students' engagement with local traditions while meeting the demands of national music education.

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