

Constructing the Zhuang Folk Songs Guidebook for Teaching Second Year Students at Yulin Normal University of Guangxi Province

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Abstract

The Zhuang people are known for their hardworking and courageous nature, with a rich history and a strong tradition of singing and dancing. Guangxi Zhuang Folk Songs, one of China's most traditional folk music genres, are a precious cultural heritage still vibrant today, listed as one of the national intangible cultural heritages. These songs feature diverse melodies, lively rhythms, intricate ornamentations, and profound lyrical expressions, presenting a unique artistic charm.

On May 20, 2006, Guangxi Zhuang Folk Songs were officially recognized as part of the first batch of national intangible cultural heritages by the State Council, highlighting their significant cultural value. However, there are numerous issues in the teaching of Guangxi Zhuang Folk Songs, such as lack of systematic and scientific approaches. Researchers conducted teaching experiments at the Music and Dance College of Yulin Normal University in Guangxi. After interviewing Zhuang heritage bearers, they developed teaching guidelines and detailed lesson plans for the experimental teaching. Through preliminary teaching practices and midterm and final assessments, the researchers concluded that their teaching experiment was successful. The use of Guangxi Zhuang Folk Song teaching materials significantly improved students' learning outcomes and self-learning abilities, indicating the meaningful impact of such education for students pursuing careers in folk singing after graduation.

Keywords: Constructing; Zhuang Folk Songs; Guidebook; Yulin Normal University; Guangxi Province

Introduction

Guangxi is a multi-ethnic autonomous region, home to over 170 million Zhuang people, constituting the largest ethnic group among China's minorities. The Zhuang people are renowned for their diligence, courage, and profound historical heritage, as well as their prowess in singing and dancing. Owing to Guangxi's intricate geographical landscape, Zhuang music culture is adorned with a captivating allure, with Zhuang folk songs serving as a shining emblem, showcasing distinct characteristics. Folk music has seamlessly integrated into the fabric of daily life, serving as a vital source of spiritual sustenance. With a storied past and rich cultural legacy, Zhuang folk songs manifest in a myriad of forms, celebrated for their rustic, organic, and heartfelt demeanor, underscoring their pivotal role within Zhuang musical culture. From lyrical narratives to melodic arrangements, Zhuang folk songs exude a rich tapestry of the aesthetics in the Northern of Guangxi. Across specific epochs and contexts, they poignantly articulate the innermost emotions and sentiments of individuals, fostering a collective sense of historical and cultural resonance, thereby epitomizing quintessential local traits (Fan, 2009).

1990-1999, the trend of economic and cultural globalization, the integration of science and technology, and the popularization of the media has intensified. Many intangible cultures have undergone tremendous changes, and traditional Zhuang folk songs are no exception. The values, production and life, cultural exchanges, and social exchanges of the Zhuang people have undergone tremendous changes with the times, folk songs are facing many crises, and a large number of Zhuang young people rush to the city. Zhuang folk songs are slowly losing their original ecological environment, simple and melodious folk songs seem to be worthless, and exciting and strange disco is people's pursuit; Expressing love with songs is regarded as inferiority, and QQ online chat is fashionable; Exciting large-scale singing activities, such as sitting and singing, weddings and funerals, cannot be reproduced, and it is self-evident that Zhuang folk songs are in a lost state. Zhuang languages lose space for application; The younger generation prefers popular music. The survival soil of Zhuang folk songs is an agricultural society, but the rapid development of urbanization has had a huge impact on the survival foundation of Zhuang folk songs (Liang, 2015).

From August 16, 2007 to August 28, 2007, researcher investigated the current situation of Zhuang folk songs in Nanning and other places, and found that there were almost no traces of folk songs in economically developed Zhuang areas, such as Xiayu Village and Dawanghou Village in Wuming County. Even what can be heard is the few old Zhuang people singing in the shade of the trees. Under the impact of modernization, most young people appear impetuous, and folk songs lose their due aesthetic value. Almost no Zhuang people under the age of 30 can sing or even understand their own ethnic songs, and once there are young people who can sing folk songs, they are regarded as rare, young people do not sing folk songs, to the young as the main carrier of traditional folk songs, gradually shrinking (Wang, 2009).

As a characteristic of the Zhuang people, folk songs are the typical representatives of the most national personality and national wisdom, and are the core cultural components that maintain national identity, national emotions and cultural diversity. Therefore, its current situation has attracted the attention of all levels. Under the background of the growing international and domestic voices on the protection of intangible cultural heritage and the changing attitude of the people towards folk songs, the Guangxi government has achieved a great change in the positioning of local culture represented by folk songs, and the rational positioning and protection of Zhuang folk songs has become part of the government's work. The intangible culture represented by folk songs has been elevated to an important symbol for maintaining national personality, national spirit and national identity, and on this basis, a series of administrative measures and social practices on the protection and reconstruction of folk songs have been carried out (Wu, 2007). Governments at all levels attach importance to the finalization and application of protected lists within their administrative regions, and intend to form a three-level protection list system at the district, city and county levels, and further strive to enable more items to enter the national representative list of intangible cultural heritage. These efforts are beginning to bear fruit. In the first batch of national intangible cultural heritage lists published by the State Council in 2006, Liu Sanjie's ballads were declared by Yizhou in Guangxi Zhuang Autonomous Region, Zhuang songs declared by Nanning City, and Napo Zhuang folk songs declared by Napo County. Its main purpose is to protect the simple and pure beauty of Zhuang folk songs and promote the original ecological development of Zhuang folk song culture.

Under the background of cultural industrialization advocating the protection of intangible cultural heritage, cultural globalization and the increasingly developed market economy, how to make Zhuang folk songs in distress or confusion gain new living space or new growth points; How to reverse the disadvantages of the factors of the times and seek new development opportunities to promote the benign development of Zhuang folk songs is what researcher should think about and study. At the same time, Guangxi Zhuang music culture is an important foundation for the nationalization of vocal teaching in local universities, and Guangxi Zhuang folk songs are the soil for vocal teaching practice. Local colleges and universities should increase the intensity of inheriting and developing traditional folk songs of the Guangxi Zhuang people, and make it possible to carry out practical activities such as folk song teaching practice, ethnic minority folk song clubs and folk song performance teams, so as to accelerate the inheritance process of Guangxi Zhuang folk song music culture in colleges and universities. The music culture of ethnic minorities fully reflects the development of local history and culture, and shows the local customs and culture and regional characteristics. Folk songs shoulder the responsibility of inheriting history and culture, and the folk song culture of the Zhuang nationality in Guangxi has been passed down orally through oral transmission, perception and connotation, and has realized the inheritance of regional culture and local ethnic music culture(Yang, 2018).

Wang (2020) discussed on the inheritance of Guangxi Zhuang folk songs in vocal music teaching in colleges and universities studies the current situation of Guangxi Zhuang folk songs, and analyzes the necessity of Zhuang folk song protection. As music culture educators and researchers, they should increase the intensity of inheritance and protection, shoulder the responsibility of inheriting ethnic minority music culture, and then actively promote the transformation of teaching mode of integrating Guangxi Zhuang folk song culture into the vocal music teaching system of local colleges and universities. Give play to the auxiliary role of Zhuang folk songs and Zhuang music culture in the core literacy of college students and the reform of the teaching system.

There are many problems in the inheritance and development of Zhuang folk songs, which are mainly manifested in: First, the government's decision-making is relatively lagging behind. Local government departments have strengthened their awareness of inheriting and developing Guangxi Zhuang folk song and music culture, but due to factors such as practice summary and relatively backward concept, their practical operation is weak, the measures for inheriting and developing Guangxi Zhuang folk song and music culture are insufficient, some cultural inheritance activities are not satisfactory, and the development of cultural festivals, folk song festivals, song festivals and other activities is too formal, and it has not been able to truly move Guangxi Zhuang traditional folk songs to the stage. Second, the necessity of inheriting local university education. Education inheritance has a positive role in promoting the inheritance and development of Guangxi Zhuang folk songs and their musical culture, especially in the music major of local colleges and universities, the advantages of learning and singing Zhuang folk songs are obvious. Colleges and universities are important places for education inheritance, with good teachers and students, and their students have excellent musical cultural literacy, integrating Guangxi Zhuang folk songs and their musical culture into the vocal music teaching of local colleges and universities, which can not only enrich the teaching content, but also strengthen students' re-understanding of Zhuang folk songs and Guangxi traditional culture, and broaden the inheritance of Guangxi Zhuang folk songs and

music culture. Third, the urgency of teacher awareness building. Vocal music teachers in local colleges and universities have a good grasp of vocal singing skills, but the singing methods and musical styles of local folk songs, especially Zhuang folk songs, are uneven. Teachers should build on fieldwork and practical teaching, continuously enhance their own re-understanding of Zhuang folk songs and their traditional Zhuang music culture, and enhance teachers' attention to the inheritance of Guangxi Zhuang folk song and music culture. Under the influence of the overall planning of colleges and universities, teachers are urged to optimize teaching modes and teaching methods, and strengthen the inheritance of teaching activities on the Zhuang folk song tradition (Wang, 2020).

Yulin Normal University, where the researchers conducted teaching experiments, is a university with three national first-class undergraduate professional construction sites and 19 provincial first-class undergraduate professional construction sites, and has been rated as the first batch of exemplary teacher education bases of the Guangxi Higher Education Teacher Professional Teaching Capacity Improvement Program, the Guangxi 21st Century Gardener Project Class B Teacher Training Base, the first batch of kindergarten teacher education bases in Guangxi, the primary school teacher education base in Guangxi, the first batch of junior high school teacher education bases in Guangxi, and the "College Student Entrepreneurship Education Demonstration Base" in Guangxi colleges and universities. At the same time, it has Guangxi Autonomous Region-level characteristic professional groups and experimental training teaching bases and characteristic professional and experimental training teaching bases, obtained three Guangxi experimental training teaching demonstration centers, three Guangxi virtual simulation experimental centers, and the sports and aesthetic education immersion action plan was selected into the list of the Ministry of Education, forming a basic education high-quality teacher and application-oriented talent training system with teacher moral education as the core, ability training as the focus, and multimedia network environment as the support. It has trained more than 200,000 compulsory education teachers and application-oriented senior professionals for local basic education and economic and social development.

Although Yulin Normal College introduced the teaching of Zhuang folk songs into the classroom, there are many specific problems in actual teaching: First, the teaching is relatively casual and not systematic. Second, teachers do not have a specific teaching plan and teaching plans when they go to class, so that students have more time to listen to songs and less time to teach singing, turning the Zhuang folk song singing class into a folk song appreciation class, which does not meet the requirements of the course itself. Third, there is no detailed and systematic teaching guidebook, teachers are more casual in song selection, and they do not invite experts in Zhuang folk songs to guide them, and students' learning efficiency is very low. Fourth, there is no expert to supervise and evaluate the teaching, and the above situation is detrimental to the teaching of Zhuang folk songs. Therefore, it is very meaningful for researchers to learn Zhuang folk songs from Zhuang folk song experts, make Zhuang folk song guidebook and teaching plans, and conduct teaching experiments in the Zhuang folk song music classroom of Yulin Normal University.

Research Objectives

- (1) To study Zhuang folk songs from experts.
- (2) To construct Zhuang folk songs guidebook for teaching students
- (3) To teach students by using Zhuang folk songs guidebook.
- (4) To evaluate the results of teaching by using Zhuang folk songs guidebook.

Research Methodology

This research was conducted by mixed research methodology, combining qualitative research and quantitative research. The research tools were such as questionnaire surveys, expert interviews, and learning efficiency tests to analyze the factors that affect students' learning efficiency.

Qualitative research is mainly used for expert interviews, content analysis and data analysis, as well as qualitative research on folk songs.

Quantitative research is descriptive mainly used for formative test, summative test, and performance testing evaluation forms. The teaching experiment in this was conducted using quantitative research methods, and the data was analyzed using percentage statistical methods.

Conceptual Framework

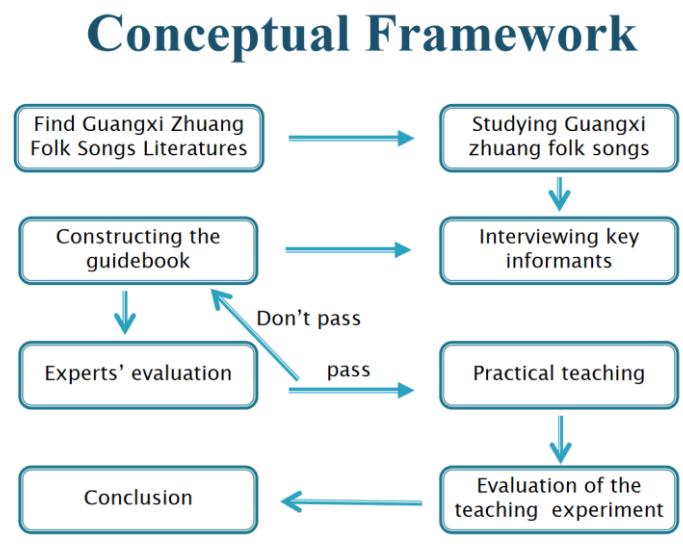


Figure 1 Conceptual Framework

Research Findings

1. Learning Guangxi Zhuang Folk Songs from Experts

Researchers acquired literary knowledge related to Guangxi Zhuang folk songs through literature search. Through interviews with experts in Zhuang folk song singing and learning from them, researchers gained a good understanding of the basic knowledge of Zhuang folk songs, singing characteristics, accompaniment, and stage performance knowledge. The researchers summarized the interview results with three experts, all of whom agreed that the performance of Zhuang folk songs should grasp the historical development process and linguistic characteristics of Guangxi Zhuang folk songs. Data collection was conducted, and all collected data and information were analyzed, organized, summarized, and content analyzed.

The Zhuang people in Guangxi are a hardworking and courageous ethnic group with a long history, and they are also a singing and dancing ethnic group. Researchers systematically studied the professional knowledge of Zhuang folk songs, inviting experts to provide guidance during the learning process. The invited experts are inheritors of the intangible cultural heritage of the Zhuang people in Guangxi, with many years of performance and teaching experience. In order to better understand Zhuang folk songs, researchers interviewed experts with 15 questions covering various aspects of learning and teaching Zhuang folk songs. Through summarizing, the favorable aspects and unfavorable factors were understood, and by mastering these issues, the foundation for the development of a systematic and scientific guidebook for Guangxi Zhuang folk songs was laid.

2. Compilation of Teaching Guidelines for Guangxi Zhuang Folk Songs

Researchers compiled a study guide for second-year students at Yulin Normal University in Guangxi to learn Guangxi Zhuang folk songs. The specific process is as follows: Researchers first understood the students' learning situation, consulted experts based on actual conditions, summarized the problems in teaching Zhuang folk songs through interviews with three Zhuang folk song singing experts, and then compiled the Zhuang folk song study guide targeted.

Based on expert opinions and teaching practice, the guidebook is divided into four parts: the first part is about relevant knowledge of Guangxi Zhuang folk songs, the second part is about the study of the artistic characteristics of Guangxi Zhuang folk songs, the third part is the singing analysis study of Guangxi Zhuang folk songs, training singing skills such as breathing and singing techniques, and the fourth part is the comprehensive study of different songs.

After the completion of the teaching guidelines for Guangxi Zhuang folk songs, three experts were invited to evaluate it. The evaluation results showed that the experts were very satisfied with the guidebook, considering it scientific, systematic, and helpful for teaching in conjunction with students' actual situations.

After the unanimous approval of the teaching guidelines by expert evaluation, in order to better apply the teaching guidelines for Guangxi Zhuang folk songs to teaching, researchers developed a curriculum plan based on the content of the guidelines. Researchers developed a curriculum plan for 16 lessons, and after the completion of the curriculum plan, researchers submitted the curriculum plan for each lesson to experts for inspection and evaluation. The experts evaluated the knowledge points, training techniques, explanations, demonstrations, targeted exercises, scheduling, and practicality of the curriculum plan for Guangxi Zhuang folk songs. The three experts unanimously agreed that the curriculum plan was well written and feasible.

3. Using the Teaching Guidelines for Guangxi Zhuang Folk Songs to Instruct Second-Year Students

To better utilize the teaching guidelines for Guangxi Zhuang folk songs to instruct students and ensure that students fully grasp the learning content of each lesson plan, researchers conducted a comprehensive analysis of the learning situation of the experimental group students. This enabled them to thoroughly understand the issues students had encountered in their previous learning and thus teach students more effectively. For comparative teaching purposes, before the instruction, researchers conducted a pre-test to gauge students' understanding of Guangxi Zhuang folk songs in terms of language, breathing and vocalization, rhythm instrument collection, and stage performance.

During the teaching process, researchers were able to address issues encountered by students in their learning process, such as interest, concentration, how to complete assignments, and previewing in advance, thus facilitating more effective classroom teaching.

4. Evaluation of Teaching Effectiveness

Through practical teaching research, it was demonstrated that the teaching guidelines for Guangxi Zhuang folk songs compiled by researchers for Yulin Normal University in Guangxi are scientific, systematic, and feasible, and the teaching plan is closely integrated with teaching practice. Through a semester of teaching practice, totaling 16 weeks, 16 lessons, and 32 class hours, based on students' formative and summative assessments, the average score of the experimental group students increased by 65.09%. The teaching effectiveness of the teachers was significant, and students were very satisfied with their academic performance.

For learners of Guangxi Zhuang folk songs, being able to systematically and clearly understand their knowledge growth, language progress, and gradual proficiency in stage performance during the learning process is crucial. This enables them to distinctly feel their progress, which is important for boosting their confidence in learning and inspiring their future love for folk songs and engagement in teaching activities. Therefore, the research conducted by the researchers is of significant importance, and they are very pleased with the teaching outcomes achieved.

Discussion

The compilation of a study guide for second-year students at Yulin Normal University in Guangxi and its implementation in teaching aimed to enable students to systematically grasp the learning patterns of Guangxi Zhuang folk songs and enhance learning efficiency. Based on the research objectives, the following discussions are presented:

In the teaching process of Guangxi Zhuang folk songs, researchers primarily focused on the fundamental knowledge of Zhuang folk songs, breathing and vocalization training, language and rhythm instrument collection, and stage performance. Therefore, the discussions by researchers mainly revolved around these aspects (Wang, 2015).

For a long time, the teaching of most Zhuang folk songs has been passed down orally without a fixed educational system, resulting in scattered teaching of Zhuang folk songs, the inability to form a scientific teaching system, which is detrimental to the development, inheritance, and promotion of Guangxi Zhuang folk songs. On May 20, 2006, "Liu Sanjie Folk Songs," "Zhuang Folk Songs," and "Napo Zhuang Folk Songs" declared by the Guangxi Zhuang Autonomous Region were approved by the State Council of the People's Republic of China and included in the first batch of national intangible cultural heritage list. The inclusion of the first batch in the national intangible cultural heritage list by the State Council fully demonstrates the high value of Guangxi Zhuang folk songs themselves. Zhuang folk songs are a very precious type in China's long-standing traditional music culture and have become widely loved music due to their unique local artistic characteristics. However, with the development of urbanization, more and more people have moved from rural to urban areas, weakening the foundation of Guangxi Zhuang folk songs over time. The environment has changed, and it is crucial to address how to inherit and develop Guangxi Zhuang folk songs in the new environment, as well as optimize their teaching to form a systematic teaching system that better adapts to the new environment (Zhang, 2008). Because Guangxi Zhuang folk songs are not songs from other regions, with a limited audience, teaching has been predominantly through small-scale apprenticeships within troupes, with teaching taking place through stage practice. Hence, whether this direct practice method is the optimal teaching approach and the fastest teaching method also requires further consideration. Support from government education departments should serve as a solid foundation for the development of Guangxi Zhuang folk song education.

Recommendation

1. Practical Recommendations

In terms of teaching objectives, teaching content, teaching methods, and student development goals, the teaching of local folk songs in universities differs significantly from appreciation courses in basic education. Through the teaching and research of Guangxi Zhuang folk songs, researchers have gained many insights. In order to improve their practical efficiency and quality, the researchers propose the following recommendations:

1) Learning Zhuang folk songs should not overlook their origin and development process. Although folk songs are primarily sung, acquiring basic knowledge is indispensable.

2) Emphasis should be placed on teaching students at different stages. The focus should not solely be on improving singing skills through song learning.

3) Prior to learning Zhuang folk songs, a certain foundation in dialect learning should be established, combined with vocal training, to ensure smooth implementation of song learning.

4) In cases where students have weak foundational learning, rushing them onto the stage for performance is not advisable. This does not foster the development of good psychological qualities in students, and once stage fright sets in, nurturing their desire to perform becomes very challenging.

2. Recommendation for future research

Research on the practice of teaching Zhuang folk songs mainly focuses on how to teach Guangxi Zhuang folk songs scientifically and systematically. Building upon this research, further in-depth studies can be conducted. Researchers offer the following suggestions for further research:

1) Based on the guidance provided in teaching manuals, research can be conducted on how many students can be effectively taught to ensure the same teaching effectiveness as the experimental group.

2) Exploring effective integration of students' regular vocal and theory courses, balancing the teaching of both.

3) Incorporating a scientific teaching system into vocal music classrooms and improving the single teaching method that still exists in traditional teaching.

4) Utilizing online media to create various collaborative efforts and promote the musical culture of Guangxi Zhuang folk songs.

5) As a musical cultural phenomenon, in an era of rapid urbanization, finding a breakthrough point for change and development, and determining its positioning.

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