



Academic Article

“Shanwei Fishing Song”: Values for Conserving Chinese Culture through the Music Classes in Vocational Schools

Lu Wenjing

Master Student, Master of Music Program in Music, Bangkokthonburi University

Nicha Pattananon

Lecturer, Faculty of Music, Bangkokthonburi University

nicha.pat@bkkthon.ac.th

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Abstract

With the rise of anthropological and cultural relativity in the West, there has been a revival of interest in traditional national cultures. In schools, scholars are focusing more on traditional music education. The Shanwei fishing song is a famous regional symbol of Shanwei in Guangdong Province, and part of the fourth batch of artifacts designated as national cultural heritage. However, as these Shanwei fishing songs are little studied and appreciated today, they are in danger of being forgotten. This article will suggest reasons for preserving Chinese culture through music education in vocational schools, using Shanwei fishing songs as a case study.

Keywords: traditional song, Shanwei fishing song, values in music, music in vocational school

Introduction

In 1949, China began to focus on preserving its musical heritage and has held many academic seminars on the inheritance and development of traditional music. However, with the rapid development of modern society has made the preservation of Chinese traditional culture increasingly difficult. Fan Zuyin (1994), a famous musicologist, pointed out in his article: “At present, the intangible cultural heritage is being increasingly effected; all cultural heritage passed down by oral tradition and behavior is being lost; the living environment is rapidly deteriorating; and the protection and inheritance of folk music are facing a difficult situation” (Zhou, 2014).

Scholars have studied the problems preserving traditional music, and music education departments have focused increasingly on the critical role of school education in protecting the Chinese musical inheritance. At the same time, there are many scholars from the perspective of school music education on the inheritance of traditional music culture, which has made a lot of suggestions. From the “nine-year compulsory education full-time primary school music syllabus” and China has promulgated “music curriculum standards” in recent years for primary and secondary schools (Ministry of Education, 2011). For example, in the “Music Curriculum Standards” issued in 2011, the inheritance of national culture and the cultivation of national spirit are promoted as the general goal of ethnic music teaching in primary and secondary schools. According to the Ministry of Education, school education, through curriculum standards and implementation of the teaching syllabus, is indispensable in passing on the musical tradition of China. (Ministry of Education, 2011)

As a traditional Chinese culture, fishing songs are also challenging to be inherited. Fishing songs are composed by fisherman, popular in coastal areas, rivers, and fishing areas along lakes in China. They are composed of many fishers living at the bottom of society. They express emotions, help eliminate fatigue during long working days, and help deal with the struggles of life on the lowest rungs of society. Fishing songs have a rich thousand-year history of musical, folk, and literary value and are an essential part of China’s coastal folk literature. China’s excellent traditional culture has



been an integral part of school education, but with the progress of society and the modern lifestyle, fewer people sing and play these songs, and in some places the tradition seems to have ended entirely.

The Four Arts (Chinese traditional arts) are meant to carry forward national culture and to make the arts an integral part of the development of students' morality, intelligence, and physical culture. According to students not build systematic teaching material, the importance of the development of traditional music curriculum resources infiltrates content, and the geographical advantages of traditional music culture class infiltration, resulting in the protection and development of the local traditional music culture. (Yibo, 2021) Therefore, we must learn how to protect the traditional, local, musical culture, offer traditional music courses in schools, and continue research on this valuable cultural heritage.

China's Policy of Protecting Traditional Culture

The Intangible Cultural Heritage Law of the People's Republic of China ("Intangible Cultural Heritage Law of the People's Republic of China", 2011) is formulated to preserve the intangible cultural heritage of China and to promote socialist spiritual civilization. Certain articles of The Intangible Cultural Heritage Law of the People's Republic of China ("Intangible Cultural Heritage Law of the People's Republic of China", 2011) relate to preserving traditional culture (article 1,2,3,4,8,9, and 10):

"Article 1: This Law is formulated to inherit and carry forward the refined traditional culture of the Chinese nation, promoting socialist spiritual and cultural civilization and strengthening the protection and preservation of intangible cultural heritage.

Article 2: The term "intangible cultural heritage" as used in this Law refers to all forms of traditional cultural expression handed down from generation to generation by the people of all nationalities and regarded as part of their cultural heritage, as well as the objects and places related to such forms of traditional cultural expression.

Article 3: The State shall take such measures as identification, recording, and archiving of the intangible cultural heritage for preservation, and shall take such measures as inheritance and dissemination of the intangible cultural heritages that embody the fine traditional culture of the Chinese nation and are of historical, literary, artistic and scientific value for protection.

Article 4: In the protection of intangible cultural heritage, attention shall be paid to the authenticity, integrity, and inheritance, which is conducive to



strengthening the cultural identity of the Chinese nation, safeguarding national unity and ethnic unity, and promoting social harmony and sustainable development.

Article 8: The people's governments at or above the county level shall strengthen the publicity of the protection of the intangible cultural heritage and raise the awareness of the whole society in the protection of the intangible cultural heritage.

Article 9: The State encourages and supports citizens, legal persons and other organizations to participate in the protection of intangible cultural heritage.

Article 10: In intangible cultural heritage protection work make a significant contribution to the organization or individual, in accordance with the relevant provisions of the state shall commend and reward."

The Area and its Geographical Environment where Shanwei Fishing Songs are Located

The Hai-Lufeng area was under the jurisdiction of the Huiyang area until 1988, and Shanwei City was established as an independent prefecture-level city from Huiyang area in 1988. It has four county-level administrative units: Shanwei City District, Haifeng County, Luhe County, and Lufeng City (an Overseas Chinese Administration District was added in 1992). Shanwei City is located on the southeast coast of Guangdong Province, close to Meizhou and Heyuan in the north, the South China Sea in the south, Chaozhou and Shantou in the east, Shenzhen and Huizhou in the west along with Hong Kong and western Macao. Shanwei city has developed land and water transportation.

The land boundary is 91 kilometers from north to south and 133 kilometers from east to west, with a total area of 5270 square kilometers, accounting for 2.9% of the province's total area. The mainland coastline is 300 kilometers long, accounting for 9.1% of the province's coastline, and the island coastline is 46 kilometers long, accounting for 347 kilometers in total, accounting for 10.02% of the province's coastline—coastal beach area of 102,000 kilometers. There are Jieshi Bay and Red Bay along the coast. Port resources are rich, accommodating large harbors. It now has twelve ports, including the national foreign trade ports, and the national first-class fishing ports.

There are 93 islands in its waters with an area of 2.9 square kilometers. The larger islands are Guiling, Jiang Pei, and so on. It has three sea lakes: Pinqing Lake, Baisha Lake, and Tianliao Lake. It has a traditional fishing ground of 30,000 square kilometers. The sea area covers 23,800 square kilometers, accounting for 14% of the province's sea area, and it is the central operating place for sea fishing vessels. Shanwei city is located on the southeast coast of the mainland of China, a subtropical monsoon climate area, but also has the characteristics of maritime climate, light, heat, water resources are rich. Shanwei City has a warm climate, with an annual average temperature of 22°C.



Figure 1. Map of Shanwei

Source: “Shanwei Tide Station Location Guide” (2021)

Origin and Artistic Characteristics of Shanwei Fishing Songs

The Shanwei fishing songs originated in the Ou Yue nationality in ancient China. It is one of the hundreds of Ou ethnic groups. It is located along the Oujiang River in Yongjia County, today's Zhejiang Province, hence the name Ou ship. Shanwei fishing songs are composed and sung by fishermen of the Shanwei Ou boats in the Minnan dialect (Fulao dialect). Shanwei ou boat fishermen use the name Tanka to refer to Tanka people or Tanka households. The Tanka people have long lived by and depended on the water, traveled with the tide, and fished for business. In the early year of shao sheng in the Northern Song dynasty, Su Shi was banished to huizhou, and he was the first to write poems such as “ye zhou and tan family in longgang grottoes” to describe the tan family living in the water area. The history of Tanka water dwellings can be traced back before the Northern Song Dynasty. It is also recorded in Haifeng County Annals of Jiajing in the Ming Dynasty. Shifan Harbor, Yuwei Ao, Hulong Harbor, Jiesheng Harbor, Baisha Lake, Zhalangjiao, Dasui Harbor, Changsha Harbor and Wulisha along the coast of Haifeng were all places where Ou boat fishermen would berth in the Hailufeng in the Ming Dynasty (Luo, Lin & Zhong, 2012).

Ou boat fishermen express their feelings through songs. In their wandering life in the water, they have memorable experiences, emotions, thoughts and impulses. Often they incorporate the scenery and compose by singing, according to the softly humming rhythm of daily labor. The sang fishing songs, love songs, marriage songs, fighting songs, fun songs about life, and songs about their experiences, etc.



Shanwei Fishing Songs

The compositional structure of the fishing songs is simple and brief, emphasizing echo and symmetry. The structure mostly contains a “section style” composed of one, two, three, and four phrases. Each sentence has a serif, with a soundless, meaningless, drag and “repeat.” The lyric structure is neat, usually seven words per line, and four sentences (start, bear, turn, close) per paragraph. The main sound and the final sound have their own characteristics. The songs are melodic, rhythmic, and harmonious, in sharp contrast to the resounding Bohai fishing songs and the East China Sea fishing songs.

$\text{♩} = 52$ 深情、柔美地

5

清水清悠悠（哪），阿兄踏岭（啊咧）妹踏舟，
清水清哩哩（哪），阿兄耕田（啊咧）妹掠鱼，

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阿兄喂，（啊咧）妹踏舟（啰）。着（啊）山
阿兄喂，（啊咧）妹掠鱼（啰）。着（啊）山

11

像是（啊咧）双飞鸟，着（啊）水（啊）像是（啊咧）
像是（啊咧）双飞鸟，着（啊）水（啊）像是（啊咧）

14

双鲤游，阿兄喂，（啊咧）双鲤游（啰）。
比目鱼，阿兄喂，（啊咧）比目鱼（啰）。
17

20

p

Figure 2. Shanwei Music Notation

Source: Guangdong Musicians Association and Shanwei Musicians Association (2018)



History of Shanwei Fishing Songs

Fishing songs are rich in literary, musical, historical, and cultural value. Fishing songs can be philosophical, and relate to all aspects of a fishermen's life. They form the archives and cultural dictionaries of this aspect of Chinese society. Fishing songs have the attributes of historical material, folk customs, and literature. Shanwei traditional fishing songs, with their interest in the sea and its integration, act as intense local opera music with folk music charm. Its short range is not the broad, rich chanting of the spectacular Gao Yun fisherman's songs of the East China Sea, called *Sichuan*, and the Bohai sea fisherman's song. These form a bright contrast to the Shanwei fishing songs, which are considered by artists, musicians, and composers, as representative of South China Sea fisherman's music.

The Meaning of Shanwei Fishing Songs

As an essential part of the local cultural system, Shanwei's fishing-song culture describes local customs, values, and ethics. It educates local people on their cultural inheritance, which cannot be replaced by any other cultural form. However, as China is in the process of "modernization", much native music culture that originally spread in the fields, ports, and factories, has no cultural *milieu* in which to survive, and for which music education in school is no substitute. Much of the country music culture is dying out, a serious blow to the attempt to preserve Chinese traditional music culture. Therefore, it is urgent that the Chinese people learn and perform these Shanwei's traditional fishing songs.

Music Lessons in Vocational Schools

In 2005, the State Council issued a "Decision on Vigorously Developing Vocational Education," which put forward the requirements of "training hundreds of millions of high-quality workers and tens of millions of highly skilled professionals...giving priority to moral education and promoting a comprehensive, quality education." To implement the decision to "vigorously develop vocational education under the State Council," in 2009, the Ministry of Education issued "the principal of secondary vocational school teaching plan and opinions to reset the secondary vocational school curriculum, including music and art in the new curriculum, and making it a compulsory 36-hour public course (eighteen hours of music, eighteen of art). In 2013, the Ministry of Education also issued the Teaching Syllabus of Public Art Courses in Secondary Vocational Schools to better implement art courses, which provides an essential reference for teaching art courses. As one of the effective ways to improve education, music uplifts sentiment, broadens thinking, cultivates imagination and creativity, and can help advance ideological, political, and patriotic education. Bringing music into the secondary vocational education system advances the goals of secondary



vocational schools to cultivate high-quality skills and talents. In the new era, the students of secondary vocational schools should gain knowledge and culture to improve their personal qualities as they develop technical skills.

Students of music courses in secondary vocational schools are divided into music majors and non-music majors. This music course is compulsory for non-music major students. This course aims to improve the overall quality of secondary vocational students who have mastered vocational skills. [Music class includes teachers, students, and teaching resources (multimedia, musical instruments, teaching environment, etc.). Teachers lead the course and transmit the knowledge whereas students receive the knowledge and are the “product” of the course.] Music courses in secondary vocational schools (non-music majors) mainly focus on domestic and foreign music appreciation.

Value of Integrating Traditional Music Culture into Teaching in Vocational School

Chinese traditional culture is an important part of vocational school education. The people are the creators of traditional culture, and well-trained students are the best way to pass on the cultural heritage. Only when the traditional culture is rooted in the fertile soil of the people can it remain vital. Introducing local traditional music and ethnic folk culture into schools enriches the content of education but also protects ethnic folk culture. Therefore, only by teaching fishing songs to students in vocational schools, turning familial inheritance into the social inheritance, can fishing songs be improved while popularizing and fishing songs can be passed on, and cultivate students' awareness and appreciation of cultural traditions. At the same time, the traditional culture is passed on [through multi-innovation in the music classroom, keeping pace with the times and integrating traditional culture with new technology and new means].

Carry forward the national music culture, let the rise of Chinese traditional music on the campus. In today's multi-cultural era, any culture can confidently go to the world and highlight its own characteristics only on the basis of national tradition, and ethnic music culture is a perfect musical expression of national essence.

Value on Traditional Culture

Social, political, and cultural processes shape the various perspectives on tradition. What constitutes “integrity” and “authenticity” is not entirely clear, nor is it easy to determine what should be protected as “heritage” or “traditional.”

The Nara Document on Authenticity responded to particular views of how authenticity should be managed, protected, and understood. It states that, “In an increasingly globalized and homogenized world, the search for cultural identity is sometimes pursued through aggressive nationalism and the suppression of minority cultures. Conservation of authentic cultural expressions clarifies and



illuminates the collective memory of humanity. The relative value and importance of different cultural expressions and sources vary among cultures and even within the same culture. There is no fixed basis for judgments about value and authenticity. On the contrary, respect for all cultures requires that heritage properties be considered and judged within their own cultural contexts. (The Nara Document on Authenticity, 1994)

While heritage sites are complex with multiple stakeholders, values, and meanings contested by competing stakeholder groups (Owens, 2002) and nodes where global forces converge, they are also the intrinsic elements of nation-building projects. Hence, the communication of heritage values needs to be seen in a much broader context than just the local.

Winter (2004) argues the importance of places being sites of living heritage, in which the past is significant in the formulation of “collective identity.” Still, the past should not erase the present. “All heritage interventions change the relationship of people to what they do; they change how people understand themselves” (Kirshenblatt-Gimblett, 2004). The locates ethical responsibility with historians, heritage professionals, national and international bodies, and tourism developers to respect the present and find processes and opportunities inclusive and empowering in community development and the representations of place. Further to concern about selectivity, (Byrne, 2007) eloquently reminds us of the disjunction between that which is readily accessible and that which has been socially and politically silenced; that heritage is a “surface discourse” selectively presenting some aspects of heritage and history. Tourism should be planned to integrate local culture into its heritage economy and invigorate the sense of place and enable more voices to be heard.

Different backgrounds, beliefs, attitudes, understanding, and purposes mean people can relate in meaningful ways to the same place for various reasons. Seeking to acknowledge, respect, and communicate plurality, diversity, and constancy of change in a living heritage serves to protect tangible and intangible values of heritage places while sustaining local values and encouraging more responsible and custodial practices.

The Significance and Value of Integrating Traditional Music Culture into Music Teaching

Jinjing Lv (2009) described the value of integrating traditional music into music teaching in three major roles: (1) Enrich music teaching content (2) Cultivate comprehensive talents, and (3) Promote cultural inheritance.

Enrich music teaching content

The deepening of the new curriculum reform requires teachers to keep pace with the times. Teaching methods and means must be improved and enriched to arouse student enthusiasm. Integrating traditional music culture into teaching is an important requirement of the new curriculum reform.



Integrating traditional music culture makes music teaching content-rich and colorful, broadens student horizons, increases experience, and promotes their comprehensive quality.

Cultivate comprehensive talents

With the changing times, the traditional single talent has been unable to meet the market demand for talent. Therefore, the Ministry of Education put forward the teaching and training goal of cultivating comprehensive and application-oriented talent. The traditional music culture helps achieve the teaching aim of training complete quality talents under quality teaching ideas. It can also let students understand the process of music learning, and understand the history and culture of their country. In music teaching, art education, and patriotic education, to cultivate students' quality in an all-around way, students become useful talents in line with the needs of the social market.

Promote cultural inheritance

Musical art comes from national culture. Music teaching in China revolves around western music, and does not attach great importance to China's musical culture, which, has proved a significant hindrance to the appreciation and development of China's musical culture. Students who master the development of Chinese music better understand the traditional culture, increasing their national pride and self-confidence. They learn more, and are better able to appreciate and promote traditional culture.

Conclusion

The Students' Viewpoint in Learning Chinese Traditional Music Experience

The six students interviewed at Second Vocational and Technical School in Lufeng City, Guangdong Province, China, had a positive attitude toward traditional music. Music education students were able to appreciate the beauty of Chinese traditional music and better understand the rich cultural heritage of Chinese traditional music. Enhancing their confidence in musical culture can increase their national pride and patriotism. Therefore, the importance of establishing the dominant position of traditional Chinese music in music education is self-evident. Through learning traditional Chinese music in school, especially Shanwei fishing songs, students are able to understand the background culture of fishing songs, broaden their knowledge and moral education, and become more interested in traditional music.

Student Aspects in Value of Shanwei Fishing Song

Study of the Shanwei fishing songs helps understand Chinese traditional music, conveys one piece of the rich Chinese cultural heritage. The study of traditional music enhances students' confidence in music culture, and strengthens their national pride and patriotism. In the study of the



Shanwei fishing songs, students will discover their influence in literature and music, and see the importance of tradition in today's multicultural world.

Teaching Traditional Music Value by Using Shanwei Fishing Songs

The study of Shanwei fishing songs, using explanation, demonstration, communication, practice, exploration, scene, visit, and other music teaching methods, help students understand traditional music intuitively through a multi-sensory experience. In terms of values, fishing help students:

1. Grasp the depths and understand the connotation of fishing songs. To understand the content and comprehend the purpose of these songs, the author dissected the work by consulting information or fishing song experts.

2. Embracing other local traditional music. The content of fishing songs involves a wide range of cultural fields. For example, to illustrate that the form of Shanwei fishing songs is a product influenced by local folk operas and minor music. Shanwei opera has Haifeng's white-character opera and Lufeng's normal character opera, which are national intangible cultural heritages and treasures of traditional Chinese music. Through the use of multimedia, students can learn more about the excellent local traditional culture to diversify the music class and enhance the value of traditional music.

3. Having the appreciation of traditional music through teaching fishing songs. In teaching fishing songs, we can set up music courses to teach singing works and appreciation courses to appreciate works. We are using multimedia teaching or scene teaching to appreciate and evaluate songs, starting from Shanwei fishing songs, to expand the broad and profound traditional Chinese music through small views. The essence of traditional music can be invisible in students' thoughts constantly improve.

Every nation in the unique background of life creates the unique national style and cultural knowledge, modern school education, standardization of the knowledge content of marginalized ethnic traditional culture. The school curriculum far from the students' cultural background and life world will make students adapt to it and eventually cause students' apathy and alienation towards the school. Therefore, we should carry forward our national music culture and let Chinese traditional music rise on campus. In today's multi-cultural era, any culture can confidently go to the world and highlight its characteristics only when it is based on its national tradition. School education is the only way for the traditional-national culture to be popularized, scientific and standardized, and systematically inherits traditional culture.



Discussion

Benefit for Teaching Value of Traditional Music for Students in Vocational School

Chinese traditional culture covers literature, art, moral inheritance, cultural thoughts, and spiritual ideas. Integrating traditional cultural education into music education in secondary vocational schools can be divided into three parts: 1. carrying forward and inheriting fine traditional ideas, 2. studying and modernizing excellent traditional classics, and 3. enhancing and practicing excellent traditional behaviors. All sectors of society have fully affirmed the significance of traditional culture in contemporary secondary vocational education. The traditional culture education in the promotion of national spirit, values, and cultural appreciation has its own value as well as a role in the personal and moral development of secondary vocational students. Chinese traditional culture has a role in the guidance and enlightenment of students. Music education has an important value in students' moral education. The excellent thoughts and traditional cultural elements of traditional culture are integrated into the music appreciation teaching in secondary vocational schools. With traditional music culture as the carrier and rich classroom teaching methods, content is deepened, and the educational forms are improved. Combining traditional culture with music education and in secondary vocational schools can improve and optimize education.

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