

THE TRANSMISSION OF DAZHOU FOLK SONG FROM FOLK PHILOSOPHY
IN DAZHOU CITY, SICHUAN PROVINCE, CHINA*

Chen Honglei¹, Peerapong Sensai², Watcharanon Sangmuenna³,
Natthapong Prathumchan⁴

Mahasarakham University, Thailand.^{1,2,3,4}

Email : watcharanon.s@msu.ac.th

ABSTARCT

The objectives of the research article were 1) to study the transmission and collect information about Dazhou folk song from artists and procession of teaching Dazhou folk songs, 2) to study organizing and perfecting the teaching methods of Dazhou folk songs. The conceptual framework as follows: the education theory, cultural transmission theory, folk psychology theory and folk music theory. Including chosen the concept of Bloom's Taxonomy that the framework elaborated by Bloom and his collaborators consisted of 6 major categories: Knowledge, Comprehension, Application, Analysis, Synthesis, and Evaluation. The methodologies of research as followed by the fieldwork the process of conveying philosophy, the process of transmission of Dazhou folk song as survey, observation, participant observation, in- depth interview, focus group discussion .Afterwards, the researchers analyzed the literature of folk music, arrangement, vocal techniques, musical performances, and folk music transfer process.

The results of the research showed that 1. Da Zhou folk songs All reflect the way of life and the connection of the villagers with nature and agriculture, such as the Song of the Mountain. Song of the River Pets imitating music. The Dazhou folk artist. 2. Teaching and learning management in education. and has the following transmission process: 1. Storytelling, 2. demonstration, 3. practicality, 4. performances, 5. setting up a place to be a learning resource, 6. using technology for recording as a teaching medium, and 7. broadcasting by performing Dazhou folk songs. The Dazhou

*Received: July 13, 2021; Revised: September 7, 2021; Accepted: September 10, 2021

folk songs are songs of a specific area and are well known in Dazhou. Therefore, the form and content of singing are free. It is very popular among villagers. Due to the use of local languages in folk songs, they use interesting melodies, provocative rhythms to convey emotions, thoughts, ideologies, life and folk wisdom. Folk songs have the longest history, the simplest structure, the largest number, and the most widely spread in Chinese traditional. Poems from an anthology of Chinese classical poetry. The classroom setting arranged by the teacher: each lesson lasts 40 minutes, 5 lessons per week. The number of students varies each time, about 20 students. The classroom is located at Jingu Square in Xuanhan County. There are no restrictions on the age of students between 20 and 60. In each class, the teacher will practice the voice collectively and open up his voice to release the voice. Then, students will practice singing, and finally they will practice Dazhou folk songs are taught in classrooms by local folk song teachers. In class, students can learn the singing skills and singing style of Dazhou folk songs and the teacher teaches students how to express the singing skills through specific musical score teaching.

Keywords : 1. Dazhou Folk Song 2. Transmission of Dazhou Folk Song 3. Teaching and Learning Process

1. Background and Problem Statement

Chinese national music is divided into many genres according to different regions, different nationalities, and different themes. They are different and interdependent. This kind of music form forms the unique nature of Chinese national music. China is an ancient civilization in the world with a history of thousands of years. People's lives and ideological habits are closely related to China's ideology for thousands of years. Chinese national music contains the characteristics of China's traditional national culture, as well as profound Chinese traditional ideas. Therefore, Chinese national music has unique humanistic characteristics in the process of integrating into the multi-ethnic national music. (Ke Lin, 2014) Dazhou folk songs are unique folk songs that were once widely circulated in the northeastern part of Sichuan. Their artistic value, humanistic value, and development and utilization value have received more

and more attention, and they have been included in the “National Intangible Cultural Heritage List”. (Chen Guozhi, Zhang Hao, 2016) The current Dazhou folk songs, rather than being a general reference to regional folk songs, have also become a musical concept where historical culture and contemporary life meet. Music culture also has the characteristics of relative stability and inheritance. In the Dazhou folk songs collected so far, there are not only records about the history, labor, production, and important festival events in ancient Dazhou, but also the living customs, entertainment habits, etiquette culture of modern people in eastern and central Sichuan. Information imprints on labor experience, philosophical concepts, etc. Dazhou folk song is a concept of regional music culture and a concept of cultural inheritance in history. It is a contemporary track of the fusion and innovative development of a variety of different ethnic cultures over thousands of years, reflecting the fluidity and changeability of music culture. (Li Yuexin, 2012)

From the above descriptions, the searcher realized that Dazhou folk songs have evolved over generations and are important to Chinese folk society. It's an entertainment culture that can connect love. But the process of preserving Dazhou folk songs remains uninsturing and varied. Therefore, in order to convey wisdom, knowledge, processes and good lifestyles of people in Dazhou. Researcher foresee the role of cultural roots reflection. Transformation, development and creation to develop into a culturally strong society. “Value” can be created from the knowledge of Dazhou folk song based on processes in the education system. It is also used as a way to teach young people to be in love with their homeland. It is proud of its cultural identity and social immunity as it is not spectacular, and it is also a way to continue to seek effective teaching and learning processes for school.

2. Research Objectives

2.1 To study the transmission and collect information about Dazhou folk song from artists and procession of teaching Dazhou folk songs.

2.2 To study organizing and perfecting the teaching methods of Dazhou folk songs.

3. Research Benefits

3.1 We will know the classroom setting of Dazhou folk songs and instrumental music performance lessons.

3.2 We will know the singing skills of Dazhou folk songs

4. Research Methodology

This research is a qualitative research which the researcher uses the methodologies process for data analysis as follows:

4.1 Relevant literary review process It was selected from research that studied Dazhou ethnic history, international research in folk Music Theory, Folk music creation concepts and folk music transfer process, the theory of teaching and learning is based on the principles of Bloom's Taxonomy theory for discussing the findings. Analysis and Comparison. After collecting and analyzing theories, analyze and design according to the existing research, and realize the combination of theory and practice, so that the theory is justified and the design is more reasonable.

4.2 Improving observation skills and a better understanding of the processes that contributed to the development of environmental features. Experiential learning: fieldwork and observations in classroom will provides opportunities to learn through direct, concrete experiences, enhancing the understanding that comes from observing of folk song's concepts and processes. Directly involving students in responsibility for learning: fieldwork requires that students plan and carry out learning in an independent manner.

4.3 The observation process of transmissions of folk songs which invites folk artists to teach to the classes and is a participating between teachers, students, folk artists, as well as researcher, are also part of their participation in the study to seek out tactics for teaching and studying their problems. Then, developing and applying analytical skills which fieldwork relies on a range of folk songs skills, and experiencing real-life research: developing investigative, communicative and participatory skills.

4.4 Selection of Dazhou folk songs for analysis based on musical theory . The researcher analyzed in folk music compositions, singing tactics, orchestration and arrangements, musical instruments, as well as converting Chinese music notes into

international music notations.

4.5 Data collection: The criteria for selecting that I have choose the standard of the teachers as follows: 1. Teachers who has more than 20 years of experience. 2. The Folk Song artist over 60 years old as follows; 1. Zhang Xing has 40 years of teaching experience in Dazhou folk song teaching and was awarded the title of Sichuan Intangible Cultural Heritage. 2. Wang Jiang is one of the inheritors of Dazhou folk songs. He has 38 years of teaching experience and won the Sichuan Folk Song Competition Gold Award, and 3. Zhang Ping is one of the inheritors of Dazhou folk songs. He has 36 years of teaching experience and is a famous local folk song master. Including I made a questionnaire to interview my survey respondents. I used the following steps to complete my data collection. 1. Design a questionnaire with advisors and music and education experts as guides. 2. Send the questionnaire to consultant and modify it. 3. Modify the questionnaire according to my consultant's suggestion. 4. Use it for my fieldwork and after that, the questionnaire will be taken into the analytical process for discussion of the results.

5. Research Results

5.1 The results of the study the transmission and collect the information about Dazhou folk songs from the artists and procession of teaching of founded that; Dazhou folk songs are important and have a self-identity. A long legacy of traditional Chinese folk music is the basis for the study of traditional Chinese folk music. It is also one of the sources of Sichuan folk music culture. The artistic charm of Dazhou folk songs is powerful, reflecting the spirit, wisdom of the old generation. From the past to the present, there is a dynamic of conservation and dissemination of folk songs for the whole group of people. This is especially true of the cooperation between folk artists and educational institutions and with the continued progress and development of Chinese cultural construction. The folk songs has entered into the vision of teaching and learning, adapting and conveying local heritage to young people through the education management system, which the researchers will discuss as follows:



Figure 1 The transmission of Dazhou folk song by the folk artist who teaching Dazhou folk songs in a classroom in The Jingu Square, Xuanhan County, Dazhou City.

5.1.1 The organizing and perfecting the teaching methods of Dazhou folk songs. Dazhou Folk song curriculum. The Course Description: Each lesson lasts 40 minutes, 5 lessons per week. The number of students varies each time, about 20 students. The classroom is located in Golden Drum Plaza, Xuanhan County. There are no restrictions on student age. Over 20 to 60 years old. In each lesson, the teacher will practice the sound collectively, opening his throat to release the sound. Students will then practice singing, and finally they will.

5.1.2 Dazhou folk song classroom teaching process. For a long time, the teaching method of vocal music in our country is “one-on-one” teaching. It is a teaching method tailored for students according to their voice characteristics. The main advantage is that teachers can use the advantages of students, but this method also has many disadvantages. Firstly, the teacher targets fewer students and the teaching efficiency is low. Secondly, this teaching method focuses on vocal skills and lacks vocal theory support. It is not conducive to students' acceptance of vocal theory in many aspects. This model is suitable for training professional singers. However, vocal music teaching enables students to have vocal performance and scientific vocal skills, and to have a rich vocal theory, so that vocal music can be used more scientifically for artistic creation. Therefore, the "one-on-one" vocal teaching method is not suitable for the development and education of folk songs. Because the contemporary training goal is to export Dazhou folk songs and music

talents to the society, it is not enough to just teach aesthetic education and ignore vocal skills. A scientific theoretical basis is needed. Therefore, vocal group lessons are the product of this kind of teaching reform. This group lesson is to group about twenty students into a group, and let the teacher apply the traditional "one-to-one" teaching method to this group of students at the same time. The teacher teaches vocal singing skills to the students, and then asks each student to sing in accordance with the teaching method. Other students can watch it. When there is a shortage, the teacher points out. Other students can also benefit. For teachers. Paying the same amount of time and energy can make more people profit. Students can also learn from the weaknesses of others. Vocal group lessons can not only provide guidance in vocal skills, but also serve as a vocal theory teaching form, allowing students to learn vocal theories and discuss with each other. You can also let students play instrumental music to accompany the English, which can improve students' comprehensive ability. After becoming a music teacher, students can become more specialized and able to teach students not only singing in the classroom, but also to teach students the theory of vocal music and accompany students in singing. This is also consistent with the Dazhou folk song class mentioned by Tao Yuping on page 2 "Research on the Regional Color and Tourism Value of Sichuan Folk Songs" in 2012.

5.1.3 Reasonably arrange team members. At present time, in many folk songs teaching when taking group lessons, the method is to listen to the students singing first. Grouping again, but grouping is not enough understanding of students' basic music theory, it is easy to cause students of different grades to be divided into groups, affecting the overall teaching level. And when choosing, they are single choices. Teachers can choose students, students can't choose teachers, which hinders the normal development of group lessons. Li Yuexin has a similar view on page 5 of "Perspective on the Structural Features of Baqu Folk Songs" in 2019.

To improve the teaching level of group lessons, we must first match the group personnel. For example, students from different regions cannot be grouped together because they have different levels of music education. Therefore, when grouping, first of all, the conditions that are more prominent are divided into -groups, the timbre and basic conditions are equally divided into -groups, and the poor timbre

and basic conditions are divided into -groups, so that it is easy to rescue from the foundation. The second is to divide according to different conditions and foundations, and to carry out according to different foundations and tone conditions, so that those conditions are quite together, it is easier to interact and communicate, and it is convenient for teachers to teach. For example, some students from rural areas have not received music theory training since childhood. It is very difficult for them to study with the trained ones, but the conditions are equivalent, and teachers can teach them basic music theory. Because college vocal music teaching is divided into two majors and non-major majors, we must also take into account this feature when grouping. Another important thing to pay attention to when grouping is two-way selection. Teachers can choose students; students can also choose teachers, because the teachers they choose are more motivated when they learn.

5.2 The results of study organizing and perfecting the teaching methods of the Dazhou folk songs found that; the reasonably arrange class time and teaching content. Exactly, the traditional "one-on-one" teaching of vocal music has two lessons per week. But if you change to group lessons, two lessons per week is obviously not enough. "One-on-one" teaching has enough time because it is aimed at individuals. But in the face of twenty people at the same time, too little content was taught in one lesson. So at least four to five lessons per week. In class, teachers should improve traditional concepts. In addition to teaching vocal knowledge and skills themselves. Also use the power of the group to allow students to learn from each other. Influence each other and strengthen their autonomous learning ability. As a teacher, we must also make plans for group teaching, arrange teaching content reasonably, and encourage students to discuss and study with each other. Teachers should do a good job of communicating with students and encourage students to ask questions boldly. Traditional "one-on-one" teaching of vocal music. It focuses on singing skills and neglects theoretical teaching. This method is only suitable for cultivating singers and not for vocal teachers, so it must be improved. In the arrangement of teaching content, for beginners, students should be taught to learn abdominal breathing, strengthen sound training and hearing training. There is a little foundation to always learn the theoretical knowledge of vocal music. For students

with solid basic skills, they should learn the sound-changing skills, expand the sound range, and obtain the resonance cavity such as the head cavity and chest cavity according to the characteristics of the students' voices.

When students start to learn the vocalization practice of Dazhou folk songs, they must first practice the correct starting method. Only when the attack is correct can sing a good voice and establish a reliable foundation for vocalization. So, we can't pursue volume, treble and widening range at the beginning, but need to learn to grasp the correct method of attack practice should be practiced on all the pitches that each student learns to grasp. The attack method mainly requires that the inhalation, lowering the throat, opening the throat, and lifting the soft mouth cover should be completed in the same room, and the inhaled air should immediately pass through the closed glottis, so that the phone sound is clean and neat, stable and soft. For most beginners who do not have any special problems, it is more appropriate to use pure and round a vowel as the attack practice. If the development has problems with stuffiness later, also practice with the vowel; there is a tight throat for the phenomenon, the students try the “o” or “u” vowel; when encounter a single vowel can't get good results, may wish to add consonant exercises, such as: Ma. La, Ka. It cannot be framed by fixed rules, but different from person to person, and the right medicine is prescribed. The important thing is to cultivate students' ability to distinguish sound from good and bad, so that students can check whether their own methods meet the requirements, which is important for establishing correct vocalization. The foundation is of great significance to the development of students' independent creative ability. The progress of vocalization practice should follow the principle of starting from the shallower to the deeper, the easy first then the difficult. Generally, you can use short phrases, medium speed, moderate volume and dynamics, and practice in a natural and comfortable range. You can use a vowel more.

Because the position of this vowel is moderate, the practice of other vowels should also have a certain time, and each phrase should be sung in one breath. The voice should be full and naturally effortless. It is necessary to always maintain certain strength without changing the vowels, that is, to steadily extend the sound at

the support point of deep breathing without weakening or strengthening the strength. The duration of each vowel must continue to the next vowel. Start.

6. Research Discussion

The researcher has formulated a research conceptual framework by Bloom's theory. Bloom's Taxonomy describes the classification of learning according to Bloom's theory, which is divided into three areas: cognitive, cognitive, and range skills. In which each aspect is classified from the lowest to the highest level of competence, such as the intellectual It begins with knowledge, comprehension, application, analysis, synthesis, assessment. It also presents a new level of competence based on the concepts of Anderson and Krathwohl (Anderson, L.W& Krathwohl, 2001), remembering, understanding, applying, analyzing, evaluating, and creating. It is believed that teaching will be successful and effective. The teachers must set their goals clearly and classify behaviors based on basic theory of learning and psychology, that humans will learn in 3 areas: intellectual, physical and psychological, and apply this principle as an educational aim now we known that Taxonomy of Educational objectives. According to the theory, in line with the teaching of Dazhou folk songs, all learners must have a background in learning at all, but it may not be equal because people have different learning. Some people find things different from others; they have different cognitions than others. However, if students have a similar background in learning, they have knowledge and understanding. The learning outcomes of this group are similar. In the effectiveness of their classes, they must be active at all times. Learners must have knowledge and understanding of what we will learn. Once understood, it must be analyzed first and then to be evaluated. According to the theory, human beings learn in three areas: intellectual, physical, and psychological. It's an effective learning curve.

In addition, the researcher has established a conceptual framework for effective knowledge transfer process of folk wisdom. Pedagogical Challenges in Folk Music Teaching in Higher Education: case study of Hua'er music in China. (Yang, Y. & Welch, G. F, 2014). That the researchers agreed with the idea of transmission such wisdom of best teaching process in Dazhou folk songs that consistent with the results of

the study is the teachers target fewer students and teaching efficiency is low. Secondly, this teaching method focuses on phonetic skills and lacks phonetic theory support. This is not conducive to students' acceptance of vocal theory in many ways. This model is suitable for training professional singers. However, vocal music teaching can enable students to have vocal performance and scientific vocal skills, as well as rich vocal theory, so that they can use vocal music in artistic creation more scientifically. Therefore, the “one-to-one” vocal music teaching method is not suitable for the development and education of folk songs. Because the goal of modern training is to export Dazhou's folk songs talents to the society, it is far from enough to just teach aesthetics education and ignore voice skills. Need a scientific theoretical basis. Therefore, vocal music group lessons are the product of this teaching reform. In this group class, about 20 students are divided into groups, and then the teacher applies the traditional “one-to-one” teaching method to this group of students at the same time. The only way to improve learning efficiency. In the other hand; At the present stage, the world has entered a new period of globalization development, and the cultures of different countries and nations have begun to innovate and integrate across boundaries, which has also changed the old transmission mode of Dazhou folk songs in Sichuan Province, China. What we should do now is: on the one hand, we should actively carry out cultural exchanges with other countries and other nations, and constantly innovate the content and form of Dazhou folk songs.

7. New Knowledge Gained

Based on the study of Dazhou folk songs, the researcher has a synthetic conclusion reflecting the new body of knowledge as follows:¹ Dazhou folk music is an important part of supporting the community. The show is unique to the community. The value of the local language and the composition of the choir in the form of a song, the content reflect the way of life. The colonel of the traditional folklore and nature. The melodiousness of folk singing is the skill of communicating stories through vocals combined with soulful artist instruments, reflecting love, faith in ancestors and nature. Therefore, Dazhou folk music reflects a very valuable spirit that is important for living at both individual and social levels. The importance of these two things, the artists and the singing teachers, are the ones who have faith in

traditional traditions. Teachers are responsible for passing on their knowledge and skills to their students. After learning from the teachers, The actor must show what he has learned. In the process, it can be determined by the ability of teachers to transfer knowledge and create a new generation of artists. It also makes Dazhou folk music lives sustainably. The persistence of Dazhou folk music occurs at the same time as it changes and helps develop communities. 2. Dazhou folk singing skills founded the Vocal music, any of the genres for solo voice and voices in combination, with or without instrumental accompaniment. It includes monophonic music (having a single line of melody) and polyphonic music (consisting of more than one simultaneous melody). The teachers integrate the experience of the performances that have been transferred and improved to suit the nature of their voices, and have a multi-stage transfer system, especially breathing skills training, the use of wind, emitting sound, sound vibration as like as high, low, and emotional controls, including the interpretation of the song corresponds to the way the music is performed.

8. Research Recommendations

8.1 Policy Recommendations

8.1.1 The researcher realized that there should be a strategic plan for integration, promotion, conservatism, creation and development of Dazhou folk songs in a concrete manner by united approaches by cooperation from all sectors, both government and community, including educational institutions

8.2 Implementation Suggestions

8.2.1 For learners or general interested parties interested in studying folk music, Dazhou should aim to study and dedicate attention and value to Dazhou folk songs with the principle of integrating technology for recording and disseminating performances to the public.

8.3 The suggestion for the further research

8.3.1 There have been a large number of research studies on the skills of folk singing and folk music, but there is still a lack of strategic management studies. Principles of creative thinking to add sustainable economic value and creative arts and culture.

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10. Acknowledgement

I spent two years of intense study time at Mahasarakham University. I systematically learned all aspects of music. I deeply admire the knowledge of professional teachers. From this, I not only learned the knowledge of music education, but also learned I would like to express my sincere thanks for the many principles of being a person, doing things, and doing learning. As the paper is about to be completed, I would like to thank my supervisor Peerapong Sensai, Ph.D. Especially, I would like to thank all the teachers of the Conservatory of Mahasarakham University. Your selfless dedication and dedicated academic attitude have not only enabled me to have a better understanding of management theory.