

Practical Investigation on Guangxi Ethnic Vocal Music Teaching under the Background of Intangible Cultural Heritage Protection Wisdom

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Abstract: Guangxi ethnic music is an Intangible Cultural Heritage (ICH) with a long history and culture. However, with the development of the times, this traditional ethnic music gradually disappeared from the public's sight. Nowadays, Guangxi's ethnic music is facing a crisis of cultural discontinuity, so protecting, inheriting, and developing Guangxi's ethnic music is very important. In order to inherit and promote Guangxi ICH music, Guangxi ICH music culture can be integrated into vocal education, and vocal teaching can be reformed. Guangxi ICH ethnic music enters the campus and students' world, so as to carry forward its inheritance and protect ICH. By studying Guangxi ethnic music and vocal teaching, this article aimed to integrate Guangxi ICH ethnic music culture into vocal teaching, inherited and promoted Guangxi ICH ethnic music, and practiced the integration of Guangxi ethnic music into vocal teaching. The experiment proved that after conducting the experiment, the students' favorability rating for Guangxi ethnic music reached as high as 90 points. The method studied in this article could effectively help students understand the characteristics of Guangxi ethnic music and accept it, achieving the goal of protecting and inheriting Guangxi ethnic music.

1. Introduction

Due to the particularity of geographical location and regional environment and the complexity and diversity of history and humanity, Guangxi has formed many ethnic regional cultures, leaving behind a batch of precious ICH. Among them, Guangxi ethnic music is the most prominent, such as Bourau Liao songs, Bourau Tianqin, Gaeml big songs, etc. In order to protect and develop these precious ICH and prevent the crisis of cultural fault, it is necessary to reform vocal music teaching and integrate Guangxi ethnic music into vocal music teaching.

Many scholars have conducted research on teaching reform and practice. Scholar Zhang Qinghua analyzed interview materials from 20 English teachers in universities to explore practical knowledge about the ideological and political objectives, teaching content, and teaching methods of these teachers' English courses [1]. Scholar Chen Zhengdong fully explored the practical teaching path from the perspective of "entrepreneurship and innovation" in several aspects such as the use of

practical textbooks in “entrepreneurship and innovation” education, clarifying ideas and directions for practical teaching reform [2]. Scholar Wang Xiaoyan pointed out that in non-normal and medical settings, there were issues in the teaching of early childhood development and health management majors in vocational colleges, such as lack of close curriculum connections, unclear curriculum objectives, and inadequate curriculum teaching methods. Guiding results towards educational concepts and clarifying specific goals could effectively solve the aforementioned problems [3]. These scholars have made significant achievements in teaching reform and practical research.

This article aimed to reform the teaching of vocal music and change the thinking concept of vocal teaching by studying Guangxi’s ICH ethnic music and vocal music teaching. Integrating Guangxi ethnic music into vocal teaching enabled it to enter schools, enter students’ worlds, and be recognized by the public again. This was a practice of integrating Guangxi ethnic music into vocal teaching. The experimental results showed that after conducting the experiment, the students’ favorability rating for Guangxi ethnic music reached as high as 90 points, and the pronunciation score of music students increased by about 8 points after three months of teaching. The method proposed in this article could make it easier for students to accept and enjoy Guangxi ethnic music.

2. Intangible Cultural Heritage

ICH is a form of traditional culture and a witness of history. The human wisdom it carries is the crystallization of human civilization [4]. ICH mainly includes:

- (1) Performing arts: traditional art, calligraphy, music, dance, drama, acrobatics, etc.
- (2) Traditional handicrafts: embroidery, New Year paintings, ceramics, puppets, etc.
- (3) Ceremonies and festive activities: traditional etiquette, festivals, and other folk customs.

Traditional arts include Paper Cuttings, willow and green wood engraving New Year pictures, etc.; traditional music includes guqin art, Mongolian long tune folk songs, etc.; traditional operas include Beijing Opera, Puxian opera, etc. Traditional dances include Yangge, Koreans folk dance, etc.

For ICH, it is mainly to rescue and protect, and then protect ICH before developing it. One of the important components of excellent traditional culture is ICH, which can connect national emotions and help maintain national unity [5-6].

The list of ICH is shown in Table 1.

Table 1: List of ICH

Time	Name
The year 2006	Miao ancient songs
The year 2006	The Legend of the White Snake
The year 2008	The legend of Meng Jiangnu
The year 2011	Tianmen folk song
The year 2014	Shaoxing nursery rhyme

3. Guangxi Ethnic Music

There are many ethnic groups in Guangxi, with 12 living ethnic groups and 44 other ethnic groups. These ethnic groups have their own unique cultures to some extent [7]. As shown in Figure 1, it is a total map of ethnic groups in Guangxi.

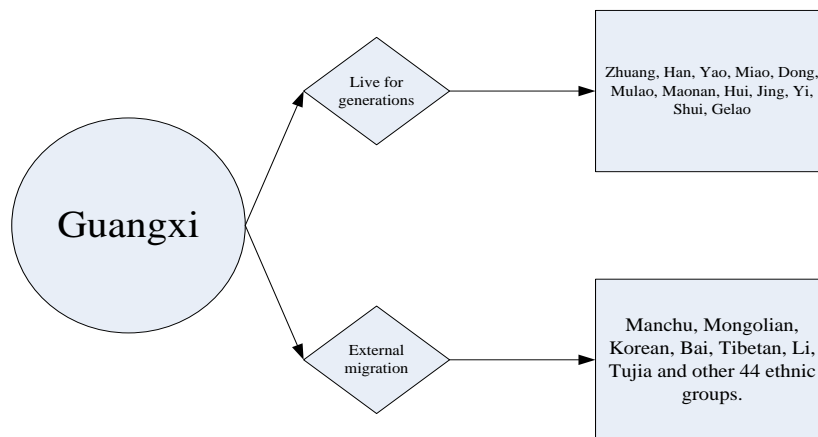


Figure 1: Ethnic groups in Guangxi

3.1 Bourau Music

The lyrics of Bourau ethnic folk songs, like metrical poetry, emphasize word and sentence alignment and rhyme. The basic form is a five character or seven character four sentence song, and some may also be three sentences, long and short sentences (combined with four character and six character sentences), etc. Different from the basic form, they are called variants [8]. The folk songs of the Bourau ethnic group mainly include mountain songs, custom songs, narrative songs, etc.

For example, the classification of folk songs includes:

(1) Pingdiao mountain song: The melody is beautiful and the rhythm is stretchy, soft, and gentle. The sentence structure is symmetrical, and the range is moderate.

(2) Folk song: The melody is more colloquial, just like reciting a text, usually using homophonic or urgent singing methods. It has the characteristics of no significant fluctuations in melody, neat rhythm planning, and compact sentence width [9-10].

(3) High pitched folk songs: This is often sung in the mountains with a loud or low voice, usually in the form of a sentence structure. The melody of the previous game was bold and unrestrained, often with high pitched long notes. The rhythm of the next sentence is short and rapid, with dense words and a tight tone.

Bourau ethnic song and dance also have a long history, using music such as mountain songs, percussion music, or minor tunes. For example, shoulder pole dance, spring ox dance, and strong tea picking are all singing and dancing. The Bourau ethnic group also has rap music, traditional Chinese opera music, and instrumental music.

3.2 Gaeml Ethnic Song

Gaeml ethnic songs have many differences from general folk songs, such as musical structure, singing techniques, singing methods, and singing occasions. Gaeml's ethnic song is a kind of chorus with high and low voices and multi voice parts, which is very rare in ethnic music around the world. At least three or more people are required to sing Gaeml ethnic songs, forming a class or team with at least one lead singer and one high pitched voice. The remaining low pitched voices can be arranged according to the situation. The formation of song groups is generally based on the same race, same gender, and peers [11-12].

The characteristics of Gaeml ethnic song are lack of conductors, accompaniment, and multiple parts, simulating natural bird and insect calls, as well as the sounds of high mountains and flowing water. The main melody is in the bass section and is sung by everyone, with a loud voice; There are

one or two people in the high pitched part who improvise based on the foundation of the low pitched part [13]. The main content of Gaeml ethnic song singing is to sing about nature, labor, love, and friendship, etc. It is a beautiful vocal music used to depict harmony between humans and nature, as well as between humans [14-15].

4. Vocal Music Teaching Reform

Vocal music is an art that can alleviate people's mental fatigue. People's demand for spirit is increasing, and their demand for the quality of vocal music is increasing [16]. Nowadays, most young people prefer European and American pop music, and folk songs are not very popular among the public. They belong to a relatively niche music genre, and traditional ethnic music is even less valued by people [17]. If only popular music is used, it may be too monotonous. Therefore, in order to meet people's increasingly high spiritual needs, folk songs and other genres should be highly valued. In ethnic music, there are many distinctive vocals and singing techniques. Reforming vocal teaching and integrating the vocals and singing techniques of ethnic music can not only improve the quality of vocal music but also inherit and develop ICH ethnic music [18].

5. Specific Measures for Integrating Guangxi Ethnic Music into Vocal Music Teaching

To protect, inherit, and even promote the development of Guangxi's ICH ethnic music culture, it is first necessary to understand the characteristics and composition of these music cultures. Only by fully understanding the characteristics of these ethnic music can it be better inherited, protected, and promoted for development.

5.1 Changing the Concept of Inheriting Guangxi Ethnic Music Culture

The loss of many performing arts and traditional handicrafts is due to people's emphasis on imparting internal knowledge rather than external knowledge. This mindset should be changed to promote Guangxi ethnic music worldwide. For example, the formation of song groups for Gaeml ethnic songs is generally based on the same ethnicity, gender, and generation, which is not conducive to the development of Gaeml ethnic songs. These ethnic music cultural ideas need to keep up with the times in order to be understood, recognized, and liked by the general public [19].

5.2 Conducting Guangxi Ethnic Music Courses in Schools

Guangxi ethnic music elective courses can be conducted in universities and promoted in schools to enable more college students to understand Guangxi ethnic music. Music classes in primary and secondary schools also teach Guangxi ethnic music, allowing students to understand its historical development, some characteristics and singing methods of Guangxi ethnic music. They can also teach famous songs such as "Tea Picking Song", "Cicada Song", "Red Bean Red", and so on [20].

5.3 Integrating the Vocal Tune of Guangxi Ethnic Music into Vocal Music Teaching

When teaching vocal music in training classes or schools, the distinctive vocal singing techniques of Guangxi ethnic music can be added to vocal music teaching. This can exercise students' pronunciation, enrich the current vocal teaching content, and also lead Guangxi ethnic music into the world and out of the mountains.

6. Teaching Practice of Guangxi Ethnic Vocal Music

Based on the specific analysis of integrating Guangxi ethnic music into vocal music teaching, in order to test whether the method proposed in this article can integrate Guangxi ethnic music into vocal music teaching, whether it can help Guangxi ethnic music go out of the mountains and into the world, and let more people understand the culture of Guangxi ethnic music, etc., this chapter conducted specific practice on vocal music teaching. The methods analyzed in this article were applied to teaching primary and secondary school students, music and art students, and college students. Each type of student selected 120 students for a three-month teaching period. Before and after the teaching, professional teachers were asked to rate the pronunciation of music art students. The 120 music students were divided into four groups: A, B, C, and D. The average score changes after three months of teaching were observed. The experimental results are shown in Figure 2. After a three-month teaching period, a questionnaire survey and interview survey were conducted on 360 students. The three types of students were divided into x, y, and z, and the survey results were comprehensively rated. The main purpose of this rating was to understand the students' views on Guangxi ethnic music. The experimental results are shown in Figure 3 [21-22].

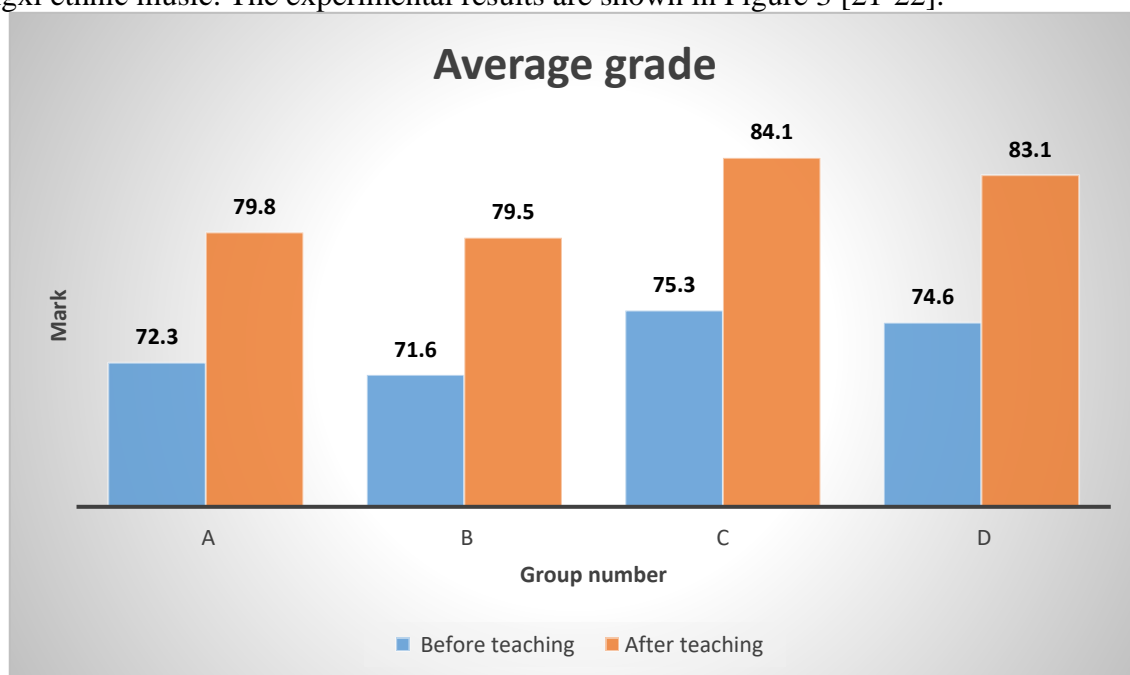


Figure 2: Average score

As shown in Figure 2, after using the vocal teaching method proposed in this study, students' pronunciation scores improved by about 8 points within three months, which was a good progress. Integrating the vocals and singing techniques of Guangxi ethnic music into vocal teaching could improve students' pronunciation.

During the survey, it was found that only 34 students had a certain understanding and interest in Guangxi ethnic music before teaching, while the other students were not very familiar with Guangxi ethnic music. From Figure 3, it could be seen that all three types of students preferred ethnic music, with a liking rating of over 90 points. This indicated that students' acceptance of Guangxi ethnic music was still very high, and it also indicated that Guangxi ethnic music culture had great charm.

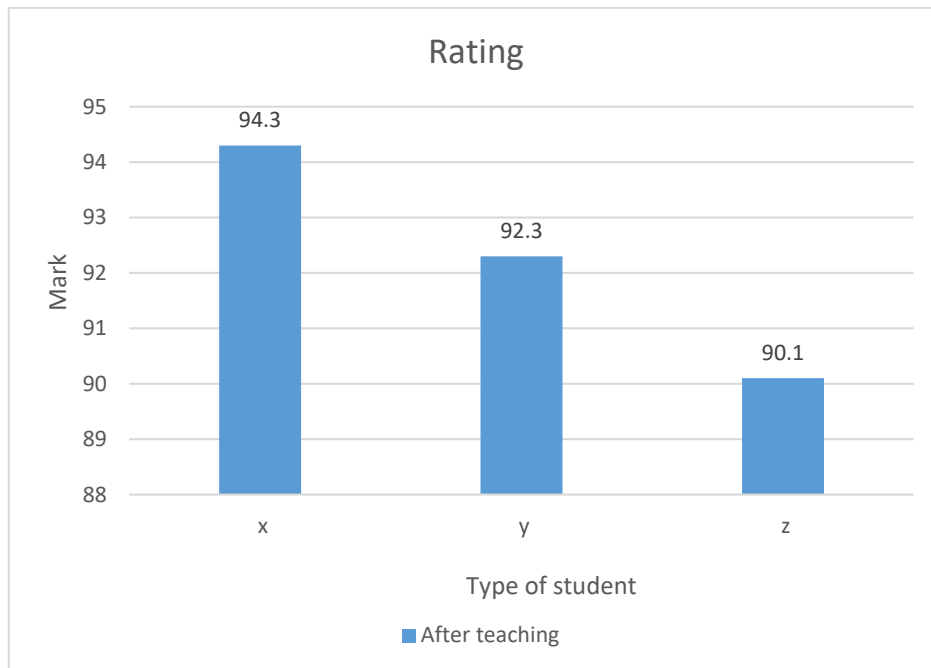


Figure 3: Favorability rating of ethnic music

7. Experimental Summary

This article conducted practical operations on the teaching of Guangxi ethnic vocal music, mainly to verify whether the integration of Guangxi ethnic music into vocal music teaching was effective and effective by studying its characteristics. The methods obtained in this study were applied to practical applications, and primary and secondary school students were selected. Music students and college students were taught for three months. After the teaching was completed, they would be interviewed and surveyed separately to investigate their views on Guangxi ethnic music. The survey results indicated that Guangxi ethnic music had a very high charm, and students had a high favorability rating of 90 points, indicating a high level of acceptance of Guangxi ethnic music by students. The method proposed in this study was validated to effectively promote Guangxi's ICH ethnic music.

8. Conclusions

Aiming at the practical exploration of ethnic vocal music teaching in ICH in the context of intelligent protection, this paper briefly explains the importance of ICH, and points out that Guangxi is a multi-ethnic gathering place with a lot of excellent traditional culture, especially music. In order to protect and inherit Guangxi's ICH ethnic music, this article studied the characteristics of Guangxi's ethnic music and vocal music teaching, aiming to bring Guangxi's ethnic music into the campus and promote and develop it through students. Through teaching practice, it has been proven that the methods studied in this article could effectively help students understand the characteristics of Guangxi ethnic music and accept it. After conducting the experiment, students had a high favorability rating of 90 points for Guangxi ethnic music, which could achieve the protection and inheritance of Guangxi ethnic music.

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