

Exploration on the Inheritance Path of Enshi Folk Songs in College Music Education

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Abstract: China has a long history, and traditional music plays an indispensable role in such a long history of civilization. Especially in the minority areas, civilization is often passed down from generation to generation by word of mouth through music. With the development of economy, rural urbanization and the change of educational methods, this kind of minority music is in an embarrassing state of gradual extinction. Enshi is a region where Tujia people live in compact communities, and it is also a region with rich folk songs. How to better realize the inheritance and development of Tujia folk songs in the new period is an urgent problem to be solved. Enshi's traditional folk songs are simple and unsophisticated, with unique national style and regional characteristics, and are the cultural symbols of the region. Colleges and universities play an important role in the inheritance and development of traditional folk songs in the region. It is of great practical significance and application value to introduce Enshi traditional folk songs into the teaching practice of music majors in the school, so that it can inherit Enshi traditional folk songs and enrich the teaching content of music majors by virtue of the teaching platform of music majors in university, and expand students' understanding of regional traditional music culture.

1. Introduction

Folk songs, as the name implies, are songs of the working people, but they are different from contemporary folk songs, which are also called traditional folk songs. Traditional folk songs are the catharsis of ancestors' life essence in order to relieve fatigue and amuse themselves in productive labor under the influence of different geography, climate, language, culture and religion [1]. Enshi Tujia people have lived in the area for generations, which is rich in national cultural resources. Folk songs, as the main form for Enshi people to express their feelings and write about the changes of the times, play a very important social and entertainment function in daily life. In today's era of cultural diversity, how to look at Enshi folk songs from the perspective of inheritance and development is of great significance for promoting the development of regional folk music culture and realizing national cultural self-confidence [2].

With the development of society, the regions where traditional culture is retained will inevitably be affected by the external environment. Due to historical changes, convenient transportation and environmental changes, people have more and more frequent contacts with the outside world, and a large number of people flow from villages to towns [3]. Enshi music, as one of the multiple ways of inheriting Enshi culture, is the embodiment of Enshi folk customs with its unique style, connotation, melody and different performance methods. From it, we can not only explore Enshi's lifestyle, but also explore the spiritual feelings and ideas of Enshi people [4]. In summing up the development of music in China in the past hundred years, national culture has gradually lost. In terms of music teaching, especially vocal music teaching in university, we still use the western music teaching model at the end of the 19th century [5].

In the study of national music culture, he has separated from his own "excellent national culture". Therefore, in vocal music teaching in university, we should actively cultivate students' national feelings, build national self-confidence, and strengthen and improve the cultivation of national excellent culture. Hubei Tujia folk songs have been included in the protection of intangible cultural heritage in China, and society, schools and students should shoulder the responsibility of inheriting traditional culture [6]. Therefore, based on the present situation and reasons of the "restriction" of

school music education and students' learning of traditional folk music in jingshan county No.5 Senior High School, this paper tries to explore ways to change this situation [7]. In September, 2002 and October, 2003, the Ministry of Education issued the documents "Research on the Inheritance of National Culture and School Art Education" and "Guidance Plan for Public Art Courses in National Colleges and Universities", which clearly put forward that all university in China should offer distinctive art courses according to the advantages of educational resources such as their discipline construction and location, and the inheritance of China's traditional culture officially entered the college art education in the form of documents [8].

In their own teaching, all members of the research group introduced the traditional folk songs in Enshi into the art college of our school, entered the professional classes of music majors and extended them to the practice of the school's quality expansion curriculum, which has done some useful work to enrich and expand the teaching content of music majors and inherit the traditional folk songs in Enshi.

2. Teaching Practice of Introducing Traditional Folk Songs of Tujia Nationality into Music Major in Enshi

2.1. Classroom teaching practice

Classroom teaching of vocal music is a technical course in which teachers train students' singing skills in a certain way. It is a technical course in which students' singing cognitive ability and practical ability are comprehensively improved step by step with a serious attitude through a certain form in a certain period of time according to prescribed tutorials, teaching materials and vocal music. Students' singing ability and beautiful timbre are fully tapped, and students are trained to consciously control their singing skills and psychology and sound concepts consistent with the public's aesthetic taste, so as to obtain singing, words, feelings, tastes [9]. Enshi Tujia folk songs can be divided into three genres as a whole, namely, labor chant, folk songs and minor songs. Labor chant is mainly used in Tujia production activities, and chant folk songs with different themes are produced according to different purposes. The main themes are boatman's chant, stonemason's chant and oiling chant, etc. These folk songs are characterized by using ready-made tunes to write lyrics, which have strong improvisation. Minor folk songs play a very important role in Tujia folk songs, and their contents often show everyday life, among which the folk songs related to tea picking are the most distinctive, forming a unique system of Tujia tea picking music, such as Embroidery Tea Picking and Abacus Tea Picking [10].

As a required course for music majors, Chinese Folk Songs is a core professional course focusing on singing and supplemented by speaking. It introduces and learns to sing traditional folk songs of 56 ethnic groups. Professional teachers select the most representative traditional folk songs of Enshi in the teaching of this course, and systematically explain them from the background of the times, music characteristics, singing methods, etc. The inheritors of national intangible cultural heritage are invited to perform in class. Different Tujia songs have different heights in the minds of Tujia people, among which hand waving songs symbolize Tujia people's national epic, love songs symbolize Tujia people's view of love, marriage crying songs symbolize Tujia people's view of marriage and love, and funeral drum songs symbolize Tujia people's view of life and death. Tujia songs are highly narrative, melodious and melodious, with large ups and downs, bold and direct lyrics, rich singing skills, and more description of life. In the form of singing, men and women mostly sing in pairs. In melody, it is not only beautiful and comfortable, long and delicate, but also simple and high pitched, bold and unrestrained, with rich artistic characteristics. At the end of the two semesters of spring and autumn every year, students majoring in music go to the southwest of Hubei Province to collect wind in the fields, record the original state of traditional folk songs by means of words, pictures, recordings, videos, etc., and use the collected data for stage practice through on-site observation, literature collection and other learning methods to restore the "record" to a living "reality". Some students use words to dig arrangement. Although the students' writing is rough and immature, it is still of great significance to the inheritance of traditional folk songs in the

southwest of Hubei.

2.2. The Inheritance and Development of Enshi Tujia Folk Songs

拖木号子

(一)

$1 = F \frac{2}{4}$

土家族劳动号子
永 顺

中速自由

	0 0	2̇ 6̇ 5̇	6̇ -		
	(领)伙计们!	咳 哟	嗨,		
	6 6	5 5	6 -		
	开 杠	了 啊,	(合)咳		
	1 -	6 -	1 2 2 1		
	吃	咳!	1. (领)扛子手, 2. (领)带子手,		
	6̇.1̇ 6̇5̇3̇	5̇ 3̇5̇	3̇2̇1̇	3̇ 2̇1̇	6̇ 1̇
	(合)哎呀 嗨哟, (领)要劲, (合)哎呀 嗨哟, (领)要神,	(领)要劲, (领)要神,	(合)哎呀 嗨哟, (合)哎呀 嗨哟,		
	6̇ 6̇1̇ 6̇ 1̇	2̇3̇6̇1̇	2̇ 1̇	2̇ 5̇	3̇2̇1̇
	(领)齐着力, (合)哎哟 (领)象条龙, (合)哎哟	(合)哎哟 (合)哎哟	嗨哟, (领)一条心, 嗨哟, (领)下庭,		
	3̇ 2̇1̇ 6̇1̇6̇	6̇ 1̇	2̇ 1̇	6̇ 1̇	2̇ 1̇
	(合)哎哟 嗨哟, (合)哎哟 嗨哟,	咳 咗 咳 咗	咳 咗 咳 咗	咳 咗 咳 咗	咳 咗 咳 咗
	6̇ 1̇ 2̇ 1̇	6̇ 1̇	2̇ 1̇	6̇ 5̇ 3̇ 5̇	3̇ 5̇
	咳 咗 咳 咗	咳 咗 咳 咗	咳 咗 咳 咗	咳 咗 咳 咗。	咳 咗 咳 咗。
	6̇ 5̇ 3̇ 5̇	3̇ 5̇	6̇ 1̇	2̇ 1̇	6̇ 1̇ 2̇ 1̇
	咳 咗 要小	咳 咗 心,	咳 咗 手要	咳 咗 快,	咳 咗 眼要 灵。
	6̇ 1̇ 1̇ 6̇	6̇ 6̇1̇	6̇5̇3̇	5̇ 2̇5̇	5̇ 2̇
	(领)木耽腰, (合)哎哟	(合)哎哟	嗨哟, (领)腰上		刀,
	3̇ 2̇1̇ 6̇ 1̇	6̇ 1̇	6̇ 1̇	5̇ 3̇5̇	6̇ 5̇
	(合)哎哟 嗨哟, (领)四两		力, (合)哎哟		嗨哟,

Figure 1 Music score of Tuomu Haozi

Tujia folk songs are mainly sung in Enshi, and it is precisely because of the unique natural geographical environment and humanistic historical environment in Enshi that the unique style of folk songs is created. At the same time, to a certain extent, it has caused great restrictions on the spread of folk songs. Ethnic inheritance depends on a certain context of cultural inheritance. The emergence and development of Tujia folk songs in western Hunan, the cultural ecological environment in which they live, the customs and beliefs of the inherited groups, and even the geographical environment are all complementary. On the one hand, with the continuous improvement of China's economic level, people's life has been greatly improved, and it has also brought certain challenges to the inheritance of Tujia folk songs in western Hunan. It is also

impacted and limited by various factors, resulting in poor soil for the inheritance of Tujia folk songs in western Hunan. On the other hand, due to the changes of the times, the impact of foreign culture on the national culture has become increasingly prominent, which makes Tujia folk songs in western Hunan have long lost their original fertile ground for survival, especially the religious works such as sacrificial songs. With the firmness of people's resistance to feudal superstition, Tujia folk songs are more difficult to inherit, or even on the verge of disappearing. As far as the protection of Tujia folk songs in western Hunan is concerned, the cultural protection departments have not made any significant breakthroughs in the aspects of inheritance mechanism, places and means. At the same time, because Tujia people are located in remote mountain areas and have relatively weak contact with the outside world, their culture is relatively intact. At present, with the rapid development of our economy, our living standard has also been greatly improved, and the requirements for art and culture are more extensive. There are mainly three kinds of labor chants inherited from Tujia people, namely, the chant of digging earth to open up wasteland, the chant of climbing hills, and the chant of dragging wood to lift stones. Most of these chants are three tone chants in rhythm. The rhythm is relatively stable, but the sense of rhythm is strong. They are all composed of three different tunes. The climbing chants are mostly solo, and they help themselves; The songs of digging and opening up wasteland and dragging wood to carry stones are mainly in the form of leading, that is, one person leads the singing and the rest sings in chorus. The lead singer is responsible for directing labor, and the singing content is usually a statement of labor, while the chorus part is a repetition of the lead singer segment. As shown in Figure 1.

With the development of information technology and knowledge economy, more and more foreign music cultures have flooded into China, and the development of national traditional music has been severely impacted. The popularity of popular songs has a great influence on local traditional folk songs. Many teenagers pursue them as "beautiful" things, and regard the national music culture as outdated and vulgar things. Nevertheless, Tujia folk songs still exist and develop slowly with their unique educational function and national connotation. From the perspective of the development of the current era, it is far from enough to simply rely on oral and heart-to-heart instruction, village inheritance and other natural inheritance methods for the inheritance of folk songs, but to rely more on educational inheritance. As far as the present situation of folk song music education is concerned, there is no bottom-up music education system, which to a great extent limits the cultivation of folk song singers.

3. Innovative Path of Live Inheritance of Tujia Folk Songs in Local Colleges and Universities

3.1. Problems of Tujia Folk Songs in Hubei Province in Educational Inheritance

How deeply students understand and how enthusiastic they are about excellent national music culture will directly determine their role in future protection and inheritance. But the reality is that when someone mentions Tujia folk songs, most students tend to show a blank and disdainful face. Students generally believe that these are outdated things, not as fashionable as pop music, and learning folk songs will not help them find jobs in the future. Therefore, they would rather spend time learning foreign languages, computers and other subjects that are helpful for finding jobs. The survey shows that the interest in extracurricular music competitions held by the school is not satisfactory. The majority of liberal arts students do not want to participate in music performances and social practice activities held by the school. They think that participating in music activities has no effect on learning, just a waste of time. 46% of music majors only participate occasionally. As a result of too little practice, many music majors have stage fright, forget words, and become nervous during exams or competitions, leading to abnormal performance. For a long time, most parents' evaluation of "excellent students" and "poor students" is still determined by the display of cultural transcripts. This kind of evaluation and practice will inevitably lead to students who have music interests and hobbies have to follow the public and yield to the influence of transcripts. According to the survey on the question "Do you like music. This practice has also seriously affected the enthusiasm of music teachers in teaching, so that teachers only teach and sing some simple songs in

normal classes, which makes students fail to master the basic music knowledge that they need to master in textbooks, and the number of teaching activities guided by live appreciation of content and interest is also very small. The survey results show that 45% of the students majoring in music like music textbooks in general, while the students majoring in liberal arts don't like them as much as 50%. It can be seen that the formulation of teaching materials should be based on students' specific conditions, so as to teach students in accordance with their aptitude. In addition, in the survey of what they feel in music class, most students choose to enrich their knowledge, cultivate their body and mind, sing with feelings, and feel the beauty of music. From this, it can be found that students' perception of music is positive, and most students' impression of music class is also dominated by the word "happy". As shown in Figure 2.

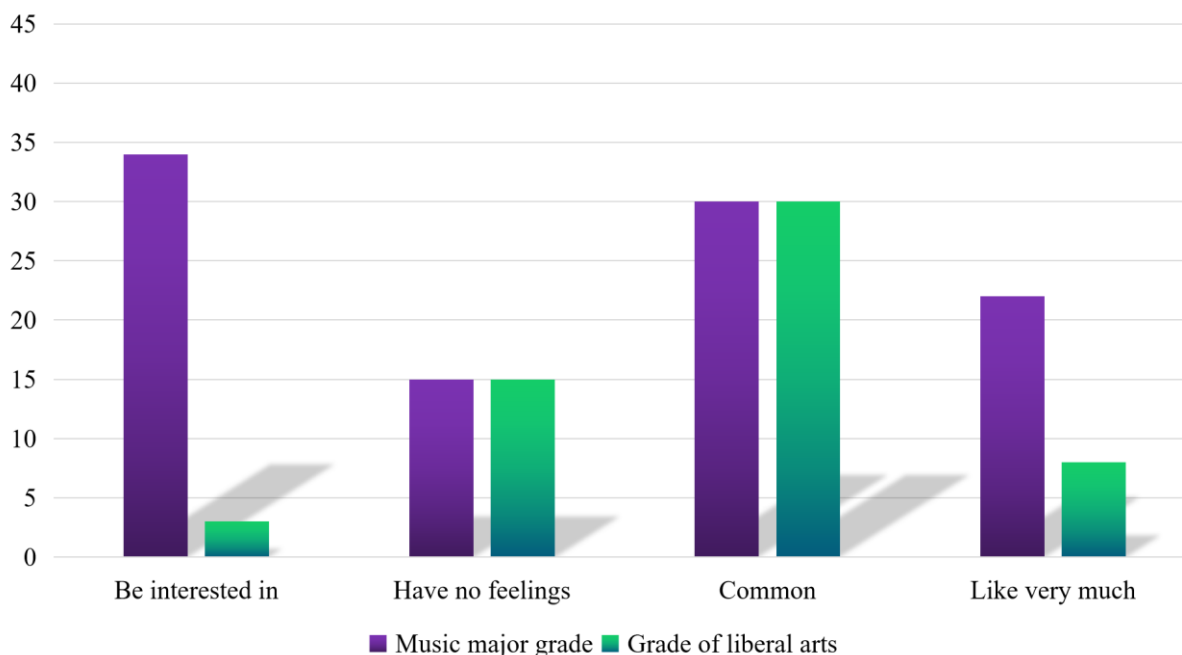


Figure 2 The degree of interest in the extracurricular music contest held by the school

In the investigation, it is found that some teachers have multiple roles in teaching. In addition to teaching and singing songs, teachers also serve as students' piano, music theory and solfeggio learning. It can be seen that the task is heavy, which affects teachers' learning and exploration of teaching methods to a certain extent, and also directly affects students' reception of new knowledge. In recent years, the equipment of the school has been greatly improved. There are multimedia, pictures, music textbooks, CDs, etc. in music teaching. However, teachers rarely use these teaching tools in teaching classes, especially in music appreciation classes. The effect of not using multimedia for appreciation teaching is incomplete, which cannot satisfy students' interest in learning in the classroom. On the whole, the local government and the education department share the same will as the school, and are more concerned about the school entrance rate and the quality of cultural courses. Therefore, very little funds are used to improve the development of teaching facilities and music resources. It can be seen that in the current stage of music education in middle schools, music classes have not been fundamentally changed, and the situation of art classes in most schools is worrying. Some schools have music classes to cope with their superiors, but they haven't had several music classes since the end of the semester. Not to mention the comprehensive development of students.

3.2. Thinking and Strategy Research of Tujia Folk Songs in Hubei Province in Educational Inheritance

How well students know the excellent national music culture and how enthusiastic they are will directly determine their role in the future protection and inheritance. However, the reality is that when people mention Tujia folk songs, most students often show a blank look and disdain. Students

generally think that these are outdated things, not as trendy as pop music, and learning folk songs will not help them find jobs in the future. Therefore, they would rather spend time learning foreign languages, computers and other subjects that will help them find jobs. Therefore, the ideal of characteristic discipline construction will inevitably have a certain gap with the reality, and I'm afraid this gap will be adjusted and supplemented by universal discipline construction. We also found an interesting phenomenon, that is, "universality" may also be transformed into a distinctive "characteristic" at some time. For example, the implantation of the idea of western discipline differentiation has broken the tradition of integrating music and dance in China for thousands of years, making dance an independent discipline that develops in parallel with music. As a local cultural department, we should make full use of regional conditions to expand the influence of folk songs. Enshi is located in the southwest of Hubei Province, north of Wudang Mountain, and the Qingjiang River passes through the region, which is rich in natural resources. In recent years, tourism has gradually become the leading industry in Enshi, and it has been rated as an excellent tourist city in China, and its tourism revenue has increased year by year. Therefore, in the inheritance and development of Tujia folk songs, it should be fully combined with the tourism industry and actively build a brand of folk songs, which can be implemented in the following aspects: First, it should be spread by TV media. Protecting the treasures of folk art in western Hunan can promote the systematic, comprehensive and sustainable inheritance of folk music culture in western Hunan.

For music education, national music culture is an important cultural resource in music education, which promotes music education to achieve good educational goals. It is an effective carrier to comprehensively cultivate students' thinking ability and innovative spirit. Practice shows that national music culture can help students cultivate their sentiments, stimulate their progress, and form a correct outlook on life, values, and the world. The national music culture is a part of the national spiritual culture, which has been handed down by the ancestors in their social life practice, and has become a valuable cultural heritage through the baptism, development and accumulation of history. These cultural heritages reflect the economic life, social system, production technology, historical sources, customs and habits, religious beliefs, aesthetic concepts, ethics and morals of the whole nation. They are treasures for us to understand their national characteristics, cultural origins, historical features, historical roles and status, and are also spiritual wealth for future generations. The curriculum structure of Tujia folk songs can be reasonably matched among the core professional courses, practical courses, elective courses, lectures and other categories according to the actual situation of the school; In the course teaching, teachers should follow the teaching characteristics of Tujia folk songs, and implement systematic professional teaching step by step with reference to similar professional courses, and encourage students to learn national culture by including credits, practice and other ways.

4. Conclusions

Enshi traditional folk songs are a kind of regional music culture, and they play a great role in enriching the vocal music class, folk song class and music creation class of music majors in local colleges and universities. Through the study and cognition of Enshi traditional folk songs, students have enhanced their sense of identity and pride in China's national traditional culture. Whether it is the adaptation of folk songs or the creation of new folk songs, it is necessary to keep the essence of traditional folk songs. In the process of creating new folk songs, it is necessary to learn from traditional folk songs, especially the characteristics of traditional folk songs' creative techniques should be applied to professional music creation. On the basis of following the general laws of teaching and scientific research in colleges and universities, we should highlight the advantages and characteristics of national folk music culture in the regions where colleges and universities in ethnic minority areas are located. As educators and researchers, college teachers should contribute to the protection and inheritance of regional minority music culture, so that the students we cultivate not only have the abilities and qualities that college students should have, but also form their own unique artistic style characteristics and advantages, In such a "multi pronged" inheritance and

development model, Tujia folk songs will truly "live" in the interaction of traditional national culture and modern cultural innovation.

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