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Problems and Suggestions of Teaching Folk Songs in Middle School Music: The Teaching Materials of Renyin Edition

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Abstract: Folk songs are an important part of Chinese traditional music culture, which contains the deep humanistic connotation and values of the Chinese nation. School music education as an important position for the inheritance of Chinese traditional excellent music culture, teachers should take up the responsibility and obligation to promote and innovate Chinese traditional excellent music culture. The author takes the Renyin edition junior high school music textbook as the research object, and carries out in-depth research and analysis on the music textbook as well as the problems existing in the implementation of the textbook, and finds that there are many problems: in terms of the content, the students have a sense of distance to the folk songs; in terms of the singing, the dialect is obscure, difficult to understand and difficult to learn; and in terms of the implementation, there is a lack of a framework for the teaching of the folk songs and it is not systematic enough. By specifically analyzing the teaching materials, we try to solve the bottlenecks encountered in junior high school folk song classrooms and put forward several suggestions to solve the problems.

Keywords: Junior High School Music; Folk Song Teaching; Human Tone Version of the Textbook.

1. Preface

General Secretary Xi Jinping said, "Chinese excellent traditional culture is the crystallization of wisdom and the essence of Chinese civilization, the root and soul of the Chinese nation, and the foundation for us to stand firm in the cultural turbulence of the world." [1] Chinese traditional music culture is an important part of Chinese traditional excellent culture. The field of music education has gradually emphasized the teaching of traditional Chinese music and culture, and the new curriculum has made cultural understanding the basic goal of the music curriculum. Folk songs are an important part of traditional Chinese music culture, and schools and music classrooms are the main ways for students to understand and learn folk songs, and folk song teaching carries the important mission of promoting traditional music culture. In junior high school music folk song teaching, how to stimulate students' interest, guide students' experience, realize students' cross-cultural communication is the key point of teaching. The author will take the human tone version of junior high school music textbook as the object of study, in-depth analysis of the current junior high school music textbook, according to the teaching of various problems: students are more difficult to understand the cultural connotation of folk songs, historical background, can not fully appreciate, use the traditional folk song singing techniques, folk song dialect learning is more difficult. There are also many problems in the implementation of teaching materials.

In this paper, by reorganizing the teaching content, bringing together teaching materials that are close to students' life experiences, and bringing students closer to folk songs; emphasizing the learning of dialects to help students build the cultural context of folk song learning; rationally arranging the teaching sequence to form a holistic learning mindset; expanding the local folk music materials to stimulate the motivation of students to learn folk songs, this paper puts forward some specific strategies to change the status quo of junior high school folk song teaching.

2. Conceptual Definition of Folk Song and Middle School Folk Song Teaching

2.1. Folk Songs

Folk songs, referred to as folk songs, are divided into three categories: trumpets, mountain songs and ditties, which are songs created and sung by the working people themselves in their life and labor. It survives in folklore by way of oral creation and oral circulation, and in the process of circulation, it constantly undergoes the people's collective screening, transformation, processing and refining, and is the crystallization of the collective wisdom of the working people. These folk songs record people's daily life, express people's sorrows and joys, and tell the experience of different regions and nationalities on life and the realization of life. Folk songs have a long history, simple and touching, distinctive image, and contain a profound national cultural and historical heritage, it is not only a song, but also an important form of passing on the excellent traditional Chinese culture. The spread of folk songs can also bring about cultural exchanges and penetration of different ethnic groups or regions. Folk songs not only represent the essence of the culture of their own ethnic groups and regions, but also absorb the essence of foreign cultures, and foreign music and culture is absorbed by the local music and culture, and also promotes cross-cultural exchanges between ethnic groups and regions. To summarize, folk songs have oral, collective, circulation variability, vernacular and so on. A deep grasp of the concepts and characteristics of folk songs can lead to a better in-depth study of folk song teaching.

2.2. Teaching Folk Songs in Junior High School

Teaching folk songs in junior high school, a very important module of junior high school music teaching, is to link junior high school music teaching closely with Chinese folk songs, to build up national self-confidence and to form a multicultural outlook through learning and experiencing different music cultures. The junior high school music textbook consists of six volumes, each of which involves the genre of folk songs. From the content of the textbook, the writers of the textbook attach great importance to the study of folk songs. Introducing folk songs into junior high school music teaching gives full play to the aesthetic and cultural inheritance value of music teaching. First of all, junior high school folk song teaching introduces rich folk song content and form, injecting power into the music classroom. Folk songs highly condense the social life, customs and habits of a region and ethnic group, etc. After learning, students are not only limited to music learning, but also can follow the pace of the times and expand their knowledge in other aspects. Secondly, junior high school students have more contact with pop music, pop music is closer to students' life than traditional folk songs, folk song teaching can bring students closer to folk songs, let the traditional famous songs back to teachers and students, social vision, and promote the development and inheritance of folk songs.

3. The Teaching Materials of Folk Songs Module in Junior High of Renyin Edition

This paper analyzes the folk songs in the Renyin version of the textbook, the Renyin version of the junior high school music textbook, a total of six books, each book of five units, each book has a folk song genre, the specific distribution of Table 1.

Table 1. Percentage of folk songs in middle school in the Human Voice Edition textbook

Grades	7a	7b	8a	8b	9a	9b
The total of works	28	31	27	30	25	30
The total of Folks' music	11	16	5	5	5	6
Units	Units 3 Prairie Pastoral Unit 5 Songs of Labor	Units 3 Voice of Heavenly Mountain Unit 5 Minor Key Collection	Units 3 The sound of the snowy sky.	Units 3 Mountain and field song.	Units 3 Southwest Rhythm.	Units 3 Black earth passes on the love.

In the six volumes of the Renmin edition of the textbook, there are a total of 171 pieces of work, and there are 48 folk songs, accounting for about 28% of the total. From the amount of works, folk songs account for a larger proportion; from the content, it is more reasonable, involving trumpets, songs and ditties, but also contains Han folk songs and minority folk songs. The following author deeply analyzes the content of the teaching materials and finds several problems:

3.1. Classical Works have a Greater Distance from Students' Lives

The works chosen by the textbook are highly representative, characterized by classic and historical nature. Classic works by history, time accumulation, enduring, learning classic works can let students quickly understand the characteristics of similar works, such as learning works playing field horn "Impermeable", which a classic Hubei Qianjiang area of the folk song, this work is a traditional folk song to play wheat song, the song depicts the scene of the laboring people to play the field, the tune is fresh and cheerful, the young men and women side while laboring while teasing scenes, and gradually evolved into a love song. It has gradually evolved into a love song. Most of the new era junior high school students live in the city, very few students have seen and experienced the farming scene, the musical characteristics of the labor horn is closely related to the labor, the students are relatively unfamiliar with the unique way of playing the field, it is difficult to appreciate the characteristics and intensity of labor, it is difficult to grasp the style and characteristics of the music, and it is even more difficult to understand the works expressed in the men and women in the labor of the mood of the leisure to tease. I deeply analyze the teaching materials, but also found a lot of relevant examples, the work is more difficult to connect with students' lives, will not repeat.

3.2. The Teaching of Folk Songs Lacks Wholeness in its Implementation.

The human voice version of the junior high school music textbook contains a richer and more comprehensive genre of folk songs, labor songs, mountain songs and minor genres are involved, in the geographical area, in addition to the Han folk songs also selected Mongolian folk songs, Xinjiang folk songs, Tibetan folk songs, Hezhe folk songs, Korean folk songs, Hmong folk songs, Yi folk songs and so on. The rich content of folk songs can stimulate students' desire for further study and exploration. However, teaching according to the order of the textbook: students master Mongolian folk songs and labor horns in the first book of the seventh grade, Xinjiang folk songs and ditties in the second book of the seventh grade, Tibetan folk songs in the first book of the eighth grade, mountain songs in the second book of the eighth grade, southwestern folk songs in the first book of the ninth grade, and northeastern folk songs in the second book of the ninth grade, and such a sequential arrangement of the study will lead to a lack of wholeness, framework, and systematic learning of folk songs, and students cannot form a framework, making it difficult for them to grasp the upper and lower hierarchical relationships of folk songs.

3.3. It is Difficult for Students to Feel the Flavor of Folk Songs Due to the Limitations of Dialects and Singing Techniques

Folk songs have their unique regionality. Folk songs are sung in certain regions with local dialects and specific singing techniques, which have distinctive local characteristics. It is difficult for students to master the local dialect and local traditional singing techniques, not only because of the different bites in different regions, but also because of the difficulty in understanding the dialect. For example, in the Xingguo folk song "Playing a mountain song across the horizontal row", the word "horizontal" should be pronounced as "wang", the word "cliff" as "ai", and the word "shoe" as "hai" in the local dialect, and students need to be taught the dialect before singing. This folk song tells the story of the military and civilians in the Jiangxi Soviet Union in the hard struggle, women in Xingguo County to send their newly woven straw shoes to send their loved ones to the front, do not understand the Xingguo dialect will not be able to understand the story behind the song. In addition, the traditional folk song singing technique is also more difficult to learn, like the Mongolian long song "pastoral" using the Nogu La, Tibetan folk song "offer the whitest of the hatha" using the Zhengu singing technique.

4. Suggestions on the Implementation of Teaching Materials

Through the analysis of the current teaching materials, found that there are deficiencies in the implementation of teaching materials, in order to enhance the teaching effect of students' folk songs, the author in-depth research, exploration, put forward the following suggestions:

4.1. Re-integrate the Teaching Content to Promote Students' high-level Learning

The human voice version of the textbook will be folk song teaching content according to nationalities and genres in units, after three years of folk song teaching, students can accumulate a wealth of folk song songs, but such a way of learning lack of wholeness, it is more difficult for students to carry out high-level learning, and can not form a higher-order thinking. Teachers should use the teaching materials as a basis for reorganizing the teaching content. Students should be allowed to study the upper and lower concepts of folk songs first, and the study of folk songs and related concepts should be carried out in the framework, so that students can summarize and categorize the works they have learned by themselves. On the one hand, it can help students deeply understand and master the folk songs and related concepts; on the other hand, it will be easier for students to grasp the musical style of the works and understand the humanistic connotations of the works in terms of musical culture and historical background. After this kind of study and training, students can systematically master the knowledge and skills of folk songs, and they are willing to expand, think hard and explore deeply, so that their higher-order musical thinking can be practiced, which ultimately points to the formation of musical ability.

4.2. Promote the Formation of Higher-order Musical Thinking, in-depth Comparison and Juxtaposition Learning

If it is said that students can exercise their ability to summarize and generalize, cultivate independent exploration, and train their musical thinking when they study the concept of juxtaposition, the study of the concept of juxtaposition can expand the connotation and extension of the original concept, which can increase the students' musical knowledge reserve and broaden their cultural horizons. Comparative teaching of different folk song genres of the same ethnic group can help students grasp the characteristics of the ethnic music style, deeply understand the music culture, and view multiculturalism with an inclusive and open mind to enhance the sense of cultural identity. For example, in the teaching of Mongolian folk songs, you can compare the long-tone songs and short-tone songs together, so that students can compare the differences and similarities between the two through listening, learning to sing, cooperation, discussion and other ways, and summarize through the comparison, both the long-tone songs and the short-tone songs are common intervals of the common big jumps, commonly used accompaniment of the Ma Touqin, etc., to better understand and identify with the Mongolian music, the music style of the Mongolian music, bold, wild, passionate, and further feel the pastoral culture of the steppe people. They can better understand and recognize the Mongolian music's unrestrained, wild and passionate musical style, and further feel the grazing culture of the grassland people. It is also possible to compare different ethnic and regional works of the same folk song genre. The textbook is divided into units by genre, and in the case of the labor horn, for example, when teaching this unit of the labor song, you can take the approach of multiple songs in one lesson, and put the "Civilian and Military Production", "Shipwrights' Bugle", and "Hashimoto Hanging" in the same learning process, which makes a deeper impression on the concept of the labor horn and its musical style. Although the textbook of minority folk songs is divided by region, teachers can appropriately supplement the relevant genres, and put the works of different ethnic and regional genres together to promote the understanding of the relevant concepts and grasp of the musical style, such as "Silver Cup" belongs to the genre of Mongolian folk songs in the custom song, and put it together with the Tibetan "Song of Wine", we can learn about the customs of different ethnic groups, and at the same time, we can further understand the genre of wine song category of Folk songs.

4.3. Pay Attention to the Regional and Ethnicity of Folk Songs, and Emphasize the Teaching of Dialect and Music Culture

If you want students to learn folk songs and understand folk songs in depth, cognition is the foundation, and only if you have some knowledge and understanding of folk songs can you realize the understanding of distinctive musical styles and unique regional characteristics of folk songs. In the process of cognition and learning folk songs, the mother tongue is especially important, and music in the mother tongue is music in which people use their first language to express their emotions. [2] In junior high school folk song teaching, local dialect, vocal accent teaching is an important aspect of reflecting the ethnicity and regionality of folk songs, before learning folk songs, dialect teaching should be carried out,

students can speak, sing and understand the songs, in the dialect learning process, students participate in the experience of the unique charm of the folk song dialect, through the feeling of different musical cultures stimulate a strong curiosity, triggering students to further explore the dialect on their own, Learning Folk Songs. For example, in the study of Jiangsu folk song "Wuxi Jing", first lead the students to feel the charm of the Wu Nong soft language, enjoy the Suzhou play lyrics to feel the Wu accent, and then ask the students to learn, the students can feel and understand the characteristics of the quiet and beautiful Jiangnan water town.

Only stay in the music and art appreciation level, it is difficult to fully understand, grasp the essence of the characteristics of folk songs, and can not achieve the ultimate goal of folk song teaching. The ultimate goal of folk song teaching should be to let every student establish national confidence, enhance national identity and realize cultural inheritance through learning. Folk songs condense the wisdom of the working people and carry the spirit of the times of the working people. The beautiful melody of folk songs brings students a good aesthetic experience, and the spirit of patriotism and self-improvement contained in them. In the teaching of folk songs in junior high school, we should dig out the national connotation and humanistic spirit behind the works, and guide the students to feel, understand and pass on the intrinsic value of folk songs, so as to realize the value of cultural inheritance of the teaching of folk songs.

4.4. Based on Local Folk Song Resources, Develop School-based Teaching Materials of Folk Songs with Local Characteristics.

Local folk songs are more familiar to students in terms of melody, dialect and singing style, and are more easily accepted by students. Different regions and ethnic groups have their own uniqueness. Developing school-based teaching materials based on local folk song resources expands the materials for students to learn folk songs and meets their diverse aesthetic needs. In addition, it can also revitalize the local folk songs and take the responsibility of inheriting the local traditional music culture. Teachers should select folk songs suitable for junior high school students' physical and mental development patterns from the excellent local traditional folk songs, organize and compile local music teaching materials, mark the phonetic symbols and tones of local dialects, and make it convenient for teachers and students to learn. Collecting and organizing the audio of local folk songs and recording the teaching explanation of the songs will facilitate teachers to learn and master the local folk songs and improve the quality of teaching.

5. Conclusion

In this paper, in order to realize the purpose of cultural inheritance of junior high school folk song teaching, first of all, define the concept of folk song and its folk song teaching, take the textbook of Renyin version as the object of study, start from the number of songs in the textbook, the order of arranging, the embodiment of the characteristics of the folk songs, the degree of interest of the students in several aspects, and then put forward the relevant improvement opinions after the study and analysis, in order to enhance the effect of teaching junior high school folk song teaching and learning.

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