

Research on the Development and Utilisation Strategies of Local Folk Song Resources in High School Music Education

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Abstract: This paper focuses on senior high school music education, and deeply discusses the development and application strategies of local folk song resources. By analyzing the current situation of senior high school music education, this paper expounds the significance of integrating local folk song resources, analyzes existing problems and puts forward targeted strategies, aiming at improving the quality of senior high school music education and inheriting and carrying forward local folk song culture.

Keywords: High School Music Education; Local folk Song Resources; Development and Application; Strategy Research.

1. Introduction

As an outstanding historical and cultural treasure, folk songs are undoubtedly a key form of carrying national culture. The integration of folk songs into the music teaching system has a significant role in cultivating students' cultural confidence. In the process of teaching music appreciation in high school, teachers should rely on the teaching of folk songs to help students to deeply understand the historical evolution and development of the nation, and lead students to actively inherit the traditional folk song culture, so as to realise the cultivation of students' sentiments, and to improve students' cultural literacy from the root. As a key component of high school quality education, music education plays an irreplaceable role in cultivating students' aesthetic level, cultural connotation and emotional expression ability. As a treasure of national culture, local folk songs carry rich historical, folklore and emotional connotations. Introducing local folk songs into high school music education not only enriches the teaching content, enhances students' knowledge and love of national music, but also promotes the inheritance and development of local folk song culture. However, there are still many problems in the development and application of local folk songs in high school music education, which need to be studied and solved in depth.

2. The Significance of the Development and Application of Local Folk Songs in High School Music Education

2.1. Inherit and Promote the Culture of Local Folk Songs

Native folk songs are important carriers of national culture, which reflect the local customs, historical changes and people's living conditions in a particular region. Under the wave of globalisation and modernisation, many local folk songs are in danger of being lost. Incorporating local folk song resources into high school music education can enable the younger generation to come into contact with and understand local folk songs, cultivate their interest in and love for local folk songs, and thus provide a solid talent base for the inheritance and promotion of local folk song culture. For

example, with its soaring melody and simple lyrics, Shaanbei Xintiyou shows the loess flavour of the northern Shaanxi region and the people's life emotions. By learning the albatross in the high school music classroom, students can gain a deeper understanding of the cultural characteristics of the northern Shaanxi region and inherit this unique form of folk song.

2.2. Enriching the Content of High School Music Teaching

Traditional high school music teaching content often focuses on western music and classical music works, and the teaching content is relatively single. The introduction of local folk songs can greatly enrich the content of high school music teaching. China is a vast country with different styles of folk songs in different regions, such as the gentle and delicate folk songs of Jiangnan, the bold and rugged folk songs of Northeast China, and the fresh and beautiful folk songs of Yunnan. These rich and varied folk songs provide a broad material space for high school music teaching, making the teaching content more diversified and characteristic. Teachers can choose different types of local folk songs for teaching according to students' interests and regional characteristics, so that students can appreciate the unique charm of folk songs from different regions.

2.3. Cultivate Students' Aesthetic Ability and Cultural Literacy

Local folk songs have unique artistic charms, and their melodies, rhythms and lyrics contain rich aesthetic elements. Through learning local folk songs, students can feel the emotions and moods expressed in the songs, and cultivate their ability to perceive music and appreciate aesthetics. The cultural connotation carried by local folk songs enables students to understand the cultural traditions and folk customs of different regions, broaden their cultural horizons and improve their cultural literacy. For example, Mongolian folk songs with long melodies and unique singing skills show the Mongolian people's love for grassland life and their reverence for nature. In the process of learning Mongolian folk songs in long tones, students can not only appreciate the unique beauty of the music, but also deeply understand the culture and

history of the Mongolian people, so as to improve their own cultural literacy.

2.4. Necessary for the New Curriculum Reform and The Development of the Times

As a key component of the Chinese music system, the study of folk songs is a must if one wants to gain a deeper understanding of Chinese music. Although folk songs do not account for a large proportion of secondary school music teaching content, their status and the importance of teaching them cannot be underestimated. Folk songs carry the spirit of the nation, and it is not only the strong demand of the whole society, but also an important educational mission of the times for the schools to promote the excellent traditional culture and cultivate the cultural self-confidence of the young generation. In the context of the new era, the reform of the secondary school music curriculum clearly requires students to inherit and carry forward the excellent traditional Chinese culture, and helps students to deeply understand the national music and the cultural history behind it. Therefore, music teaching is not only limited to letting students master music knowledge, but also leading students to explore the development of folk music and study related humanities knowledge. This is of great significance to the inheritance of traditional Chinese culture and the cultivation of students' national spirit and cultural self-confidence. With the gradual deepening of the new curriculum reform, high school music teachers need to actively follow the trend of the times, select appropriate folk music materials, and closely integrate the core qualities of the music discipline to carry out folk music teaching. At the same time, teachers should also take the initiative to learn advanced educational theories, actively explore new forms and strategies of music teaching, fully explore the educational value of folk songs, and contribute to the enhancement of students' comprehensive literacy.

2.5. Cultivate Students' Spiritual Literacy and Promote Comprehensive Quality Improvement

Folk songs are a form of musical expression with a long history in China, with a rich variety of styles and forms. Like the folk songs of Jiangnan, which show the qualities of elegance and softness, and the folk songs of Northwest China, which have the styles of high spirits and melodiousness, the folk songs of different regions show their unique local artistic characteristics and local customs, which have natural advantages in cultivating students' comprehensive literacy. However, most of the current high school students are deeply influenced by electronic products and entertainment trends, and their aesthetic tendency is overly entertaining, fashionable and commercialised. In view of this, it has become an unshirkable responsibility of schools to cultivate students' spiritual qualities through humanistic education. The core goal of music appreciation teaching in high school is "to cultivate students' love for music through practical music activities, to enhance their music appreciation, performance and creativity, to enhance their music culture, to enrich their emotional experience, and to cultivate their noble sentiments". In order to achieve this goal, teachers need to cultivate students' overall aesthetic perception of music with the help of high-quality music works, and at the same time stimulate students' interest in learning. In the actual teaching process,

the introduction of folk songs of different periods and styles into the high school music classroom can not only avoid the monotony of the teaching content, but also bring students a diversified and rich learning experience, broaden their horizons, stimulate their enthusiasm for learning, and make the classroom full of vitality and interest. In addition, folk songs can fully meet the needs of music teaching and effectively improve the overall quality of students. Therefore, in the process of high school music appreciation teaching, teachers should carefully screen the excellent traditional folk songs, take these folk songs as a breakthrough, introduce the history of the development of local art, regional characteristics and customs, expand, enrich and optimise the classroom teaching content, so as to stimulate students to pursue the truth, goodness and beauty of the mentality, and to improve the students' ability to find beauty, create beauty and appreciation of beauty.

3. The Current Situation and Problems of the Development and Application of Local Folk Songs in High School Music Education

3.1. Present Situation

In recent years, with the increasing attention to national culture, some high schools have begun to try to integrate native folk song resources into music teaching. Some schools have organised local folk song singing competitions, folk song culture lectures and other activities, which have achieved certain results. Some music textbooks have also begun to increase the content of local folk songs, providing teachers with certain materials for teaching. However, on the whole, the development and use of local folk songs resources in high school music education is still in its infancy, and there are many shortcomings. During the competition, students dug deep into the emotions and cultural connotations behind the folk songs, interpreting a classic folk song with full enthusiasm and professional singing skills. Lectures on folk song culture were also held in some schools, inviting local folk song research experts and folk artists into the campus to tell students about the historical origin, development and unique artistic charm of folk songs. These lectures are rich in content and diverse in form, and through live singing and interactive exchanges, they allow students to experience the charm of local folk songs at close range and broaden their musical and cultural horizons. Some music textbooks have begun to consciously increase the content of local folk songs, ranging from the classic Shaanxi Xin Tian You and Yunnan mountain songs to niche folk songs with local characteristics, all of which have gradually appeared in the textbooks. These textbooks not only include the scores and lyrics of folk songs, but also briefly introduce the cultural background and musical characteristics of folk songs, which provide basic materials for teachers' teaching. The analysis of some folk songs is not in-depth enough to fully explore the cultural value behind them, which is difficult to meet the increasing learning needs of students.

3.2. Problems

3.2.1. Insufficient Attention to Local Folk Song Resources

In the curriculum, the proportion of lesson time occupied by local folk songs is often small, for example, there may be

three to four sections in a week's music course, but the lesson time involving the teaching of local folk songs is only half a section or one section. This kind of curriculum arrangement lacks systematicity and relevance, and local folk songs are only interspersed as embellishments in the teaching content, without forming a complete teaching system. In the setting of teaching objectives, the organic combination of the cultural heritage of local folk songs and the cultivation of students' musical literacy is also not fully considered. On the one hand, for a long time, western music has had a high influence in the field of music education, and many music educators have received education based on western music theories and works in the process of their own learning, which has formed a stereotype of thinking that western music is more professional and authoritative. On the other hand, some teachers do not have a deep enough understanding of the value of local folk songs, and do not realise the unique role of local folk songs in cultivating students' sense of national identity, cultural literacy and aesthetic ability. Students are unable to have a comprehensive and in-depth understanding of the culture of local folk songs, and miss the valuable opportunity to pass on and promote the local music culture. In the long run, it is not conducive to the inheritance and development of local folk songs, which makes local folk songs gradually marginalised in the modern education system.

3.2.2. Teachers' Professionalism Needs to be Improved

In terms of musical knowledge reserves, some teachers have limited understanding of the historical development of local folk songs and regional style differences. For example, for some folk songs in niche regions, like the Dong Da Song in Guizhou, teachers may only know its basic singing form, but know little about the unique musical principle of its polyphonic chorus, and the Dong cultural practices embedded behind it. The singing of local folk songs often has unique vocal methods and embellishment techniques, such as the true-false voice conversion of the Shaanbei Shintiyou and the use of vibrato in Hunan folk songs, etc. Many teachers are not proficient in these techniques and find it difficult to accurately teach them to their students. In terms of teaching methods, some teachers rely too much on traditional didactic teaching and lack a sense of innovation. For example, in the teaching of folk songs, they simply play the audio and explain the lyrics without making full use of interactive and experiential teaching methods, which makes it difficult to stimulate students' interest in learning. Firstly, the teacher training system is not perfect, there is less professional training for teaching local folk songs, and teachers lack opportunities for systematic learning. Secondly, teachers themselves are not active enough in the study and research of local folk songs, and they do not fully realise the importance of improving their professionalism in teaching. This lack of professionalism makes the teaching effect of local folk songs greatly reduced, making it difficult for students to truly appreciate the artistic charm of local folk songs, and affecting students' motivation to learn local folk songs and their in-depth understanding of national music culture.

3.2.3. Lack of Teaching Resources

There is a lack of systematic teaching materials of local folk songs in the market that are specially designed for high school music teaching. In the existing music textbooks, the contents of local folk songs are often scattered, lacking comprehensive music analysis, singing guidance and cultural interpretation. For example, some textbooks simply list the music scores and lyrics of a few folk songs, but do not provide

detailed information on the origin, development, and artistic characteristics of folk songs, making it difficult for teachers to obtain sufficient teaching materials. Although there are some audio and video of folk songs on the Internet, the quality varies and there is a lack of systematic organisation and classification. For teachers teaching, it is difficult to quickly find high-quality audio and video materials that match the teaching content. For example, when explaining a specific Yunnan folk song, teachers may need to spend a lot of time searching for related teaching videos on the Internet, and the videos they find may have problems such as poor sound quality and incomplete content. The reason for the lack of teaching resources is that, on the one hand, insufficient attention has been paid to the collation and development of local folk songs resources, and there is a lack of professional teams to carry out systematic resource integration. On the other hand, the application of digital technology in the field of inheritance and teaching of local folk songs is not mature enough, and there is no effective mechanism for transforming and sharing resources. This makes teachers face a lot of difficulties in the teaching process, and they are unable to provide students with rich, high-quality teaching content, which restricts the teaching of native folk songs and the improvement of teaching quality.

3.2.4. Low Interest and Participation of Students

In high school music teaching, students' interest and participation in local folk songs are generally low. Influenced by pop music and western music, students' aesthetic inclination towards music has changed. Pop music has attracted a large number of students' attention with its dynamic rhythms, fashionable styles and celebrity effects; while western music has established a high artistic image in students' minds with its long history, complex musical structures and professional performance skills. In contrast, local folk songs appear to be "rustic" and "outdated" in the eyes of students. Many students think that local folk songs are monotonous in melody, lacking the sense of rhythm and creativity of popular music; the lyrics are often in dialect, which is difficult to understand and far away from their daily lives and interests. In the teaching process, it is more common for students to accept knowledge passively. Teachers lecture on stage and students listen passively off stage, lacking interaction and participation. For example, in the folk song appreciation class, students may just mechanically listen to the teacher's explanation, seldom take the initiative to think about the cultural connotation and artistic value behind the folk songs, let alone actively participate in the folk song singing and discussion activities. Students' lack of interest and participation not only affects the effectiveness of teaching local folk songs, but also is not conducive to the inheritance and development of local folk song culture. This requires teachers and schools to make improvements in teaching methods and content design to stimulate students' interest in local folk songs and increase their participation, so that they can truly appreciate the unique charm of local folk songs.

4. Practical Paths for Developing Local Folk Song Resources in High School Music Education

4.1. Raising the Importance of Native Folk Song Resources

Schools and teachers should fully recognise the importance

of local folk songs in high school music education and incorporate them into the school's music education planning. In the curriculum, increase the teaching proportion of native folk songs, and formulate a systematic teaching plan and teaching objectives. At the same time, schools can create a strong cultural atmosphere of folk songs by carrying out various forms of music activities, such as local folk song art festivals and folk song cultural exhibitions, to increase students' attention and interest in local folk songs.

4.2. Strengthen Teacher Training and Improve Teachers' Professionalism

Education departments and schools should strengthen the training of high school music teachers to improve their knowledge and teaching ability of local folk songs. The training may include the history and culture of native folk songs, musical characteristics, singing skills, teaching methods and other aspects. By inviting experts and scholars to hold lectures and organising teachers to go to folk songs, etc., teachers can have an in-depth understanding of local folk songs and master teaching methods and skills. At the same time, teachers themselves should strengthen their learning, constantly improve their professionalism, and actively explore teaching methods of local folk songs suitable for high school students.

4.3. Integrate and Develop Teaching Resources

On the one hand, schools and teachers should actively collect and organise the resources of local folk songs, and prepare local folk song teaching materials and teaching materials suitable for high school students. The content of the teaching materials should include the basic introduction of folk songs, musical analyses, singing techniques, cultural background and other aspects, so that students can have a comprehensive understanding of native folk songs. On the other hand, modern information technology is used to develop digital teaching resources, such as producing audio, video and animation of native folk songs, to enrich the teaching means and improve the teaching effect. In addition, schools can also cooperate with local cultural institutions and folk artists to jointly develop and utilise the resources of local folk songs to provide more support for teaching.

4.4. Innovative Teaching Methods to Stimulate Students' Interest in Learning

In the teaching process, teachers should innovate teaching methods and adopt diversified teaching means to stimulate students' interest in learning. For example, the use of contextual teaching method, through the creation of situations related to folk songs, so that students feel the charm of folk songs in the context; the use of group cooperative learning method, so that students grouped in folk song singing, composing and other activities, to cultivate the students' ability to co-operate and innovation; the use of multi-media teaching method, the use of audio, video and other multi-media resources, so that students can more intuitively feel the musical characteristics of the folk songs and the cultural connotations. Teachers can also encourage students to participate in the creation and performance of folk songs, so that students can experience the fun of folk songs in practice, and improve students' learning enthusiasm and participation.

4.5. Carry out Extracurricular Music Activities to Expand Students' Learning Space

Schools should actively carry out extracurricular music activities to provide students with more opportunities to learn and practice local folk songs. For example, they should organise students to set up folk song clubs and carry out regular activities such as singing and rehearsals of folk songs; organise local folk song competitions and concerts to provide a platform for students to show themselves; and organise students to participate in folk music activities, such as folk festivals and celebrations, and folk concerts, so as to allow students to experience the atmosphere of folk music and broaden the learning space of students.

5. Conclusion

To sum up, the implementation of folk song teaching in high school music appreciation teaching is the mission of music teachers, who should focus on improving students' music literacy and optimising the effect of music teaching. The development and application of local folk song resources into high school music education is of great significance for passing on and carrying forward the culture of local folk songs, enriching the teaching content, and cultivating students' aesthetic ability and cultural literacy. Although there are some problems in the process of development and application at present, through the implementation of strategies such as raising the degree of attention, strengthening teacher training, integrating teaching resources, innovating teaching methods and carrying out extracurricular music activities, these problems can be effectively solved to promote the wide application of local folk song resources in high school music education. In the future of high school music education, the development and application of local folk song resources should be further strengthened, and innovations should be continuously explored to contribute to the cultivation of high-quality talents with national sentiment and cultural literacy. It is also expected that more educators and people from all walks of life will pay attention to the inheritance and development of local folk song culture and jointly promote the prosperity of China's national music education.

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