



Application of Tujia Folk Songs in Music Teaching of Tongren Preschool Education College

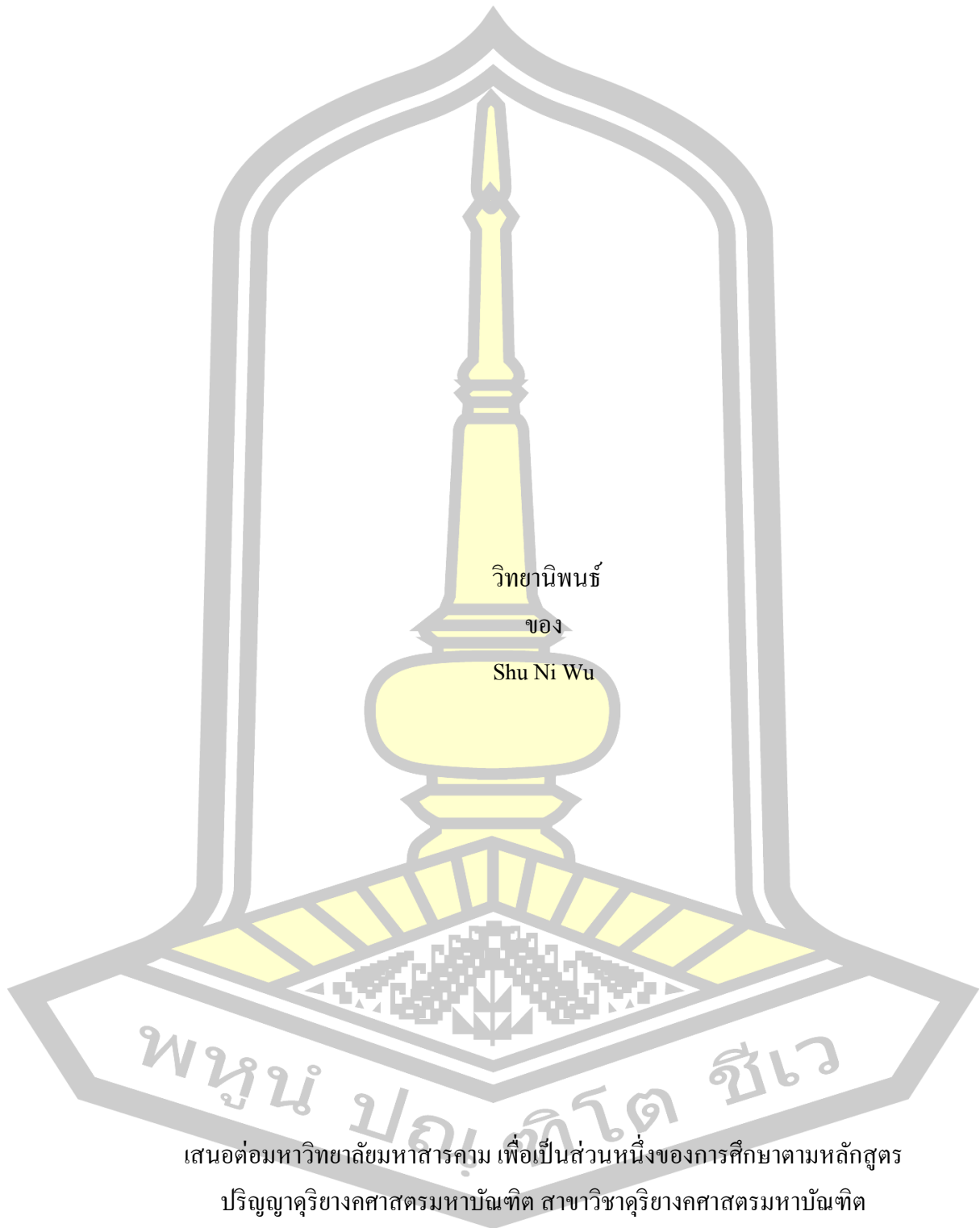
Shu Ni Wu

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Master of Music in Master of Music

January 2021

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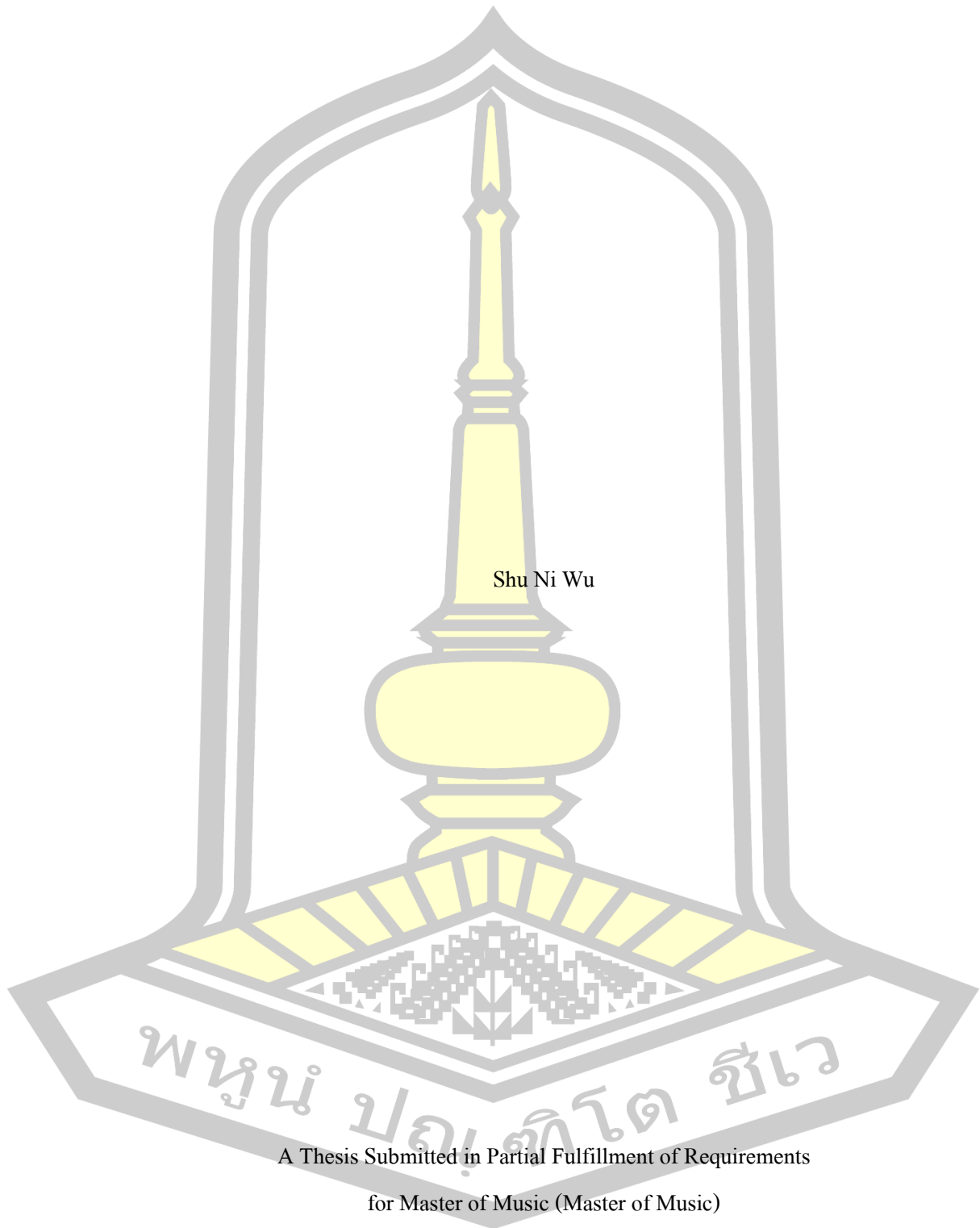


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A Thesis Submitted in Partial Fulfillment of Requirements
for Master of Music (Master of Music)

January 2021

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The examining committee has unanimously approved this Thesis, submitted by Ms. Shu Ni Wu , as a partial fulfillment of the requirements for the Master of Music Master of Music at Maharakham University

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ABSTRACT

This study “Application of Tujia folk songs in music teaching of Tongren Preschool Education College” .The objectives are 1)To understand the current situation of inheritance of Tujia folk songs;2)To studies the application of Tujia folk songs in the process of college education;3)To studies the cultural exchange and innovation of Tujia folk songs.This is a qualitative research,including related literature,surveys,observations,interviews.According uses field research to collect data of Tujia folk song inheritors and Tujia folk song performing artists and folk singers,then analyze the characteristics,musical forms and vocal tests.

The results of this dissertation are as follows: 1)The music characteristics of Tujia folk songs are sorted out and comprehensively analyzed through music examples,Tujia folk songs use the local language, they use interesting melody, provocative rhythm, convey emotion, thought, life and folk wisdom content. This singing method is very free in form and content.2)It is of great significance to do a good job in inheriting Tujia folk songs in Guizhou.3)Actively study and explore good inheritance methods of Tujia folk songs, scientific teaching mode, and integrate modern art into it.

Keyword : Tujia folk songs, Music characteristics, College Music Class

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At the time of the completion of this master's thesis, my study life in Thailand will come to an end. Looking back on my two years of postgraduate education, I have gained a lot in life and study. I have not only learned a lot of cultural knowledge, but also felt the national customs and hospitality of Thailand, a great country. Of course, I should first of all thank Mahasarakham University and Conservatory of music for providing me with the opportunity to study for a master's degree, and then all the help, guidance, and hospitality of Thailand My teachers, classmates and Thai friends who care about and support me, I really have endless gratitude and endless thanks for you. My heart is filled with emotion.

Here, I would like to say thank you to the president, khomkrichkarin. Thank you for not only teaching me knowledge, but also caring about my life everywhere. Your kindness makes us feel warm in foreign countries. Then teacher peerapong sensai gave me careful guidance and advice in the writing of my thesis, constantly inspired and encouraged me. At the same time, his rigorous academic attitude and working spirit of striving for perfection let me have sincere admiration. In my future study, work or life, this spirit of teacher peerapong sensai will benefit me all my life. Once again, I would like to thank every teacher who gave me lessons and reviewed and the children who participated in this questionnaire survey. Thank you for your support and help.

Dear Thai teachers, classmates and dear Thai friends, my postgraduate study in Thailand is not the end of studying Thai culture, but the beginning of a new stage of my study. After returning home, I will actively pass on the knowledge I have learned to my students, tell my friends your enthusiasm, play a good role as an ambassador of Sino Thai friendship, and make my due contribution to the promotion of cultural exchanges between China and Thailand, two countries with ancient civilizations.

Finally, welcome teachers, students and friends from all walks of life in Thailand to visit China. China welcomes you!

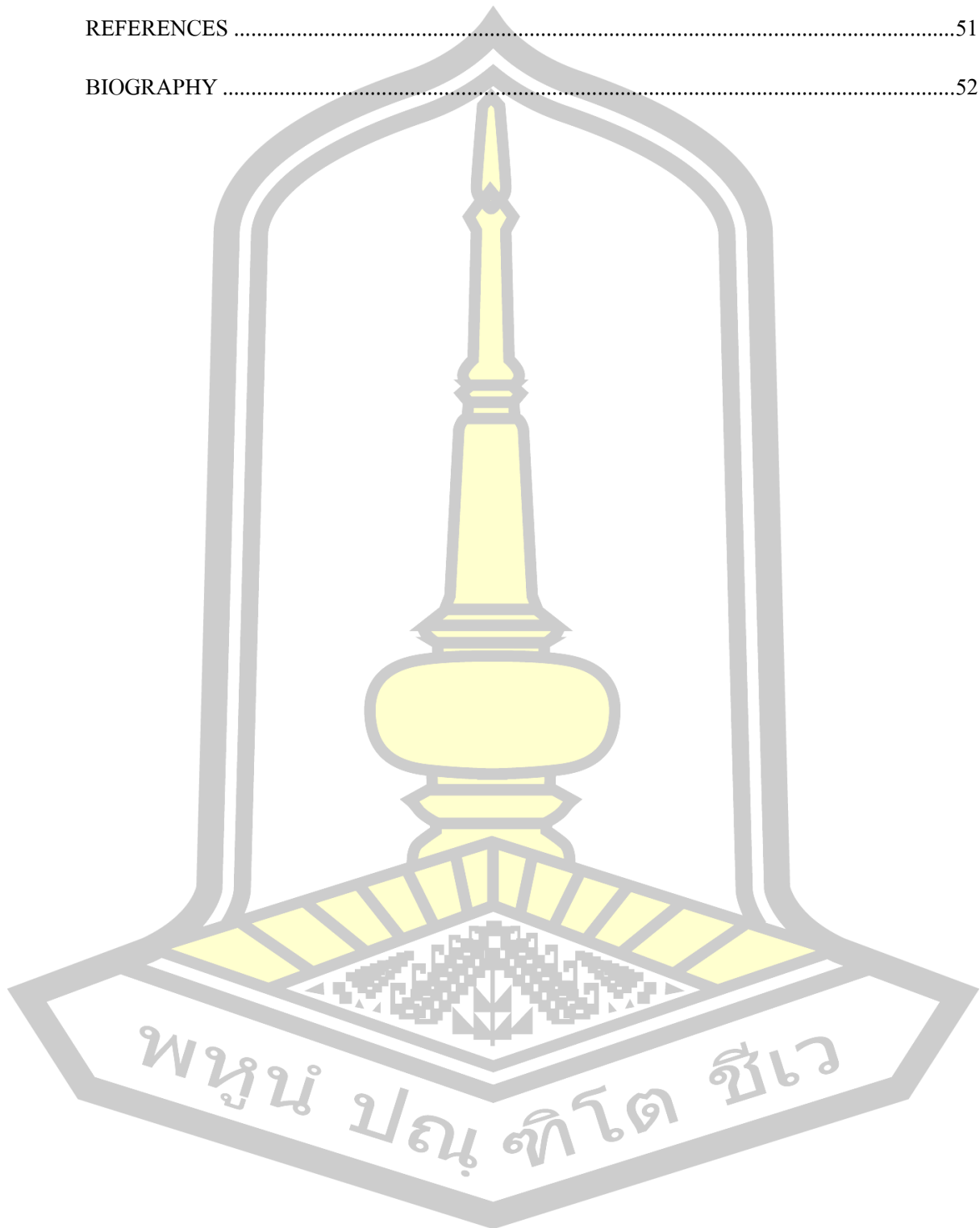
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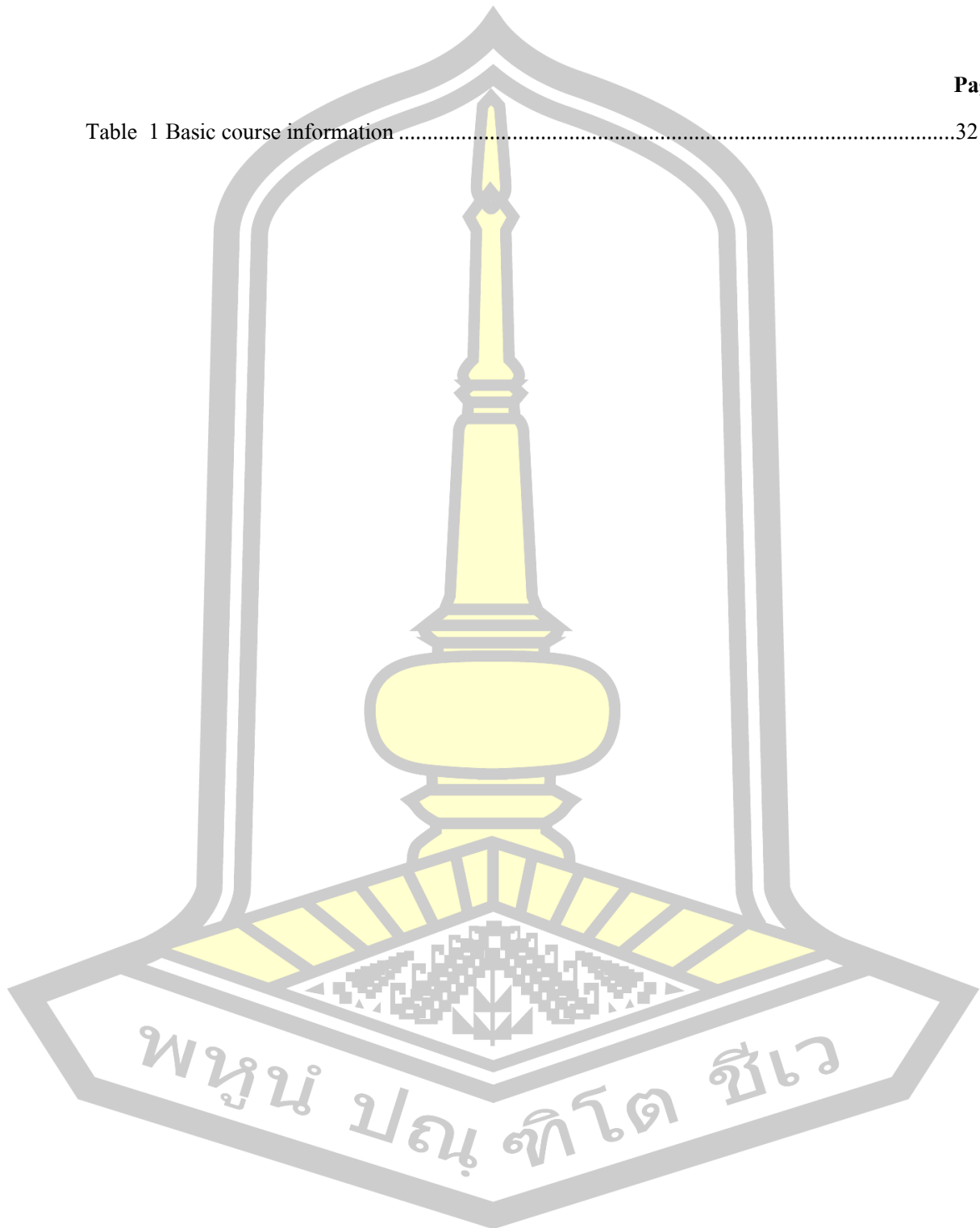
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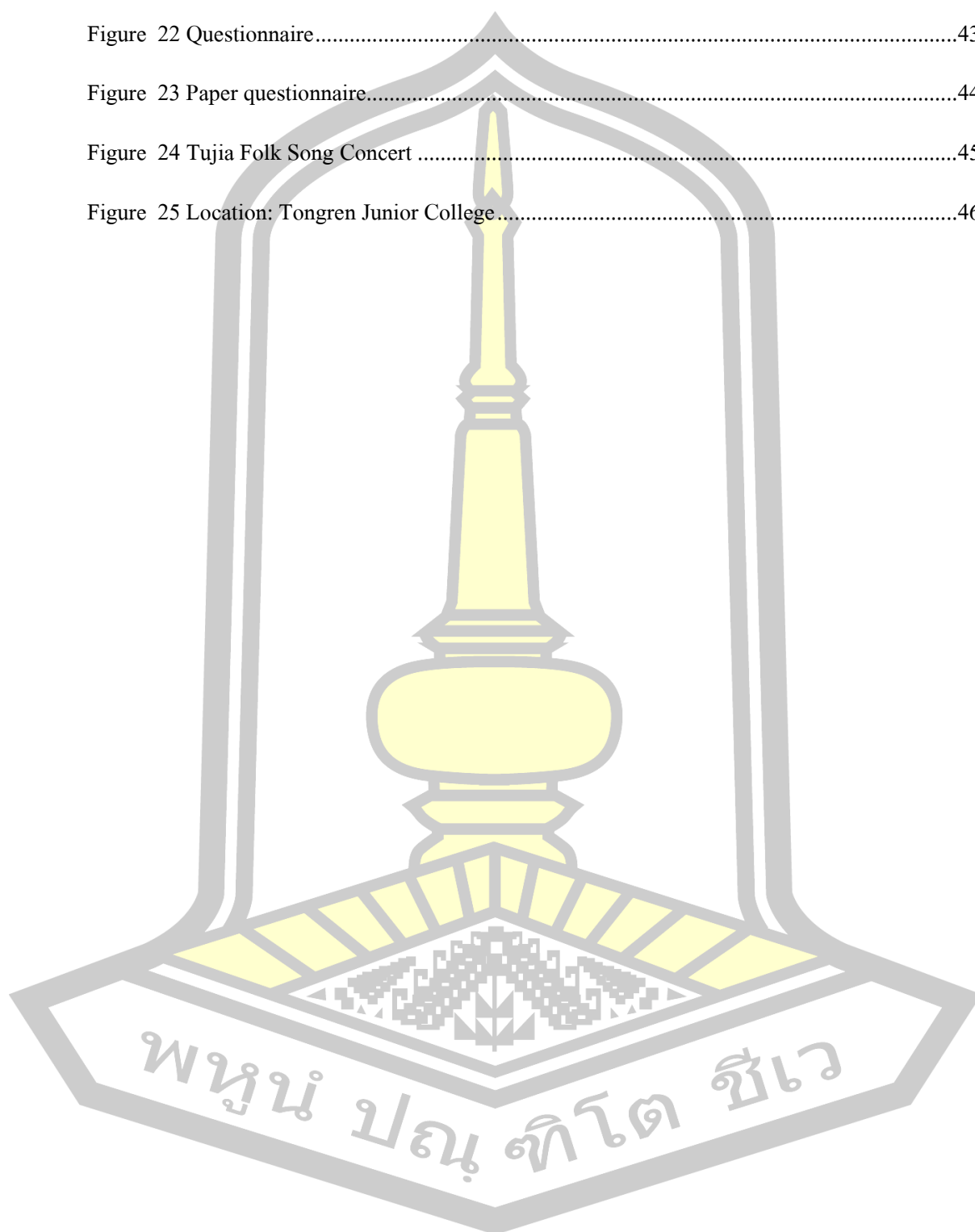
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Chapter I

Introduction

On October 18, 2010, the Chinese Folk Literature and Art Association awarded. The title of “Hometown of Chinese Tujia Folk Songs” along the Yanhe County of Tongren City, Guizhou Province. The folk songs of the Yanhe Tujia people along are oral traditions of folk art. And their artistic style is gradually formed in the process of inheritance. The Yanhe Tujia folk songs are a manifestation of the Tujia customs, etiquette, folk customs and national styles. The Tujia people are both creators, singers, performers, performers and appreciators, as well as critics.

1.1 Problem Statement

Tujia is one of the countries with a long history in China. It is called "Bitzka" in the native language. The development history of the tribe has its own unique development significance, and it is also worthy of our contemporary people to explore its meaning. Tujia folk songs have been passed down to the present day and have been included in many contemporary schools for learning. In fact, Tujia folk songs were first used by people in the summer of 4,200 years ago. They began to appear and were known as "Ba culture". . According to the investigation of relevant personnel, the development history of Tujia folk songs is extremely worthy of our consideration, because we can discover the unique meaning of Tujia folk songs. Relevant departments have shown that from the Xia Dynasty to the Qin Dynasty, the culture of Pakistan has experienced more than 2,000 years of brilliant development. However, due to the repeated attacks by the Qin Dynasty, the Qin Dynasty destroyed the Pakistani army. Therefore, the remaining Ba people had to escape, and the Ba people had to move south from the area north of the Yangtze River. According to relevant research by relevant departments, after a large number of Palestinians migrated southward, they were settled in today's Wuling Mountain area adjacent to Hunan, Hubei, Chongqing and Guizhou. With the development of history and the changes of the times, from the Qin Dynasty to the Song Dynasty, in order to distinguish other ethnic minorities, people just called the newly migrated ethnic minorities "Tuban", "Tuyi", "Cuba" and so on. The names of the series, these are recorded in the relevant history in "Guizhou Tongzhi"

and "Yu Ji". In the three dynasties of the Yuan Dynasty, the Ming Dynasty, and the Qing Dynasty, it was found that the development of history shows that the central government generally implemented the toast system in the Tujia nationality area. After the Qing Dynasty's Yongzheng period, the Han people were also moved a lot. At the time, people called the immigrant Ba people as Tujia people and called the immigrant Han people as Hakkas. From this we can find that during the Qing Emperor Yongzheng period, the ethnicity was also distinguished. (Tian Shigao, 2009)

The Tujia folk song is a general name for the songs of the Tujia people in the long-term historical development process, which is formed and sung in a specific mountain natural environment to convey the historical memory, social development, national sentiment, folk customs, production and life of the Tujia people. . The development history of Tujia folk songs is closely related to Tujia culture, and Tujia culture has created the development of Tujia folk songs. Now, let us feel the Tujia culture more is the Tujia folk songs, because in the folk songs reveal more Tujia cultural history and living habits, for example, "Lower Liba" and "Bamboo Songs", they are all soil The splendid cultural achievements that the family passed down in the long history of history are precisely because of this reason, the history of the Tujia nationality has had a profound influence on the Han culture. "When folklore is formed, it becomes a basic force regulating people's behavior, language and psychology. It is also an important way to inherit and accumulate cultural creations." It is a behavioral model in which countries and nations learn from each other in the long-term social life. It has an educational function, the education method is direct and specific, the education content is rich and practical, and the educational influence is obvious and far-reaching. (The Tujia original ecological high-cavity mountain song [Z], 2009)

Since the 1990s, education featuring communication and cooperation, integration and innovation has become the mainstream of music education development in various countries. Under its influence, important changes have taken place in the principles, methods, content, methods and even educational evaluation of music education. This change is manifested in the following: Most developed countries have abandoned their blindness to Western music He respects or insists on his own national music and agrees that music education must integrate multicultural and local culture. (Zhao Wang. 2008)

However, due to the acceleration of industrialization and urbanization, the production and lifestyle of the sunrise and sunset have changed. In the past, traditional labor methods, such as snoring, drowning, fielding, and planting, have basically disappeared. Instead of agricultural mechanization, there will be fewer and fewer people who will sing or like to sing the Tujia family's high-sounding folk songs, and their interest in the folk songs will gradually fade. (Xu Lei, 2013)

The predicament of the cultivation of the folk songs of the folk songs, the young people are affected by the tide of working, are keen on the modern life mode, and are unwilling to pass on the Tujia folk songs. Nowadays, the Tujia folk songs are basically old people, and most of the elderly are old and rare. There is no abundant energy to pass on the Tujia folk songs. Coupled with the death of some old folk artists, many tones are on the verge of loss, inheritance and protection. The Tujia folk songs are imminent, and there is no time to delay.

The governments at all levels along Yanhe County should, in light of their own actualities, formulate practical and feasible plans for the implementation of inheritance and protection, establish a protection system in which the government, experts, scholars and folk cultural organizations participate, and carry forward and protect the Tujia folk songs along the river. The establishment of government-led, experts and scholars and school music teachers as the main body, the Tujia folk songs along the river into the school music classroom, training students to love the local music culture along the river. Effectively excavate and inherit the culture of national characteristics. The application and research of Tujia folk songs in the classroom can effectively explore the historical nature of Tujia folk songs. Studying the folk songs of Tujia is conducive to raising people's understanding of the value of Tujia folk songs, thereby improving people's enthusiasm for inheriting, protecting and utilizing Tujia folk songs; effectively promoting the realization of innovative national cultural brands, promoting the promotion of local cultural tourism industry, and promoting culture Resources are transformed into economic development advantages, giving full play to the effects of cultural productivity, allowing brand effects to promote economic development highlights, narrowing the development gap, and bringing many benefits to local poverty alleviation. It can enhance local visibility and reputation, thereby further enhancing overall competitiveness.

The Tujia folk songs have been deeply rooted in the production and life of the Tujia people and have greatly promoted the development of social culture. Therefore, in order to make the Tujia folk songs better able to inherit and develop, in 2010 the Tujia was awarded the “Hometown of Chinese Tujia Folk Songs” by the China Folk Art Association. In 2011, it was named “Hometown of Chinese Folk Culture and Art” by the Ministry of Culture. Tujia folk songs are widely distributed in Yanhe County, including 10 towns and 12 townships, among which the folk songs of Banchang Township are the most famous.

Some domestic universities have taken the lead in incorporating local music and cultural resources into the curriculum system, and have achieved fruitful results in teaching. More importantly, they have assumed the responsibility of inheriting and promoting the excellent traditional culture of the nation. At the same time, it has also helped us develop and use local music. Cultural resources and the construction of a music course system with Tongren regional characteristics provide a lesson that can be used for reference.

Higher vocational colleges should take up the responsibility of cultivating Tujia folk song talents. Colleges and universities are the places for cultivating talents for the country. As local colleges and universities where the Tujia folk songs are located, Tongren Kindergarten should give full play to the role of "cultural inheritance". The song resources are introduced into the art education system of Tongren Junior College, creating related majors, formulating scientific and rational courses, cultivating specialized talents for researching folk songs, and expanding the influence and popularity of the folk songs along the river. In June 2018, the Tujia folk songs along the river were listed as music lessons by Tongren Preschool Education College, and the students became a new singer of the Tujia folk songs along the river.

1.2 Research objectives

1.2.1 To understand the current status of the transmission of the Tujia folk songs in Tongren Preschool Education College

1.2.2 To propose a new teaching method for Tujia folk songs

1.2 Research objectives

1.2.1 To understand the current situation of inheritance of Tujia folk songs;

1.2.2 To studies the application of Tujia folk songs in the process of college education;

1.2.3 To studies the cultural exchange and innovation of Tujia folk songs.

1.3 Research questions

Question 1 Research the current status of the inheritance of Yanhe Tujia folk songs.

Question 2 Summarized the characteristics of Tujia folk songs by analyzing and classifying Tujia folk songs investigation case.

Question 3 Research the Tujia folk song classroom settings and how teachers teach .

Question 4 Study folk artists and college teachers giving full play to the potential of students in teaching, and enabling the Tujia folk songs to be more widely spread and protected.

1.4. Importance of research

In the 5000 year history of the Chinese nation, the national culture bears the common memory of an ethnic group, highlights the national spirit and condenses the national strength. Tujia folk song is the artistic crystallization created by the working people living in Bachu area for thousands of years. The folk song shows the frank, broad-minded, simple and rigorous, rough and bold national characteristics, And has a variety of artistic characteristics of expression, can improve people's ability to feel, express and create beauty:

1) Conducive to better protect and inherit the traditional culture of ethnic minorities, and enhance national self-confidence and cohesion

2) The use of Tujia folk songs in college music classes is an effective way to achieve folk song education and communication

3) Protecting and using the folk songs of the Tujia people has profound cultural significance and social value for promoting the development of tourism culture in the Tongren Tujia area.

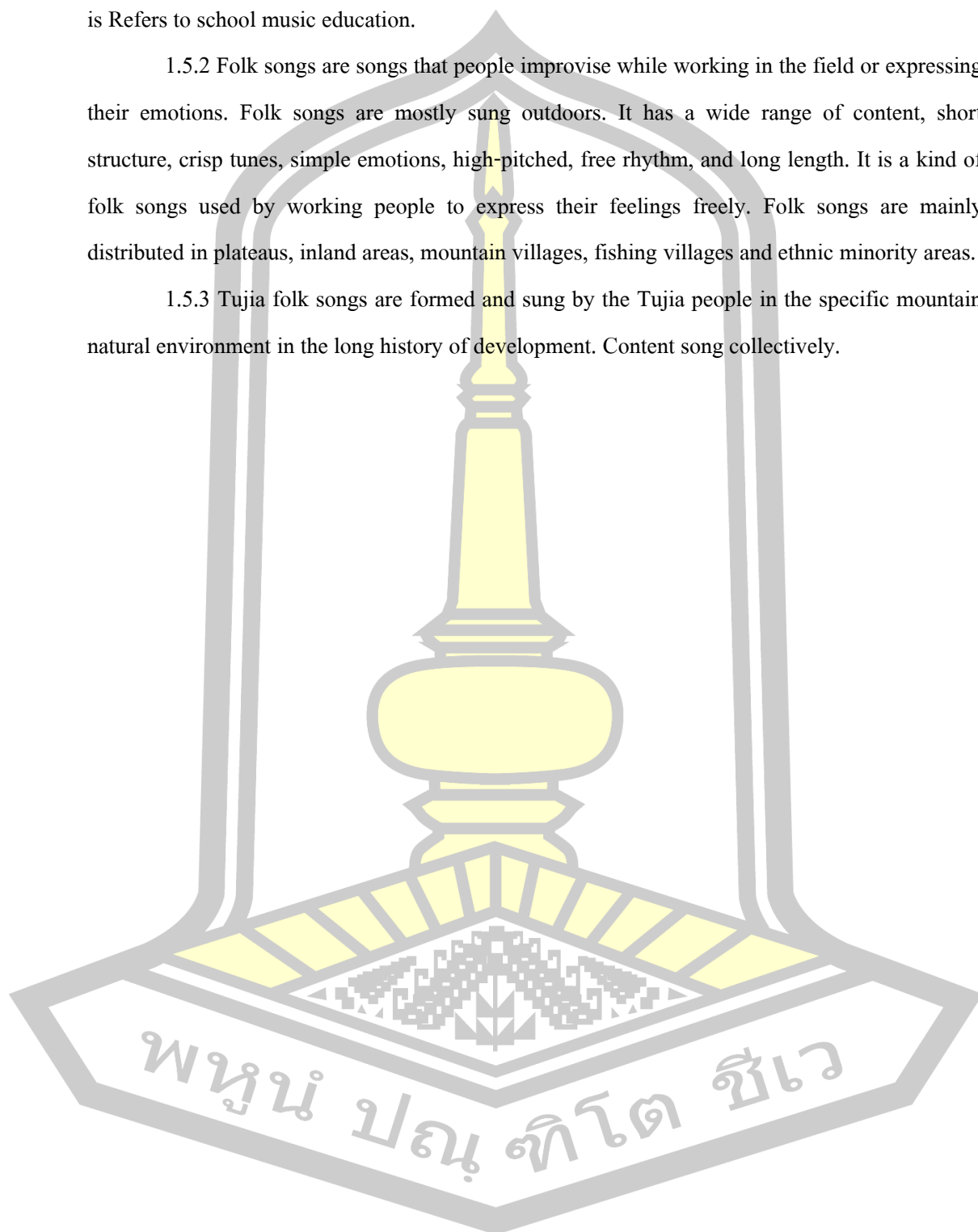
1.5. Definition of terms

1.5.1 There is a difference between music education in the broad sense and the narrow sense. Music education in a broad sense refers to an unconscious educational behavior that is integrated with human production, labor, and social life. It has been produced in the narrow sense

since the birth of music. It refers to organized and purposeful educational behavior. Generally, it is Refers to school music education.

1.5.2 Folk songs are songs that people improvise while working in the field or expressing their emotions. Folk songs are mostly sung outdoors. It has a wide range of content, short structure, crisp tunes, simple emotions, high-pitched, free rhythm, and long length. It is a kind of folk songs used by working people to express their feelings freely. Folk songs are mainly distributed in plateaus, inland areas, mountain villages, fishing villages and ethnic minority areas.

1.5.3 Tujia folk songs are formed and sung by the Tujia people in the specific mountain natural environment in the long history of development. Content song collectively.



Chapter II

Literature review

2.1 Theme commentary: The Tujia folk songs have been valued by the leaders of the cultural department. The excavation and promotion of the folk songs and performance groups have gradually gained people's understanding and understanding. In the inheritance of the Tujia folk music culture, the government and the cultural department adopted some positive and effective measures, although the local government realized the importance of the inheritance and development of Tujia folk songs, tried to introduce Tujia folk songs into the higher education of primary and secondary schools and vocational secondary schools, but did not achieve good results. I think it is necessary to start from the music classroom of colleges and universities in the inheritance and development of Tujia folk songs. In the face of this reality, it is imperative that we really need to incorporate Tujia folk songs into college music classrooms.

As far as the actual situation is concerned, China's academic research on Tujia folk songs is still relatively early. The research history of the Tujia folk songs is recorded in "Guizhou Tongzhi" and "Yu Ji".

2.2 Objective 1 review: a periodical paper on the research of Tujia folk songs, namely "on the cultural connotation of Tujia crying songs in the Wujiang River Basin" written by Luo Jin and Wei Dengyun. This article mainly stems from the real experience of Tujia women to their life and the unfreedom of marriage, reflecting the unique marriage customs of the Tujia family. It is a vivid and vivid epic of Tujia marriage customs with rich contents Cultural connotation. Its cultural connotation mainly includes the following five aspects: first, to appreciate the kindness of parents' upbringing and express their feelings of parting; second, accusing feudal arranged marriage and denouncing the society of men's superiority and inferiority; third, status transformation, worrying about the future, and being naturally anxious; fourth, thanking the left and right houses of the village for their enthusiastic help in organizing the wedding; fifth, pursuing the freedom of marriage between men and women and yearning for a happy life after marriage.(Luo Jin, 2018) Luo Zhang and Zhang Shiya wrote "folk song education and the growth of Tujia ethnic group experience", which mainly describes that Tujia folk songs are based on the

profound ethnic cultural tradition. Tujia culture makes Tujia folk songs have the characteristics and interests that are different from modern school education. The education practice is life-oriented, and the design of educational means is humanized. (Luo Zhang and Zhang Shiya, 2006.6) there are also papers, such as: a variety of folk folk songs in the study of Tujia folk songs in eastern Guizhou written by an Wei (Anwei, 2018.8), Yang Yunfei's "on the use of singing fulcrum in Tujia folk songs singing along the river" (Yang Yunfei, 2017.20), Wang Longfeng's "exploration on the artistic style and characteristics of Tujia folk songs along the river" (Wang Longfeng, 2017.17), Yu Yongxia's folk songs in Guizhou Province. (Yu Yongxia, 2013)

2.3 objective 2 Review: Xiong Yifei's "Qiandong Tujia children's songs into preschool education classroom in Higher Vocational Colleges" (Xiong Yifei, 2018) are all from the inheritance and education of Tujia folk songs. This paper discusses the author's opinions on the Tujia culture and ethnic culture in campus by Liu Chun and others (Liu Chun, 2019.8), Peng Furong's "on the educational connotation of Tujia's weeping songs" (Peng Furong, 2012), an Wei's "Research on Inheritance and protection strategies of Tujia folk songs along the River" (An Wei, 2018), Lu Ran's "preliminary study on the protection mode of Tujia folk songs along the river" (Lu Ran, 2014) There are important reference and reference significance in writing.

2.4 objective 3 Review: (U.S.) John Hickerson's "American Folk Songs". This paper studies the existing forms and inheritance methods of American folk songs ([America] John Hickerson's 2020). The origin of Japanese music and the folk songs of Northwest Thai Ethnic Minorities written by (Japan) ryoliko Uchida focuses on exploring the origin of Japanese folk music and introduces the characteristics of ethnic music in the north and northwest of Thailand. For example: the Kalun, yakkha, Dai, Shan and so on ([Japan]) neitian liulizi, 1988.2). Yuan Yue's "why American folk songs remain prosperous" focuses on the experience of the development of American folk songs. These papers have positive reference and Enlightenment for the creation of this paper

2.5 study site review

The application and research of Tujia folk songs in the classroom can effectively excavate the historicity of Tujia folk songs. The study of Tujia folk songs is helpful to improve people's understanding of the value of Tujia folk songs, so as to enhance people's enthusiasm for inheriting, protecting and utilizing Tujia folk songs;

2.6 all the contents mentioned above are the current domestic and foreign research related to this topic. Scholars have carried out in-depth research and Analysis on how to introduce folk songs into music from various perspectives and levels. The research conclusions of these scholars have laid a solid foundation for future research. For example, the characteristics of African folk songs are as follows: first, rhythm has special importance; first, it is generally divided into two kinds of complex rhythm forms: single line and multi line; second, preference for percussion instruments, drums and malimba are the most commonly used instruments; third, the most common form of singing is "echo song", in which the melody and rhythm are often repeated; fourth, in most cases, music performance is closely combined with dance Up. In particular, the inheritance methods of American folk songs give me great enlightenment: first, the role of the government; second, the impact of commercialization. The protection of folk songs by the US government and the commercialization of folk songs complement each other. That is, the free development of folk songs is allowed, and the destructive development of folk songs by businessmen eager for quick success and instant benefits is avoided. Through the study of the above literature, the author explores the inheritance of Tujia folk songs and studies a set of effective, systematic and comprehensive teaching methods and methods in college music classroom. Such rich and heavy accumulation of national music culture provides abundant cultural reserves for the development of music education curriculum resources. How to transform the rich music culture resources of Tongren into the course content of music education and teaching, and build the curriculum system with the characteristics of Tujia folk song music culture along the river; how to reasonably develop these music cultural resources, transform them into the content of music education, and inherit and carry forward the excellent music culture tradition of the famous nationality, at the same time, it is conducive to the economic construction and cultural prosperity of Tongren Every music educator should think about and care for the problems of national unity, political stability and social development.

Chapter III

Research Methods

3.1 Research Scope:

3.1.1 Content: The history of the Tujia Folk Songs along the Tongren River in China, from its generation to development, and the analysis of the artistic value and cultural background of the Tujia Folk Songs. Teaching technology. Through the study of the teaching practice of Tujia Folk Songs entering local college music classrooms, we will have a deeper understanding of the methods of introducing folk songs in music classrooms, and these methods can also provide some reference or guiding significance for future generations.

3.1.2 Tongren City

The prefecture-level city under the jurisdiction of Guizhou Province is located in the northeast of Guizhou Province, in the hinterland of Wuling Mountain, east of Huaihua City, Hunan Province, bordering Chongqing City in the north, high in the northwest and low in the southeast. The whole territory is dominated by mountains, most of which belong to the mid-subtropical monsoon. Wet climate zone; the total area is 1,003 square kilometers, governing 2 municipal districts, 4 counties and 4 autonomous counties; in 2018, the resident population is 3,168,800.

The history has a long history. The Qin Dynasty was the abdomen area of Yuzhong County. In Han Dynasty, it was changed to Wuling County. When it was in Han Dynasty, it was ruled by the county. The Tang Dynasty belonged to Sizhou, Jinzhou and Zhangzhou. At the beginning of the Song Dynasty, the two states of Sizhou and Sinan were set up in the Yuan Dynasty, and the Yuan Dynasty set up the "Bronze size and size of the army." In the eleventh year of Ming Yongle, Sizhou and Sinan Xuanwei Division were relocated. In this time, Tongren, Sinan, Shiqian and Wuluo were established, and they were placed under the jurisdiction of the newly established Guizhou Province. Tongren is the hometown of calligraphy. On the occasion of the Ming and Qing Dynasties, there were six calligraphers Zhou Yi, Zhou Yixiang, Wang Daoxing, Pan Dengyun, Yan Yuliang and Yan Shizhu. There are 2 national nature reserves, 3 national scenic spots, 9 provincial scenic spots, 1 national mine park, and 1 national karst

geological park. The Shanghai-Kunming Railway, Shanghai-Kunming Expressway, Hangrui Expressway, Tongda Expressway and Sijian Expressway pass through.

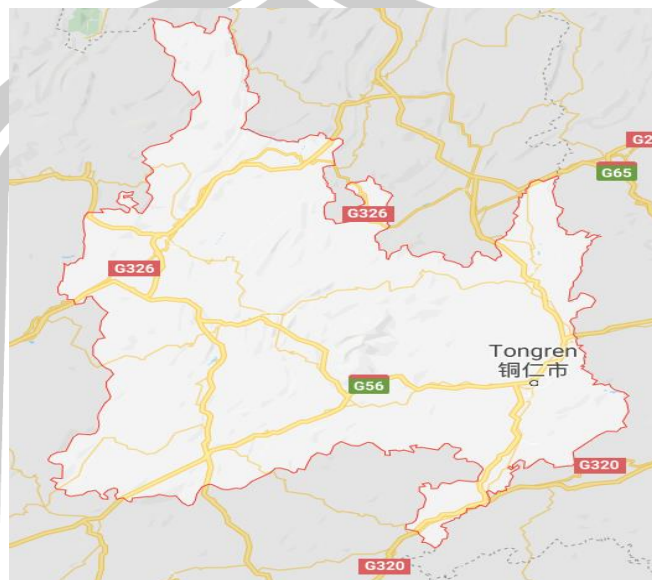


Figure 1 Map of Tongren City, Guizhou Province

<http://www.google.com/maps>

3.1.3 Yanhe Tujia Autonomous County

Guizhou Tongren City Autonomous County is located in the northeast corner of Guizhou Province, the northern part of Tongren area, and the lower reaches of Wujiang River. It is located in the northeast edge slope of Guizhou Plateau, the Dagu Mountain Range and the Wuling Mountain Range. The climate is warm and humid, water and heat are synchronous, and the temperature and temperature are synchronized. With an area of 2468.8 square kilometers, it administers 4 streets, 17 towns and 2 townships; in 2018, the registered population is 690,800.

Along the river Tujia culture, red culture, and Wujiang culture shine. The Wujiang River flows through 132 kilometers along the river and is known as the “Wujiang Baili Gallery”. It is a national scenic spot and water conservancy scenic spot. The Mayanghe Black Langur Reserve is the habitat of the national first-class protected animal black langur. A treasure trove of rare animals and plants, it is the world's largest distribution of black langur populations, and is a national nature reserve. The revolutionary base area along the river is one of the eight

revolutionary bases in the country. The revolutionary committee of the eastern SAR is the Yunnan-Guizhou Plateau. The first red regime, its former site is a national key cultural relics protection unit. In March 2019, it was selected into the first batch of revolutionary cultural relics protection and use of the film to distinguish the county list.



Figure 2 Yanhe Tujia Autonomous County

<http://www.google.com/maps>

3.1.4 Tongren Preschool Education College

Address: Chuanyu Education Park, Chuanyu Town, Bijiang District, Tongren City, Guizhou Province

School introduction: The school has a strong faculty and the scale of schooling has expanded year by year. There are more than 600 full-time and part-time faculty members, of which 65% are full-time teachers and 36% are full-time teachers. There are six secondary colleges of preschool education, elementary education, art and physical education, international education, continuing education, and Marxist College. There are 15 enrollment majors for Guizhou, Chongqing, Hunan, Hubei, Sichuan, Xinjiang, Shandong, More than 10 provinces and cities such as Hebei and Guangxi enrolled students, and there are more than 12,000 students in the school.

Research location



Figure 3 Tongren Preschool Education College

<http://www.google.com/maps>

3.1.5 Methodological qualitative research, such as consulting relevant literature, taking classes in universities, and conducting face-to-face interviews with experts and professors, usually used to obtain first-hand information through participation in observations and in-depth interviews. Specific methods include observation method, action research method, interview method, document analysis method, action research method, case study method, activity method, experience summary method, etc. Among them, participation observation is a method often used in qualitative research. The benefit of participating in observation is that it can not only observe the reasons, attitudes, efforts and decision-making bases of the observed person. By participating, researchers can understand how members feel in a given social situation, allowing them to understand actions more fully. Then, through observations and interviews, we use experience summarization to transform the data from concrete to abstract, and finally form a theory. In contrast to quantitative research, qualitative research is based on "founded theory." The theory formed in this way is derived from the interrelationship between the many different pieces of evidence collected, which is a bottom-up process.

3.1.6 Informants:

1) Wang Bo: National Inheritor of Intangible Culture of Yanhe Tujia Folk Songs



Figure 4 Photograph by Wu Shuni

2) Huang Xu, a young Chinese male singer, was born in the Tujia Autonomous County of Guizhou Province. In July 2015, he participated in the “2015 Asian Music Competition International Finals” and won the gold medal of the vocal group national singing method. His representative works: “This mountain has not got the mountain high” Wait.



Figure 5 Picture source : Huang Xu's WeChat Avatar

3)Qin Chunjiang, graduated from the Music College of Guizhou Normal University, has participated in the "Folk Song China" column organized by CCTV. In 2008, he went to the Guizhou Provincial Folk Song and Dance Troupe as a solo performer. In 2009, he participated in the "Spring Festival Gala" performance in Guizhou Province. In September 2009, he participated in the China Western Song Contest and won the award. The masterpiece is "Moonlight Lovers" and "Good Girl". Awards: In 2003, won the bronze medal of the 4th "China Spring" vocal competition. In 2008, he won the Silver Award in the "Colorful Guizhou" Singing Contest. In 2010, he won the "Golden Scorpion" award in the Western China Song Contest. He is currently a vocal teacher at Tongren College.



Figure 6 Picture source : Qin Chunjiang's WeChat Avatar

3.1.7 Duration:

The first stage: from July 2019, through data collection, sorting, determining the writing ideas of the paper, the outline of the paper, etc.;

The second stage: completed the TS1 of the paper in August 2019;

The third stage: TS2 of the paper completed in November 2019;

The fourth stage: completed the field survey in December 2019;

The fifth stage: complete the paper by May 2020.

3.2 research process

3.2.1 Research tools (interview table, observation table)

It is a feasible strategy to apply observation methods and interview methods when conducting surveys on school education and field trips. Here, the author specially visited Mr. Wang Bo, the inheritor of the Tujia folk song performance. In an interview with Mr. Wang Lao, he summoned the folk song lovers of Banchang Township to perform various types of Tujia folk songs for me, and also specially performed the Tujia folk songs for me impromptu. His performance scene is still in me. The mind is rippling, welcomes the author's visit, and is willing to share the mystery of the Tujia folk song with the author. Through interviews with Mr. Wang Lao, I learned about Tujia customs related to Tujia folk songs, humanistic history and culture of Tujia folk songs, and the spiritual atmosphere of local people along the river. On the question of how to conduct a survey on the current music teaching situation in colleges and universities, you can understand the current state of school music teaching through the behaviors of teachers and students in the music class and the performance in the classroom.

3.2.2 Data collection

Beginning in August 2017, I went deep into the location of the Tujia folk songs in Yanhe County, Tongren City, Guizhou Province. The main contents of the field investigations are: the cultural origin and development status of the Tujia folk songs, and the artistic characteristics of the Tujia folk songs. The performance of the family folk songs, using digital equipment, text records to examine the content.

In order to make the results of the investigation and research show the purpose and significance of the research most accurately, the author conducted a targeted investigation on the implementation of the Tujia Folk Song School. In the process of investigating the current situation of music teaching in schools, the students and some teachers of the school are surveyed with a highly targeted, well-operated and clear-cut questionnaire, so that the final statistics and analysis results of the questionnaire can indicate the current The problems and reasons for the current state of music education in the school.

3.2.3 Data Management

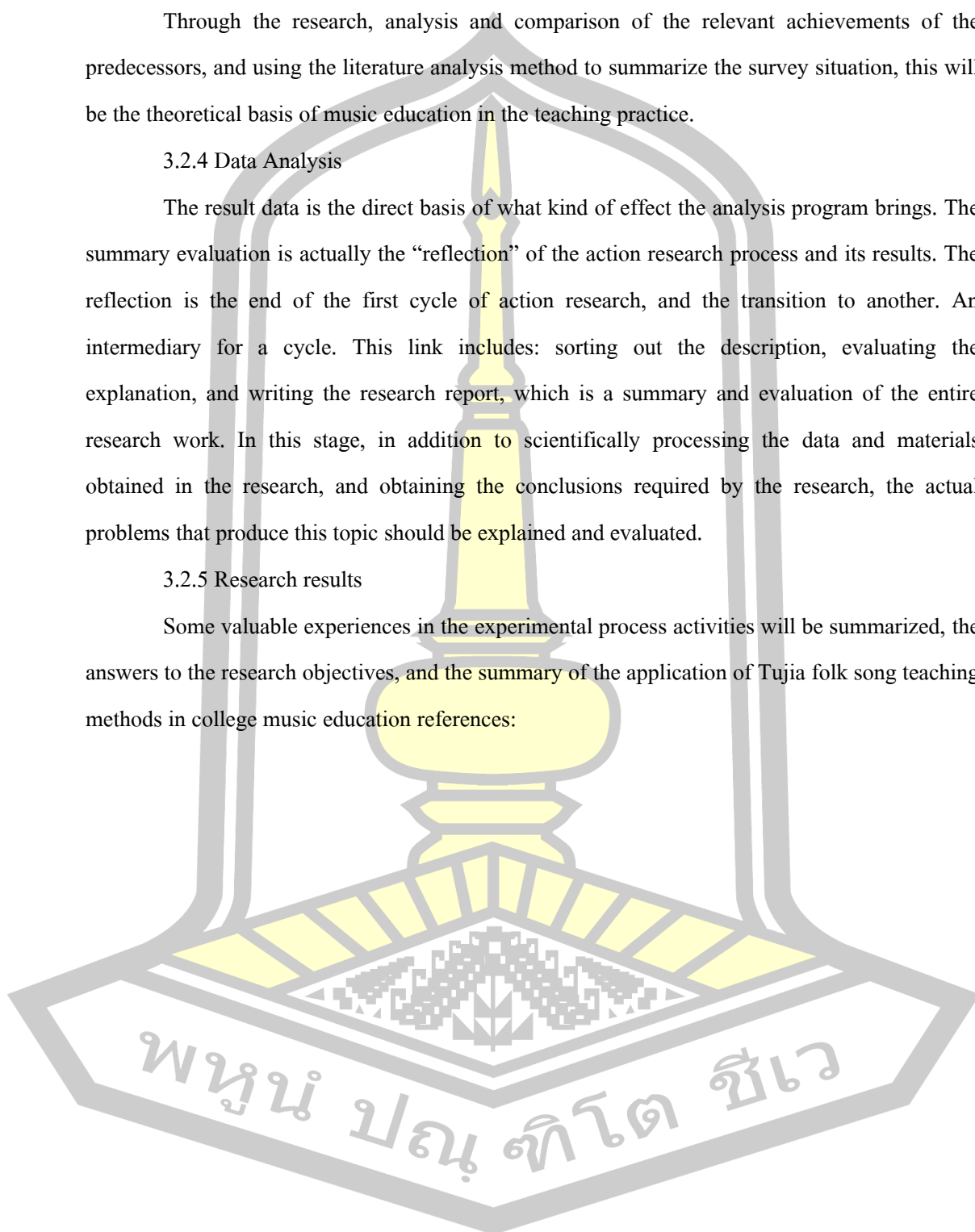
Through the research, analysis and comparison of the relevant achievements of the predecessors, and using the literature analysis method to summarize the survey situation, this will be the theoretical basis of music education in the teaching practice.

3.2.4 Data Analysis

The result data is the direct basis of what kind of effect the analysis program brings. The summary evaluation is actually the “reflection” of the action research process and its results. The reflection is the end of the first cycle of action research, and the transition to another. An intermediary for a cycle. This link includes: sorting out the description, evaluating the explanation, and writing the research report, which is a summary and evaluation of the entire research work. In this stage, in addition to scientifically processing the data and materials obtained in the research, and obtaining the conclusions required by the research, the actual problems that produce this topic should be explained and evaluated.

3.2.5 Research results

Some valuable experiences in the experimental process activities will be summarized, the answers to the research objectives, and the summary of the application of Tujia folk song teaching methods in college music education references:



CHAPTER IV

Field work

4.1 The present situation of the spread of Tujia folk songs in Tongren, Guizhou

In order to get a better understanding of these folk artists, I drove to Yanhe County, Tongren City, Guizhou Province, China. I had an in-depth conversation with Wang Bo, Huang Xu, and Xu Yizhou, the three folk "king of Tujia songs", and consulted them on the issues I cared about.



Figure 7 Wang Bo

DATE: December 31, 2019

Photo by Wu Shu Ni

Wang Bo: A well-known local "Tujia Song King" in Yanhe Autonomous County, Tongren City, Guizhou Province, the provincial representative inheritor of Tujia Gaoqiang folk songs, the national inheritor of Yanhe Tujia folk song intangible culture, and a part-time teacher in several schools.

He was born with a good voice and a loud and transparent voice. He has been learning to sing folk songs with his parents since he was eight or nine years old. He started performing on stage at the age of 37. He loves his own national songs and has been singing until now. From 2003 on stage to sing folk songs, Wang Bo went to Beijing three times to participate in the "Folk

Songs. China" column catalog system, showed Tujia folk songs on CCTV, and successively won the 4th Guizhou Province Minority Art Performance Excellence Award and the first "Colorful Guizhou" singing 30 awards or honors, including the first prize of the Tongren Regional Trial Competition and the Excellence Award of the "Fanjingshan Cup" singing contest finals.



Figure 8 Taken in Banchang Town, Yanhe County



Figure 9 Wang Bo performs Tujia folk songs for everyone

Date: July 7, 2019



Figure 10 Photographed in Hongdu Town, Yanhe County

Date: July 8, 2019

Interview with "Da Liuzi" artists of Tujia Nationality in Hongdu town

Wang Bo Questionnaire

Question 1: When did you start to devote yourself to the business of passing on this skill?

Answer: Most of the residents here can still sing a few Tujia folk songs, but they can open their mouths like their ancestors, and there are only a handful of people who can sing songs one after another. Tujia people who can sing well in mountain songs are getting old. There are fewer and fewer young people who like it. Due to the emergence of various new modern media, fewer and fewer people sing Tujia folk songs. In order to be able to sing Tujia folk songs forever, I am obliged to take it up since 2008. In the role of heir, he began to accept apprentices, taught folk songs for free, and devoted himself to the career of passing on this skill. I put aside the work of a plasterer and traveled to Banchang Town and many surrounding villages and towns, looking for people who can sing folk songs, and recorded the songs they mastered with a tape recorder. Then I collected 8 apprentices in my spare time and returned Several schools in the town teach folk songs for free and are very popular.

Question 2: What are the difficulties in collecting folk songs?

Answer: Due to the inconvenient transportation, I rely on walking to the villages and villages. In addition, I have certain financial pressure and lack of funds to collect. After becoming a provincial and national inheritor, as the funds increase, I will let everything go. Inherit the Tujia

folk songs, spend more energy to collect folk songs, and protect the cultural heritage of this ethnic minority.

Question 3: You are a teacher in school. Are students interested in Tujia folk songs?

Answer: The students are very interested. They feel that learning Tujia folk songs is a very happy thing. They are very active in learning. They will ask specifically which folk song to sing and sing it to me.

Question 4: How do students sing Tujia folk songs in folk song teaching?

Answer: Folk song is oral literature, it is the song of the wild, the teaching method mainly relies on oral teaching, pays attention to nature, and pursues a strong "folk song flavor."



Figure 11 Huang Xu

DATE: December 31, 2019

Photo by Wu Shu Ni

Huang Xu: Chinese young male singer, the King of Tujia Gaoqiang Songs, was born on January 10, 1975 in Yanhe Tujia Autonomous County (Hometown of Tujia Folk Songs in China). He grew up listening to the melody of Tujia folk songs and grew up with his unique voice. As well as his love for folk song culture, he sang the simplest Tujia folk songs from the Wujiang River to the CCTV Star Avenue stage. With a persistent pursuit of professionalism, the high-pitched melody of Tujia folk songs was brought to the final scene of Colorful Guizhou, CCTV Youth Song Competition and Asian Music Competition. He once sang the Tujia song "This

"Mountain Isn't That High" to the Singapore stage, and for the first time pushed Tujia folk songs to the international stage. Received strong support and affirmation of singing skills from the famous Chinese tenor teacher Yan Weiwen, and also won the "First Prize" of the Western China Huaer (Folk Song) Invitational Competition; the "Gold Medal" of National Vocal Singing in the International Finals of the Asian Music Competition; the second session China Wuling Mountain Tujia Folk Song Invitational "First Prize"; CCTV Variety Channel "Avenue of Stars" "Excellent Contestant Award"; Provincial Original Ecological Finals of Colorful Guizhou Singing Competition "Silver Waterfall Award"; Stars participating in the 11th Art Festival Awarded National Finals for singing "This Mountain Isn't That High Mountain" won the Finalist Award; CCTV Music Channel "Struggling for Wonders-Minority Champion Singer Contest for Tujia Nationality" "Excellent Singing Award; June Sixth Folk Song Festival National Folk Song King Various honorary titles such as the "King of Songs" in the Western Division of the competition. It has played a positive role in the inheritance and protection of Tujia folk songs and better publicity of folk song art. Representative works include: "This Mountain Isn't That High"; "The Sun Comes Out to Illuminate Baiyan" "; "Looking up at the girl without looking up" and so on.

Huang Xu's main song "This Mountain Isn't That High Mountain" has been used by the local government as a cultural image propaganda song for the Wujiang River in Yanhe County. It is a household name and has repeatedly appeared and promoted on CCTV. He does not forget his original intentions, let alone the kindness of his hometown, but with his hometown feelings and Tujia culture, he will carry forward the Tujia music culture.

Huang Xu is especially grateful for his parents' good voice, and thanks to the Yanhe Tujia Autonomous County Party Committee and Government, the Propaganda Department, and the leaders of the Yanhe Tujia Autonomous County Culture, Sports, Radio, Film and Television Press and Publication Bureau for their encouragement and strong support, and thanks to every teacher for their help. It has allowed him to reap so many excellent results, and he still does not forget his original intention to carry on with the folk songs of his hometown and spread the folk song culture of his hometown farther.

Question 1: How to choose a suitable folk song to enter the campus?

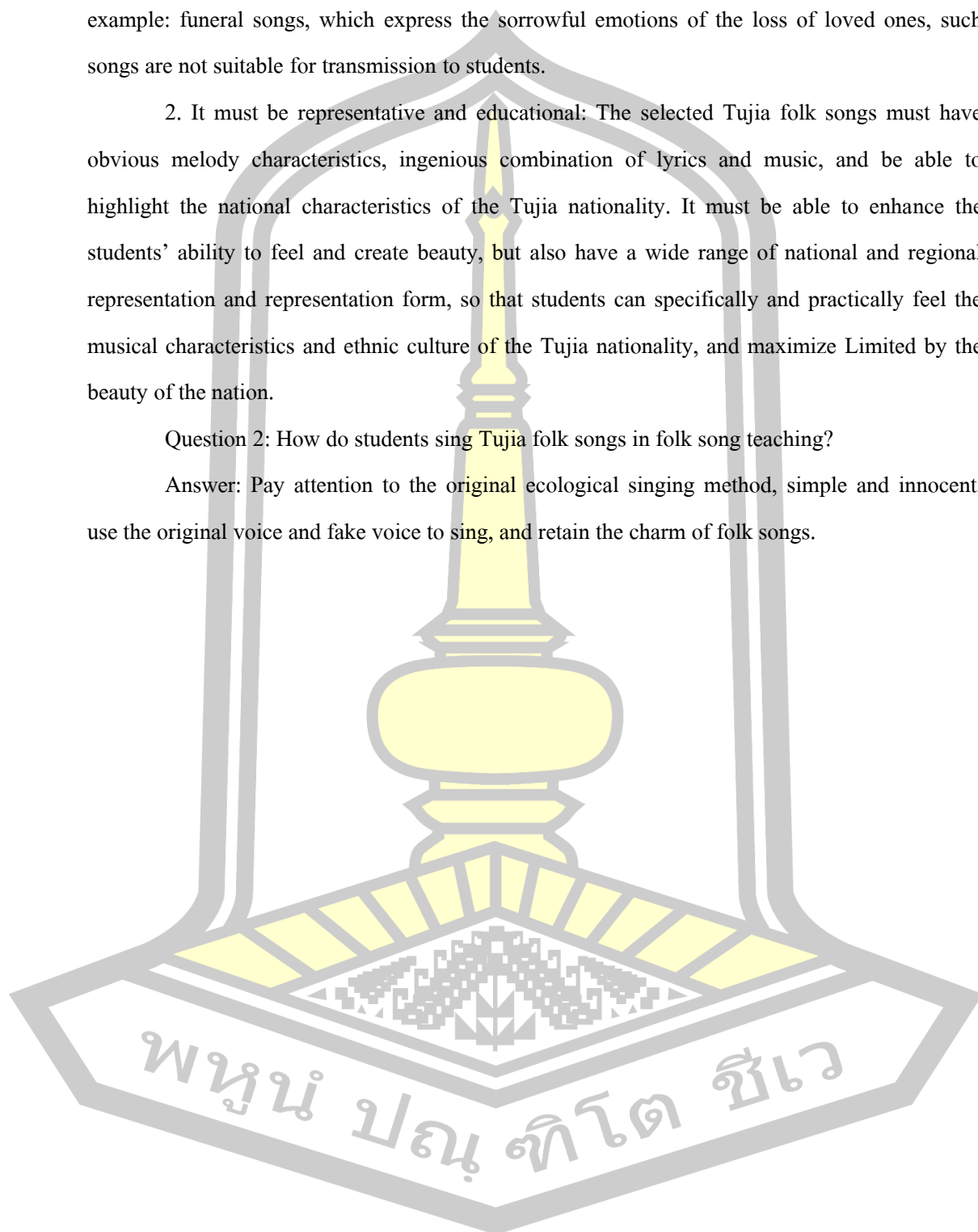
Answer: 1. The Tujia folk song system is huge and rich in content. From labor songs to children's songs, from sacrificial songs to current political songs, etc., almost all aspects of Tujia

life are covered, but not all Tujia folk songs are suitable for music teaching activities. For example: funeral songs, which express the sorrowful emotions of the loss of loved ones, such songs are not suitable for transmission to students.

2. It must be representative and educational: The selected Tujia folk songs must have obvious melody characteristics, ingenious combination of lyrics and music, and be able to highlight the national characteristics of the Tujia nationality. It must be able to enhance the students' ability to feel and create beauty, but also have a wide range of national and regional representation and representation form, so that students can specifically and practically feel the musical characteristics and ethnic culture of the Tujia nationality, and maximize Limited by the beauty of the nation.

Question 2: How do students sing Tujia folk songs in folk song teaching?

Answer: Pay attention to the original ecological singing method, simple and innocent, use the original voice and fake voice to sing, and retain the charm of folk songs.



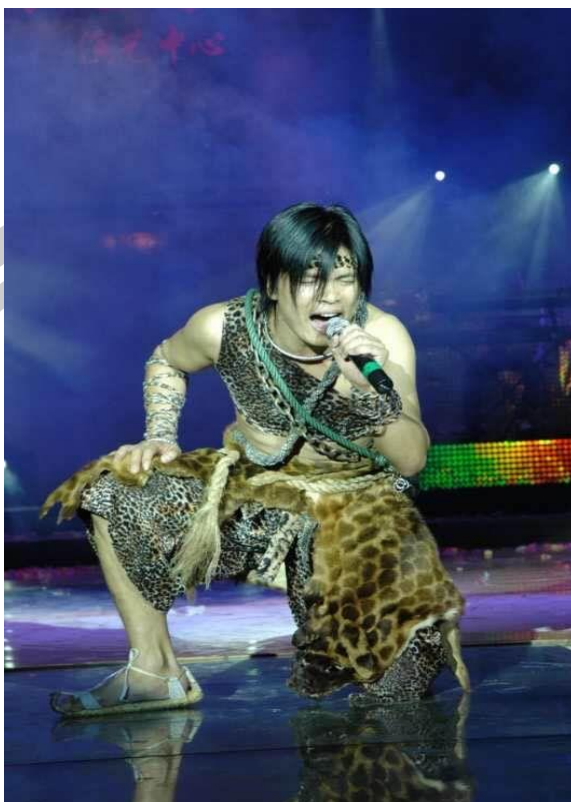


Figure 12 Xu Yizhou: Stage Name (Wild Horse)

Date: 2020.04



Figure 13 Mustang: Originally named Xu Yizhou, from Xujiaba Town, Sinan County, Guizhou Province.

The majestic mountains and Qingchun springs gave birth to his unique musical talent. His main works include: "Fanjing Mountain", "Mountain Girl", "Tujia Man", "Guizhou People", "Yelang Flower", "Flower Lantern Girl", "Please Come to Tujia", etc. After these works were sung in Guizhou, Guangdong, Hunan and Hubei, they shocked the Chinese music scene. Known as "The King of Chinese Tujia Songs". In 2006, I participated in the March Championship Challenge on the Central Three Avenues of Stars. The original song "Shan Meizi" was shortlisted for the 2006 original China's top ten newcomers. In October, he was invited by CCTV to participate in the 2006 Century Network Promotion Conference, which was deeply loved by many fans. Love, now signed with "Beijing Century Classic International Culture Media Co., Ltd. (Original China)". In order to better interpret the folk songs and impress the audience with this distinctive song, he changed his way of singing. Before each performance, he would start with a unique horse call. Therefore, people call him "Wild Horse".

Question 1: How to choose a suitable folk song to enter the campus?

Answer: A song that reflects people's advocacy of benevolence, justice, etiquette, wisdom and trust values and the pursuit of happiness, to a certain extent, reflects the development process of local people towards civilization, and can enhance students' aesthetic appeal.

Question 2: How do students sing Tujia folk songs in folk song teaching?

Answer: It is necessary to maintain the original flavor of Tujia folk songs, but also to have innovation, highlight the characteristics of their own voice, and have their own style to sing.

In order to better promote and spread the Tujia folk songs in my hometown, and to absorb more performance and teaching experience, while studying in Thailand, I brought Mustang's original song "Mountain Girl" to the 23rd Asia Pacific Music Forum International Conference and Indian Music in 2019. Sing at cultural exchange

As a native music teacher in Tongren, Guizhou Province, Qin Chunjiang has his own unique views on Tujia folk songs along the river. In order to get more sources of writing, I specially visited Mr. Qin Chunjiang.



Figure 14 Qin Chun Jiang

DATE: December 31, 2019

Photo by Wu Shu Ni

Qin Chunjiang: Born in Dejiang, Guizhou on April 5, 1983, original musician, mainland male singer, graduated from Guizhou Normal University Conservatory of Music, vocal teacher at Tongren College, good at singing and teaching ethnic and popular songs. His representative works include: "The Kind Girl" ", "Gentle Girl", "Let's Go to See Pigeon Flowers", "Song of Fanjing Mountain", "Quiet and Quiet", "Love Song of Love", "Believe in Tomorrow", "Spring Fusion", "Poverty Alleviation Cadres" , "I Love You Guizhou", etc. Won the bronze medal in the 4th National "Spring of China" Folk Song Competition; the silver medal in the finals of the "Colorful Guizhou" singing competition; the Golden Voice Award in the Western China Singing Competition; the silver medal in the Wuling Mountain Singing Competition.

Question 1: How to choose a suitable folk song to enter the campus?

Answer: 1. There must be life and aesthetics. Art comes from life, and is higher than life. Any form of artistic expression has a strong imprint of life. Therefore, the selected music materials should be within the students' life experience in order to mobilize students' learning enthusiasm and creative desire. Tujia dance movements such as sowing, planting seedlings, praying, and digging in the hand-waving dance intuitively reflect the daily life of the Tujia people, so that students can actually feel the love of the Tujia people for life and land. Therefore, the selected music teaching materials must be able to enhance the students' aesthetic appeal.

2. There must be inheritance and innovation. The selected songs should have the value of inheriting national culture, and the content can be processed and transformed according to the physical and mental development of students, so as to continuously enrich and promote the Tujia national culture.

Question 2: How do students sing Tujia folk songs in folk song teaching?

Answer: Study the different vocalization techniques and singing methods of mountain songs, integrate the national and bel canto vocal theories, and find out the singing methods that retain the charm of the folk songs and are scientifically standardized.

Through the interview with the above four inheritors of Tujia folk songs along the river, I have benefited a lot, and also made me have a deeper understanding of how to explore the Tujia folk songs in Colleges and universities :

The first is the current situation and existing form of Tujia folk songs. China is a multi-ethnic country, known as 56 ethnic groups and 56 flowers. Tujia nationality, like other nationalities, has given birth to its own unique national culture in the development and reproduction of thousands of years. Tujia folk song is one of the cultures that can best reflect Tujia ethnic characteristics. For Tujia people, singing folk songs has become an indispensable part of Tujia people's life and production. Folk songs have penetrated into all aspects of Tujia people's life: there are special labor songs when working, gongs and drums songs when farming, weeding grass songs when weeding, tea picking songs when picking tea and love songs when falling in love. They record the historical development, customs and living conditions of Tujia people. Tujia people can sing and love singing. Folk songs, like blood, flow on every Tujia people and will continue to flow.

Tujia folk songs and traditional folk songs in the classification of folk songs have different significance. The traditional folk song is one of the folk songs. It forms folk songs together with minor and song. Tujia folk song refers to the songs formed and sung by Tujia people in the long-term historical development process in specific mountain natural environment to convey the historical memory, social development, national emotion, folk customs, production and life of Tujia people. Therefore, Tujia folk song covers all kinds of Tujia folk songs. It is the general name of Tujia folk songs, not the category of traditional folk songs.

The music art of Tujia nationality shows the common and relatively stable artistic features in the high unity of content and form, which are embodied in the music melody, rhythm, singing and performance of various kinds of music, such as bold and unconstrained, majestic, dignified, recalling sad songs, simple and strict memory, happy jumping, humorous wind sense, and beautiful lyric. It is the manifestation of the local customs, etiquette and customs, folk customs and national style of the Shang family, and is the life of Tujia music art. As the aesthetic model embodied in the music art of Tujia nationality, style is perceived by people from the representative characteristics of music art as a whole. It is an artistic characteristic that is difficult to explain but can be felt by the unity of the subjective psychological characteristics of Tujia people in singing their folk songs and the characteristics of the material shell of their music content and form. As a national music art, its characteristics are formed in the social groups of Tujia people in the historical development.

Second, the inheritance mode of Tujia folk songs along the river is mainly based on natural inheritance, which is inherited in the form of "collecting apprentices" and "father passing on children", without scientific and complete body production guarantee. Due to the natural characteristics of natural inheritance, this inheritance is often random and can not be systematic. It is inevitable that local residents can contact and learn Tujia folk songs in a large range. The inheritance of Tujia folk songs has the phenomenon that the scope is large and the scope is small, the environment is good and bad, and the rhythm is fast and slow.

Third, to inherit the good Tujia folk songs, it is necessary to promote the excellent "Jingqu" of Tujia folk songs, walk out of the mountains, step onto the stage and enter the screen. In the modern society full of information technology, the natural inheritance method of Tujia folk songs has obviously not kept up with the pace of the times. Only by catering to the modern society and making full use of scientific and modern communication platform, can more people come into contact with Tujia folk songs along the river, let people enjoy the charm of Tujia folk songs, and let Tujia folk songs from life better express people's beautiful life Live.

Fourth, in the process of inheritance, Tujia folk songs should be "conservative" to retain the original feelings of Tujia children, but also to constantly innovate. The society is constantly developing, and people's requirements for spiritual life are different in each stage. Therefore, when we create Tujia folk songs, we must combine the characteristics of the times, create good

works that people like to hear and see, and carry forward the social righteousness, so as to achieve "old bottled new wine".

Fifth, the inheritance of Tujia folk songs needs the active support and participation of the local government. There are many kinds of support, including financial support and recommendation from government platform. Only when the government provides financial support to the folk artists of Tujia folk songs, can they have enough time and energy to excavate and teach them. Like the teacher Wang Bo I interviewed, before he was employed by the government as the inheritor of Tujia folk songs, he was often unable to do the inheritance work peacefully for lack of funds. It is through the positive push of the local government that our king of Tujia folk song "YEMA" has the opportunity to walk out of Guizhou and enter the CCTV stage. It has made hundreds of millions of Chinese audiences appreciate the traditional art of Tujia folk song. CCTV, the largest film and television platform in China, provides "acceleration" for the inheritance of Tujia folk song.

Sixth, encourage groups and individuals to display and carry forward Tujia folk songs. In order to better promote and spread Tujia folk songs in my hometown and absorb more performance and teaching experience, I also brought wild horse's original song "Mountain Girl" to the 23rd Asia Pacific Music Forum International Conference in 2019 and Indian music and culture exchange performance during my study in Thailand, which made international friends and exchange teachers and students feel the charm of Tujia folk songs along the river in Guizhou for the first time .



Figure 15 The 23rd Asia Pacific Music Forum International Conference in 2019

Date: 2019.06 Location: Roi Et, Thailand



Figure 16 Indian music culture exchange performance

Date: 2019.11



Figure 17 Location:India

I performed on the same stage with Tujia song king Huang Xu and Qin Chunjiang

Date: 2019.09.28 Taken in Yanhe County, Tongren City, Guizhou Province

พหุพันธ์ ปณฺทิกโต ชีเว



Figure 18 I sang Tujia songs with Teacher Qin Chunjiang

Date: 2019.09.28

Taken in Yanhe County, Tongren City, Guizhou Province

Although I have been to Yanhe County before to collect styles, I have a certain understanding of Tujia folk songs and applied it to actual teaching, but I still lack experience in the grasp of singing style and singing skills. I am honored to be invited by Teacher Qin Chunjiang in Yanhe The county participated in performance activities and invested in the practice of singing Tujia songs, which enriched more experience.



Figure 19 Taken in Banchang Town, Yanhe County

Date: 2019.12.20

Interview with Tujia Song King Wang Bo and Tujia Folk Song Team



Figure 20 Tujia folk song class

Date: 2019.10.15

Taken in the music classroom of Tongren Preschool Teachers College

4.2 Teaching methods of Tujia folk songs

(1) Standard

"Folk Song Singing of Tujia Nationality along the River" Course Standard

1. Basic course information

Table 1 Basic course information

Course Code	23	Course Title	Tujia Folk Songs along the River		Semester	—
Course category	Professional Skills Course	total period	36	credit	Assessment method	In class
Applicable profession	All students					

(2) Course positioning

1. Course introduction

This course is one of the professional courses taken by all students in school. The Yanhe Tujia Autonomous County was awarded the title of "Hometown of Chinese Tujia Folk Songs" by the China Folk Literature Association. Its long history, culture and artistic essence are worthy of our in-depth exploration and inheritance. This course aims to enable students to have a deep understanding of the historical background of the creation of Yanhe Tujia folk songs, learn to sing folk songs, and then explore the historical value, humanistic value and social value of their folk songs, and realize that everyone "understands folk songs", The purpose of "singing folk songs".

The position of this course in the curriculum system

This course is an elective course in the music education course. The introductory courses include vocal music singing, Chinese music history, and folk music courses. The follow-up courses include Yanhe Tujia folk songs, children's song creation, and musical analysis.

3. Curriculum function

Cultivate students' basic skills in singing folk songs of Tujia people along the river and understanding of local culture. It is an important course to improve students' aesthetic ability, artistic appreciation and expressiveness, cultivate good noble sentiments, improve aesthetics, enhance the love of nature and life, stimulate innovation, and improve overall quality.

4. Course type

Theory and practice are integrated, 30% in theory and 70% in practice.

(3) Course objectives

1. Emotional attitude goals: to further promote national culture, effectively promote quality education, guide students to inherit "intangible heritage", improve school students' artistic and humanistic accomplishments, cultivate students' love of their hometown and motherland, and enhance national self-confidence and sense of responsibility. Lay the foundation for building a campus culture school with regional characteristics.

2. Process and method goals: through music teaching, let teachers and students feel, experience, express, create, and the beauty of music together, and then cultivate students' aesthetic ability, cultivate sentiment, and improve personality.

3. Knowledge and skills objectives: master the singing ability of Tujia folk songs along the river; the ability to arrange impromptu accompaniment of children's songs; good musical sense, expressiveness, music comprehension ability, sense of rhythm, etc.; organizational ability to carry out teaching activities in primary and secondary schools and children Good interpersonal communication and collaboration skills.

(4) Curriculum design

1. Curriculum design concept

We should break the traditional discipline mode characterized by knowledge transfer, focus on ability training, adopt the action oriented teaching mode of "teaching project and learning autonomy" and flexible and diverse teaching methods and means to construct a three-dimensional and multi-level practical teaching system, so as to achieve the unity of teaching, learning and learning. Comprehensively cultivate students' aesthetic ability of music, so that students can understand the essence of local national culture, master the basic skills of singing folk songs, have the basic ability of musical expression, and be able to perform independently and completely.

2. Connotation of classroom teaching.

In Tujia folk songs, the formation of a certain characteristic tone is closely related to the local tone, but the ability to truly reflect the aesthetic music style is beyond the reach of language. Tujia lyrics are mostly seven character sentences, such as: "the evening wind gently treetops, the moon quietly upstairs, the corner of Mei Mei gently go out, the golden bamboo forest will be river brother." The five sentence song is also a unique folk song of Tujia nationality, such as: "the man looks up from the high, the younger sister washes clothes in the river, the man beckons to the younger sister, the younger sister pats his head in the river, and the stick hangs on the stone." Rich and colorful social life determines the diversity of Tujia folk songs. Diversified themes not only become a feature of the style itself, but also will inevitably be reflected in the tune as the main form of music. Lining words also play an important role in Tujia folk songs. Interlinings are widely used and unique, such as "aiyazuo", "heyehe", "ouyiyo", "Luo", "Na", "Ma", "Oh", "ah", "wow", "Ai", "luojiier", "lilandang" and so on. The meanings of these Interlinings as language elements are limited, but they have strong expression when combined with tunes It is also one of the important factors that can influence the style of Tujia folk songs.

The singing characteristics of Tujia folk songs. In this group of Tujia people, the singing of their folk songs has its own unique characteristics. With the subtle changes in pitch, timbre, strength and time value, and the different use of "leaning", "trembling" and "falsetto" in singing, it reflects the special inner fishing in Tujia folk songs singing, which is an artistic means with style marks; At the same time, Tujia folk songs also pay attention to the use of long breath to sing the melody with wide range, large jump and undulating waves. These special singing methods are more controlled by the traditional mentality because they do not affect the exchange of information, so they keep the original state for a long time. In the original state of inheritance, Tujia folk song is not only the inheritance of lyrics, but also the unique singing method has been faithfully inherited as an integral part of the car. As a result, the unique style of the unearthed family music art is shown through the singing of folk songs.

The characteristics of the tune. The lyrics of Tujia traditional folk songs can be accompanied by singing a variety of lyrics, can be sung by many singers who do not have the characteristics, and can also be spread in different areas and different occasions. The stylization of Chinese opera and quyi music is also reflected in folk songs. Tujia folk songs are mostly composed of five character and seven character sentences, and there are scattered sentences in the back part. Each kind of songs has a fixed tune. In addition, unlike professional music creation, its one-time creation (composition) and second-time creation (singing) are carried out together, which is the result of the comprehensive creation of singers and viewers. People carry out aesthetic activities in the process of life, and the aesthetic process is extremely involved, which makes this folk literature and art style affect production labor, folk activities and daily life. Most of the master singers are ignorant of learning and general knowledge, and have no systematic theory of temperament, but they can produce five tones, seven tones and various special scales. Without a systematic theory of musical form structure, they can produce various musical forms with strict logic and structure. The folk songs of Tujia nationality are not like the songs of composers. Once completed, even if they are finalized, they are oral folk art. They are transformed and perfected through continuous oral transmission. Their artistic style is also formed in the process of inheritance. Tujia people are not only creators, singers, performers, but also appreciators and inheritors.

3. Classroom teaching methods.

(1) Let students know more about national music culture (Tujia folk song).

The introduction of folk music culture into classroom teaching is to let the essence of folk music culture permeate students' mind. I have collected a lot of materials about Tujia folk songs. I first understand the Tujia folk song culture and pave the way for teaching. In teaching, we should develop and utilize all kinds of Tujia folk song curriculum resources in accordance with the requirements of the curriculum standard. At the same time, we should also pay attention to the cultivation of students' emotion, stimulate students' interest in learning Tujia folk songs through various forms and methods, and pay attention to the cultivation of students' aesthetic taste. Combined with the students' reality, starting from the characteristics, content and form of teaching, taking the teaching of "this mountain can't get that high mountain" as an example: this song has unique singing characteristics. It is a national mode of Tujia folk song composed of four phrases. The foot falling tone of the four phrases is 2 → 5. The melody is fresh and bright, the lyrics are close to life, catchy, and the charm of folk songs is full. The students are from the heart, singing the Tujia people's love of labor and harvest happiness, which is more real. In teaching, I divided the students into four groups. Each group sang a tune. Some of the students played with the folk musical instrument Xiao di. Then, two groups of students were selected to imitate the scene of antithetical songs. Through listening, watching, playing and acting, the students could integrate into the ocean of Tujia music in the learning process. The students could clearly see the brilliance of Tujia Nationality in the Baili Gallery of niaojiang Three Gorges. The national art and aesthetic sentiment of Tujia people are created in the fragrant folk soil.

(2) Create a beautiful teaching mood to stimulate students' interest in learning folk music.

Colleges and universities can make full use of multi-media classrooms to make music teaching activities more open, interactive and creative. It can make abstract and intuitive, rigid and vivid, and make boring classroom more active, so that students can learn easily and teachers can teach easily. Audio visual audio-visual audio-visual teaching is infinite, I make full use of multimedia teaching to create a good artistic atmosphere. For example, in the teaching of the original Yangko song "planting rice in the field, I play and sing by myself with three strings in

my hand. One or more students are invited to sing and beat the rhythm while holding a board in their hands. They are wearing national costumes and singing with distinctive features to attract the students. In the process of listening and appreciating, students can't help shaking their heads along with the music, which is full of charm, which stimulates students' curiosity and curiosity. Then guide them to understand the characteristics of Tujia folk songs, students will accurately say that Tujia folk songs have strong folk characteristics and distinctive local style. It is of special significance to introduce and sing "planting seedlings in the field to the line" to the students, because our students are all from the countryside. Most of their parents are genuine farmers. They are busy farming in spring and harvest in autumn every year. This song reflects the life of the common people and is easy for students to understand and accept. Let students listen to it and guide them to understand the intention of the song and realize that their parents get up early How hard it is to do farm work in the field in the dark, through a picture of labor to stimulate interest in learning, to work hard to learn.

4. Curriculum design ideas

1) Carry out the principle of taking ability as the standard. The arrangement of teaching theory content should adopt the thinking of concrete, abstract and flexible learning as far as possible, strengthen the training of theory and practice application ability, highlight the training of basic skills, intuitive teaching, and strengthen the ability of combination of imitation and creation. It should embody the methods of exploration, discovery and creation, and gradually form students' consciousness of autonomous learning and innovation.

2) the arrangement of teaching and singing works should be based on the principles of easy to understand, from easy to difficult, from concrete to abstract, and step by step, paying attention to the systematicness and scientificity, and taking into account the connection with professional courses.

(5) Teaching guarantee conditions

1. Nature and method of assessment

It consists of procedural assessment and summative assessment. The final assessment is a skill assessment, which assesses the required repertoire of singing and accompaniment.

2. Record and composition of results

A hundred-point system is implemented for performance, with a process assessment 50% and a final assessment 50%

3. Assessment items and evaluation methods

Mutual evaluation by the team, teacher participation and attendance. Final grades are assessed by teachers

(6) Teaching guarantee conditions

1. Relying on the school's "Wuling Spring • Charming Junior College" cultural and art festival platform, relying on the rich and unique ethnic folk music resources in the eastern Guizhou region and the Wuling mountainous area. Through collection, sorting, processing, and research, we have researched and sorted out books such as "Anthology of Tujia Children's Songs along the River", "Anthology of Tujia Folk Songs along the River", and "Sixteen Folk Songs of Tujia along the River"

2. Relying on the school's "Wuling Spring • Charming Children's College" cultural and art festival platform, the chorus competition uses the freshmen's classes to sing Tujia folk songs to better spread Tujia folk songs, expand the influence of Tujia folk songs, and better inheritance And development.

3. Our school is equipped with the hardware facilities and teachers of Yanhe Tujia folk singing and singing. At present, we hire folk inheritors of Tujia folk songs, well-known singers, and national cultural researchers to give lectures on interest courses and other related teaching resources.

(7) Course plan

"An Elective Course of Tujia Folk Songs along the River" Curriculum Development Plan In order to quickly give play to the advantages of the music major of Tongren Junior College and highlight the characteristics of the major, we will vigorously develop characteristic classes, actively promote the teaching quality and teaching reform project of the music major, and promote the local folk music culture. The special plan for the development and construction of Tujia folk songs along the river is as follows:

1. Course Title: Learning Chinese Folk Songs: Tujia Folk Songs along the River (optional)
2. Teaching resources: No. 4 ladder classroom, dance studio, piano, sound, etc.

3. Teaching time: self-study time every Thursday night (19:00-21:00)

4. Enrollment requirements and number:

(1) This course is mainly carried out on hobby classes (optional courses). Folk song representatives from each class are recruited through hobby classes for intensive learning and rehearsal, and then folk song representatives from each class use their spare time in class Tujia folk song inheritance system formed by scattered learning and rehearsal.

(2) The registration requires students to read a lot of books and materials on Sangzhi folk songs to increase their knowledge, so that they can continuously improve their self Physical fitness

(3) A total of 107 students are planned, including 29 boys and 78 girls;

5. The teaching plan made:

(1) Analysis of student situation

Let students have a certain ability to analyze and appreciate Tujia folk songs in Eastern Guizhou; at this stage, students have a strong desire to express music, and according to the specific psychology of students, formulate and implement the theory teaching and singing teaching plan of Eastern Qiongzhusi Tujia folk songs. Students can enter the Tujia folk songs in Eastern Guizhou most directly and easily, feel the beauty of the folk songs, and experience the infinite charm of the folk songs.

(2) Analysis of Tujia folk songs in Eastern Guizhou

National folk culture is broad, profound, rich and colorful, and vigorously promotes national folk culture, especially the exploration of national folk cultural resources with intangible cultural heritage as the core content, which can establish national self-esteem, enhance national pride, strengthen national cohesion, and effectively promote socialism. With great cultural development and prosperity, in order to actively carry out the protection and inheritance of "intangible cultural heritage", this school year will mainly focus on learning and appreciation of Tujia folk songs along the river.

6. Teaching objectives

(1) Emotional attitude goals: further promote national culture, effectively promote quality education, guide students to inherit "intangible heritage", improve school students' artistic and humanistic accomplishments, cultivate students' emotions of loving their

hometown and motherland, and enhance national self-confidence and sense of responsibility , Lay the foundation for building a campus culture school with regional characteristics.

(2) Process and method goals: through music teaching, let teachers and students feel, experience, express, create, and the beauty of music together, and then cultivate students' aesthetic ability, cultivate sentiment, and improve personality.

(3) Knowledge and skills objectives: master the singing ability of Tujia folk songs along the river; the ability to arrange impromptu accompaniment of children's songs; good musical sense, expressiveness, music comprehension ability, sense of rhythm, etc.; organizational ability to carry out teaching activities in primary and secondary schools And good interpersonal communication and collaboration skills.

7. Teaching requirements

Traditional education overemphasizes the role of human intellectual factors in the process of learning and growth, while ignoring the status of personal emotions, attitudes and values in human growth experience. The new curriculum view raises the emotional and will factors to a new height to understand, which is an important value orientation in the curriculum goals. Emotion is not only embodied in learning interest, learning hobby, and learning enthusiasm, but also embodied in the experience of the emotion itself and the richness of the inner world; the essence of attitude and music education is aesthetics, which determines the goal of "emotion, attitude and values" first place.

- (1). Train students to form a scientific singing method
- (2). Let students understand the sound concept of science
- (3). Conduct simple, scientific and effective singing training for students
- (4). Cultivate students to form good "performance" habits. In addition to singing, performance should also be an indispensable teaching content. Students should be cultivated to form good performance habits in singing teaching.

8. Teaching measures

- (1). Strengthen governance and highlight key points
- (2). Set a good example of humility and willingness to learn
- (3). Focus on teaching methods and improve teaching quality
- (4). Strengthen cooperation and improve together with teachers and students

(5). Grasp the appropriate teaching progress of individual students and groups

(6) .Fully mobilize students' enthusiasm, improve students' desire for self-expression, and cultivate students' self-confidence

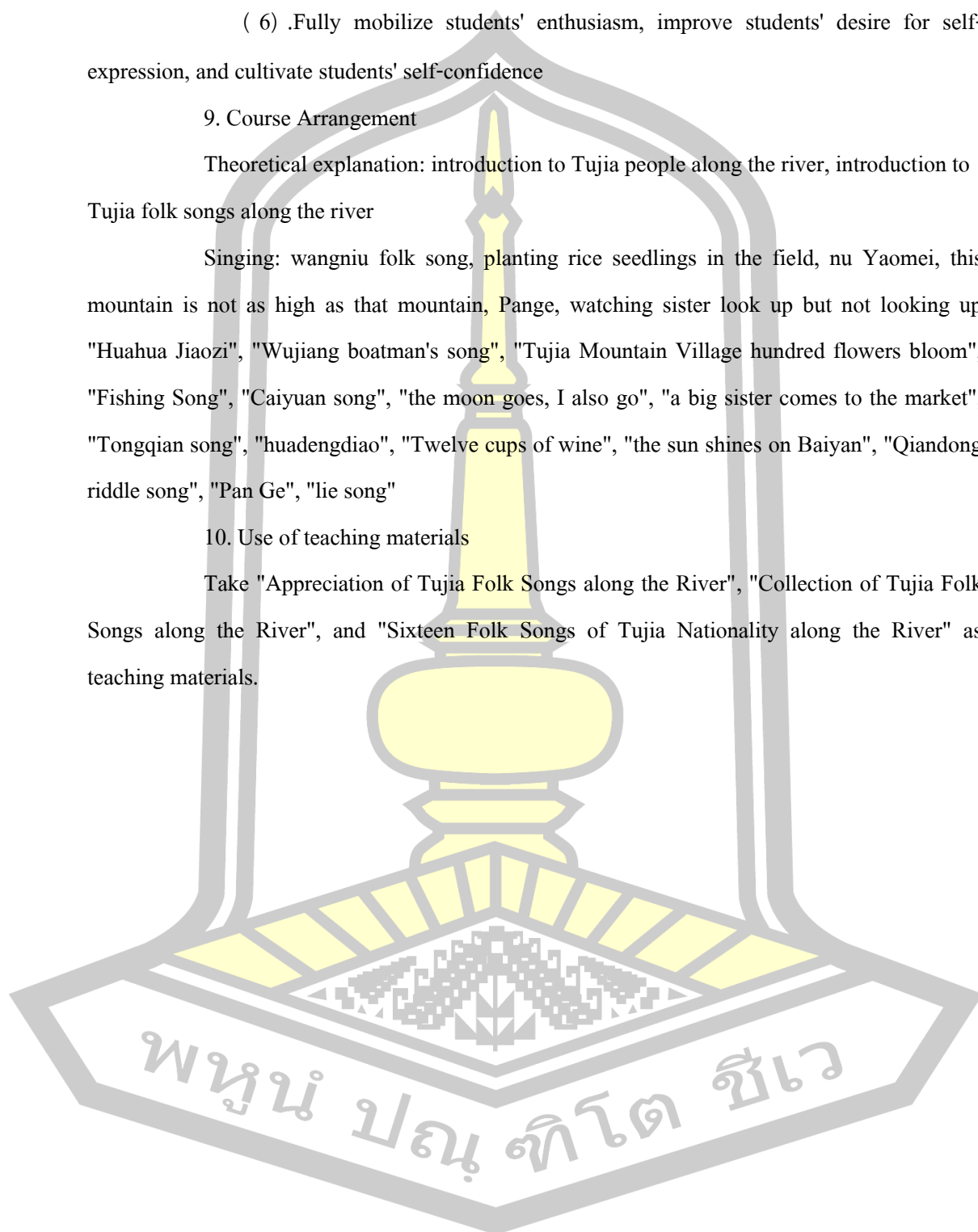
9. Course Arrangement

Theoretical explanation: introduction to Tujia people along the river, introduction to Tujia folk songs along the river

Singing: wangniu folk song, planting rice seedlings in the field, nu Yaomei, this mountain is not as high as that mountain, Pange, watching sister look up but not looking up "Huahua Jiaozi", "Wujiang boatman's song", "Tujia Mountain Village hundred flowers bloom", "Fishing Song", "Caiyuan song", "the moon goes, I also go", "a big sister comes to the market", "Tongqian song", "huadengdiao", "Twelve cups of wine", "the sun shines on Baiyan", "Qiandong riddle song", "Pan Ge", "lie song"

10. Use of teaching materials

Take "Appreciation of Tujia Folk Songs along the River", "Collection of Tujia Folk Songs along the River", and "Sixteen Folk Songs of Tujia Nationality along the River" as teaching materials.



This mountain is not so high as that one

(Folk songs and firewood songs)

meno mosso *expressif*

The mountain is not as high as that one, little girl, my lover brother,

the mountain girl is collecting firewood to bum, brother Niulang!

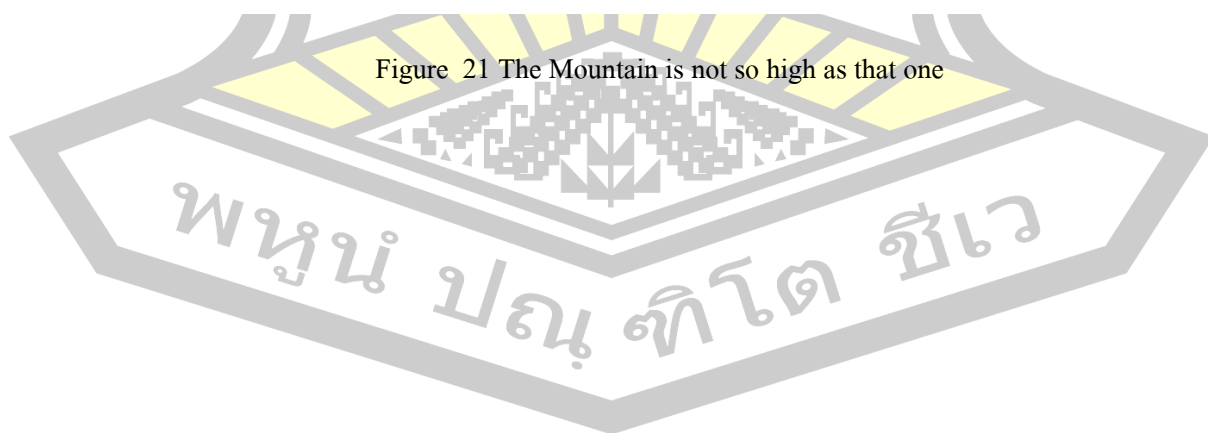
In which year and month will we fall, little girl, my lover

brother, where you get firewood, you can pick water, brother Niulang!

Ai hai yi yo, if you shake it, you will find it everywhere,

brother Niulang!

Figure 21 The Mountain is not so high as that one



(9) Teaching status

Questionnaire

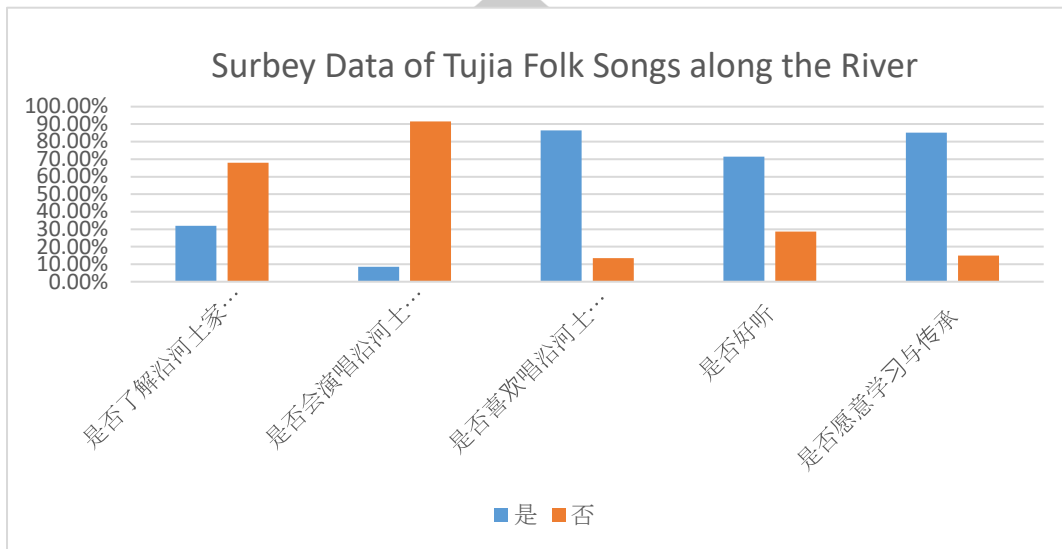


Figure 22 Questionnaire



沿河土家族山歌问卷调查

班级 _____

1、你了解贵州省沿河县的土家族山歌吗？

A、 了解 B、 不了解

2、你会唱沿河土家族山歌吗？

A、 会 B、 不会

3、你喜欢沿河土家族山歌吗？

A、 喜欢 B、 不喜欢

4、沿河土家族山歌好不好听？

A、 好听 B、 不好听

5、愿不愿意学习沿河土家族山歌？

A、 愿意 B、 不愿意

6、你对学习沿河土家族山歌有什么建议？（简答题）

答：我觉得沿河土家山歌非常好听加好玩，
希望沿河山歌继续传承下去，越来越好，
让更多的了解沿河山歌，出更多的好听山
歌。

Figure 23 Paper questionnaire

4.3 In order to make full use of the resources of our school's teachers and students, cultivate students' performance and practical ability, the participation of teachers' folk orchestra, play the role of the professional music team, strengthen cultural self-confidence, strengthen the construction of campus culture, promote and inherit the folk music of Tujia folk songs in Eastern Guizhou Culture, so that more people can appreciate the charm and value of this art, specially organized "Tujia Folk Song Concert":



Figure 24 Tujia Folk Song Concert





Figure 25 Location: Tongren Junior College

Date: 2019.12.31 night

Performers: Tongren Junior College Tujia Folk Song Chorus, Tongren Junior College National Orchestra

This activity not only carries forward the traditional Chinese culture, but also creates a strong cultural atmosphere. Through the combination of classroom teaching and artistic activities, some Tujia folk songs have been adapted into chorus and folk music ensemble, which not only further excavates and inherits local folk culture, but also provides a platform for teachers and students to learn and exchange, and further promotes the development and innovation of music education in Colleges and universities.

Chapter V

Conclusions and recommendations

5.1 Conclusion

Folk songs are songs of specific areas. In China, folk songs are the music genres with the longest history, the simplest structure, the largest number and the widest spread in Chinese traditional culture. The book of songs, the most artistic anthology in China, appeared 3000 years ago.

Tujia folk songs along the river in Guizhou Province, China, is one of the culture that can best reflect Chinese folk songs. For Tujia people, singing folk songs has become an indispensable part of Tujia people's life and production, and folk songs have penetrated into all aspects of Tujia people's life. Because Tujia folk songs use the local language, they use interesting melody, provocative rhythm, convey emotion, thought, life and folk wisdom content. Therefore, this singing method is very free in form and content, and is very popular with the villagers.

Through this survey, I have basically come to the following conclusions:

It is of great significance to do a good job in inheriting Tujia folk songs in Guizhou. Let Guizhou Yanhe Tujia folk songs into colleges and universities, the use of the University platform to carry on has a very important significance

1. The importance of inheriting national music.

(1) Through the study of the national music culture, cultivate students' national aesthetic view. Our country is a multi-ethnic country, different nationalities, different regions, different living habits, gave birth to different characteristics of music culture. The national music including Tujia folk song has its own unique style in tone and rhythm. However, many Chinese and university students will not appreciate the beauty and do not know that there are precious treasures in folk music. Due to the lack of a correct aesthetic outlook, some students take some western singers and movie stars as the model from the aspects of hairstyle, clothing and diet. In the long run, this is not only the same topic of music culture, but also easy to cause students to despise their own national culture, and it is not conducive to the cultivation of students' Outlook on life, values and world outlook. It is very necessary for students to listen, sing, memorize and memorize some folk songs so as to gradually cultivate their interest in national music and master

the characteristics of folk songs of different nationalities and regions. Therefore, we must attach importance to the education of national music and cultivate the correct national aesthetic outlook of the younger generation.

(2) Learning folk music is an effective way for students to understand national music and carry forward national culture. China has a history of more than 5000 years of civilization, and folk music has its own splendor. The Chinese nation is an industrious nation. Folk music originates from labor. The working people create everything in China and create their own music culture. It is worth our young generation to learn from the record of "Tan" in the emperor's period in Wuyue Chunqiu to the national style in the book of songs, from the songs of Chu in the spring and Autumn period to Yuefu in the Han Dynasty, from Qupai CI in the Tang Dynasty to the rap art in the Song Dynasty, and from Yuan zaju to school music. The more national, the more cosmopolitan. The music of all nationalities in each region has its own unique style. It embodies the unique aesthetic habits of the nation, including the national history and fine traditions and national thoughts. It is undoubtedly an important teaching material for students to carry out national history education, enhance national pride, accept the national flag and charm, and strengthen national consciousness.

(3) Strengthen the understanding of national music and cultivate students' patriotism spirit

It is an important way to improve the national quality of students to pay attention to strengthen the national music education, make college students understand the excellent national culture and art of our country, and stimulate students' national pride. Therefore, the school is duty bound to become an important position to carry forward national music. It is particularly important to give full play to the advantages of national music education in teaching, cultivate students' sentiment and correct national consciousness. This is also an important part of music quality education, and it is the bounden duty of our music teachers.

China's national folk music has a long history, rich heritage, profound tradition, with distinct national characteristics, which is unique in the world music world. Through the appreciation of these works, it is like introducing students into an art treasure house, so that they can absorb rich nutrition. In front of such a rich and colorful cultural heritage, let students realize that China is a great ancient civilization with a long history and culture. For example, love sister

washing clothes in the river and Tongren girl's big foot describe the happy life of the people of new China. Through the teaching of a series of Chinese folk songs, college students can understand that there are so many beautiful folk songs in our motherland, and help them establish a sense of national pride.

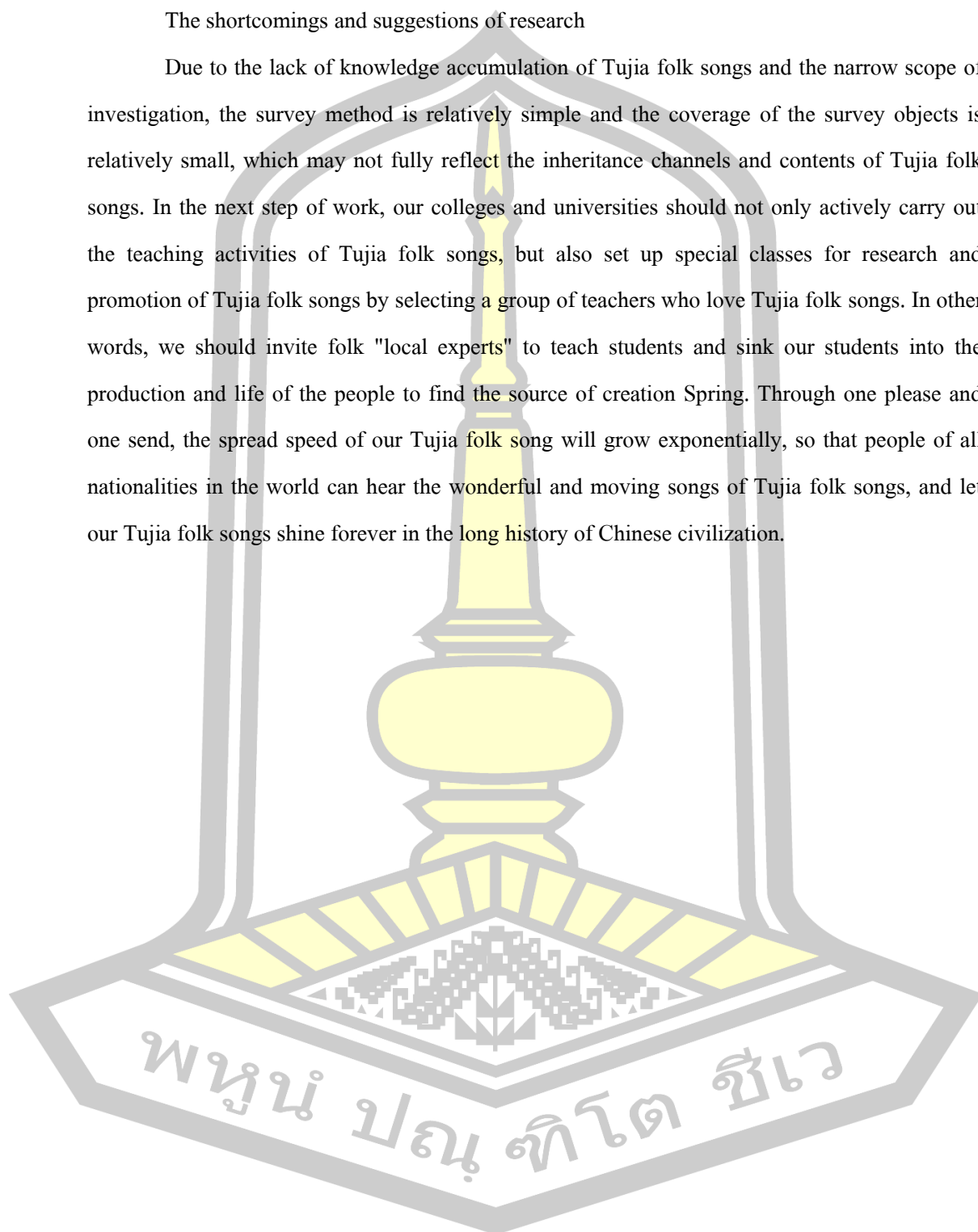
2. The urgency and feasibility of Tujia folk songs entering colleges and universities.

Through the investigation, it is found that the creation of each Tujia folk song is combined with a certain creative background, which truly and artistically reflects the specific production and life scenes and expresses the inner world of individuals or groups. The inheritance of Tujia folk songs is through oral or auditory transmission, that is to say, they are learned through hearing rather than reading words or music. They are usually in informal, small-scale social networks of relatives and friends, but not included in schools, art museums and other institutions. This has brought great limitations to the exchange and inheritance of Tujia folk songs. Although the local government and some educational institutions have strengthened the excavation and attention of Tujia folk song culture in recent years, the resources invested are not much. Most of them carry out relevant work in a scattered form, and take a certain track and a certain region as the research object. There is no overall planning of various resources of the government, society and folk, and there is no systematic development of some basic work. This situation is inevitable. This leads to a bottleneck in the inheritance of Tujia folk song culture, which is not conducive to communication and development. In the next step of work, we should make full use of the school as a platform to spread culture, and bring Tujia folk songs into the basic education of autonomous prefectures or autonomous counties where Tujia people live, so that they can systematically learn the culture and art of their own nation from an early age, and show their beautiful life with wonderful songs. All kinds of colleges and universities should actively study and explore good inheritance methods of Tujia folk songs, scientific teaching mode, and integrate modern art into it. That is, we should let our Tujia folk songs retain the characteristics of Tujia children, but also be able to absorb the old and absorb the new, and constantly introduce good works reflecting the good life of Tujia children.

5.2 research suggestions

The shortcomings and suggestions of research

Due to the lack of knowledge accumulation of Tujia folk songs and the narrow scope of investigation, the survey method is relatively simple and the coverage of the survey objects is relatively small, which may not fully reflect the inheritance channels and contents of Tujia folk songs. In the next step of work, our colleges and universities should not only actively carry out the teaching activities of Tujia folk songs, but also set up special classes for research and promotion of Tujia folk songs by selecting a group of teachers who love Tujia folk songs. In other words, we should invite folk "local experts" to teach students and sink our students into the production and life of the people to find the source of creation Spring. Through one please and one send, the spread speed of our Tujia folk song will grow exponentially, so that people of all nationalities in the world can hear the wonderful and moving songs of Tujia folk songs, and let our Tujia folk songs shine forever in the long history of Chinese civilization.



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