



The Transmission of Dazhou Folk Songs from Folk Philosophy in Dazhou City, Sichuan
Province, China

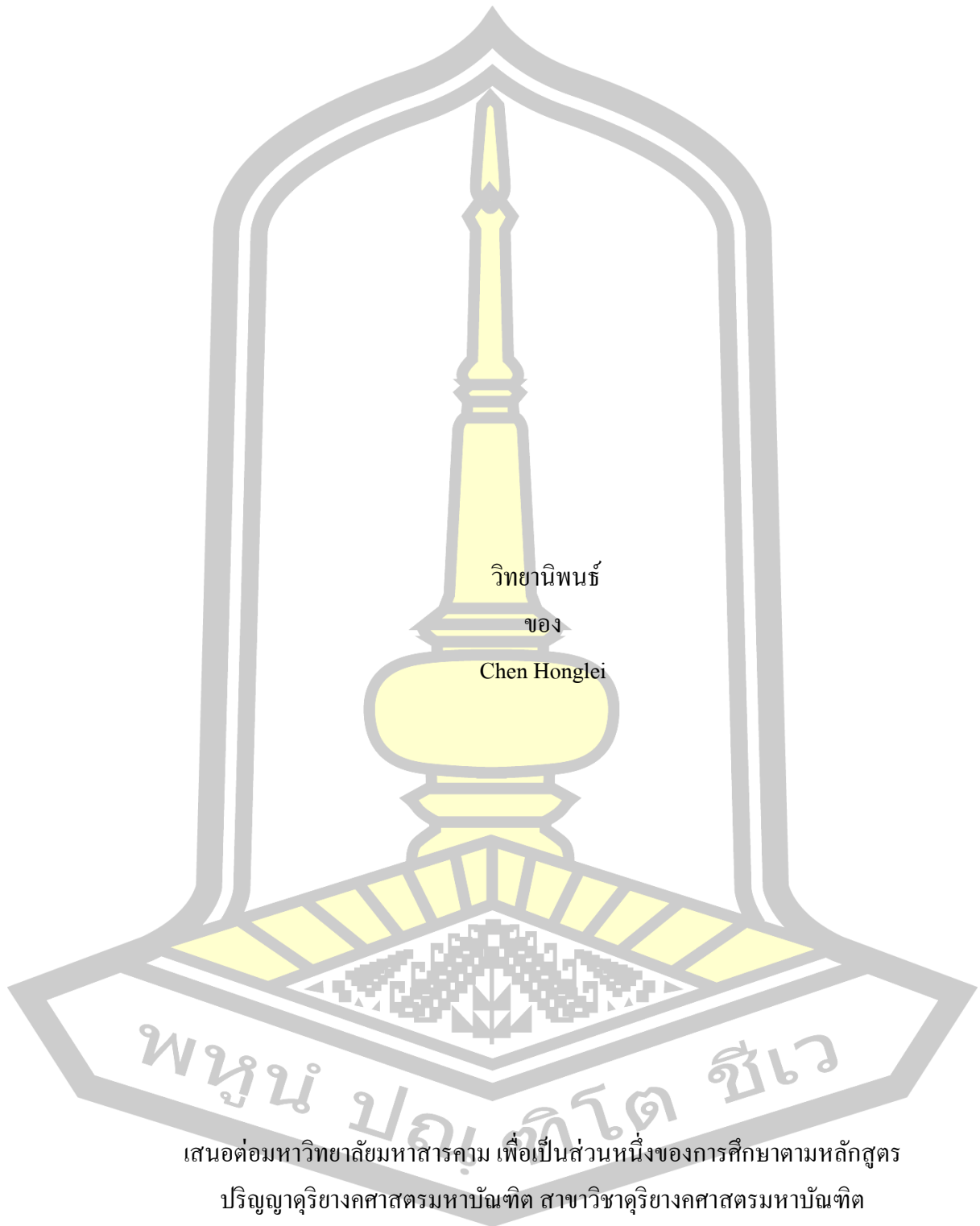
Chen Honglei

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

February 2021

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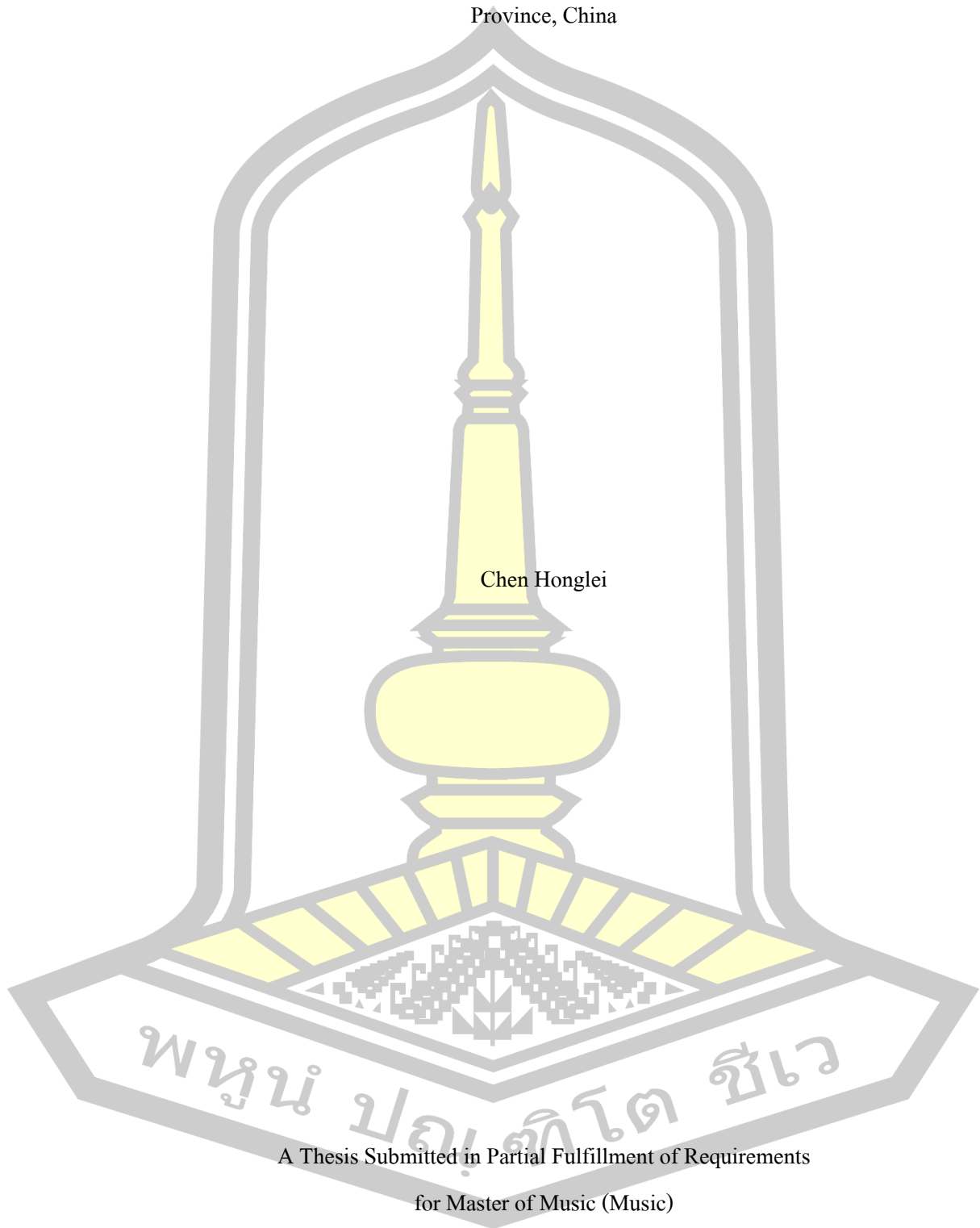


เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร
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for Master of Music (Music)

February 2021

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ABSTRACT

This research is "Folk Song Teaching in Parts of Dazhou City, Sichuan Province, China". The purpose of this article is to: 1 To study the transmission and collect information about Dazhou folk song from artists and procession of teaching Dazhou folk songs. 2 To study organizing and perfecting the teaching methods of Dazhou folk songs. This is a qualitative study. The tools are questionnaires and observation tables. The data is collected through fieldwork and interviews with three teachers in Xuanhan County, Dazhou City. The results are as follows: 1. The Jingu Square in Xuanhan County, Dazhou City lacks a systematic curriculum and an understanding of professional musical instruments. So that the locals did not pay enough attention to Dazhou folk songs. Dazhou folk songs are the crystallization of important local cultural and historical heritage. Very valuable for research. 2. The development of folk songs in Dazhou lacks a systematic method of breathing and resonance. For people who learn Dazhou folk songs, there is an urgent need for a scientific sound method, so it is necessary.

Therefore, Dazhou folk songs are not only the local folk music that circulates in Dazhou, but also the crystallization of excellent culture all over the world.

พหุบัณฑิต ชีวะ

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Thank you to my classmates. It is your selfless help that made me feel the warmth of the campus. During my thesis writing process, many classmates provided me with information and support. I would like to express my gratitude. Finally, thanks again to Mahasarakham University for providing me with valuable learning opportunities, enabling me to embark on a new platform and start a new life.

Chen Honglei

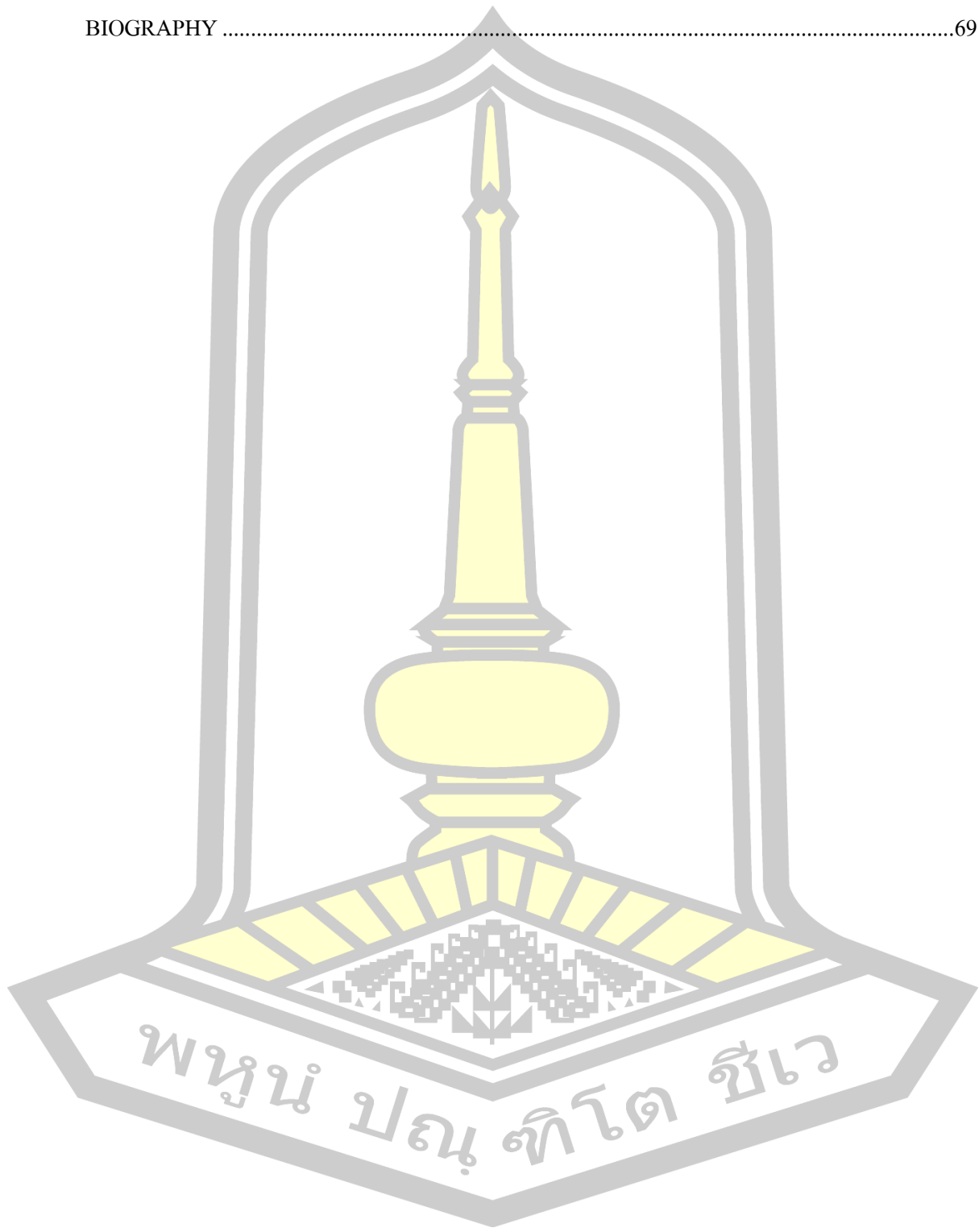
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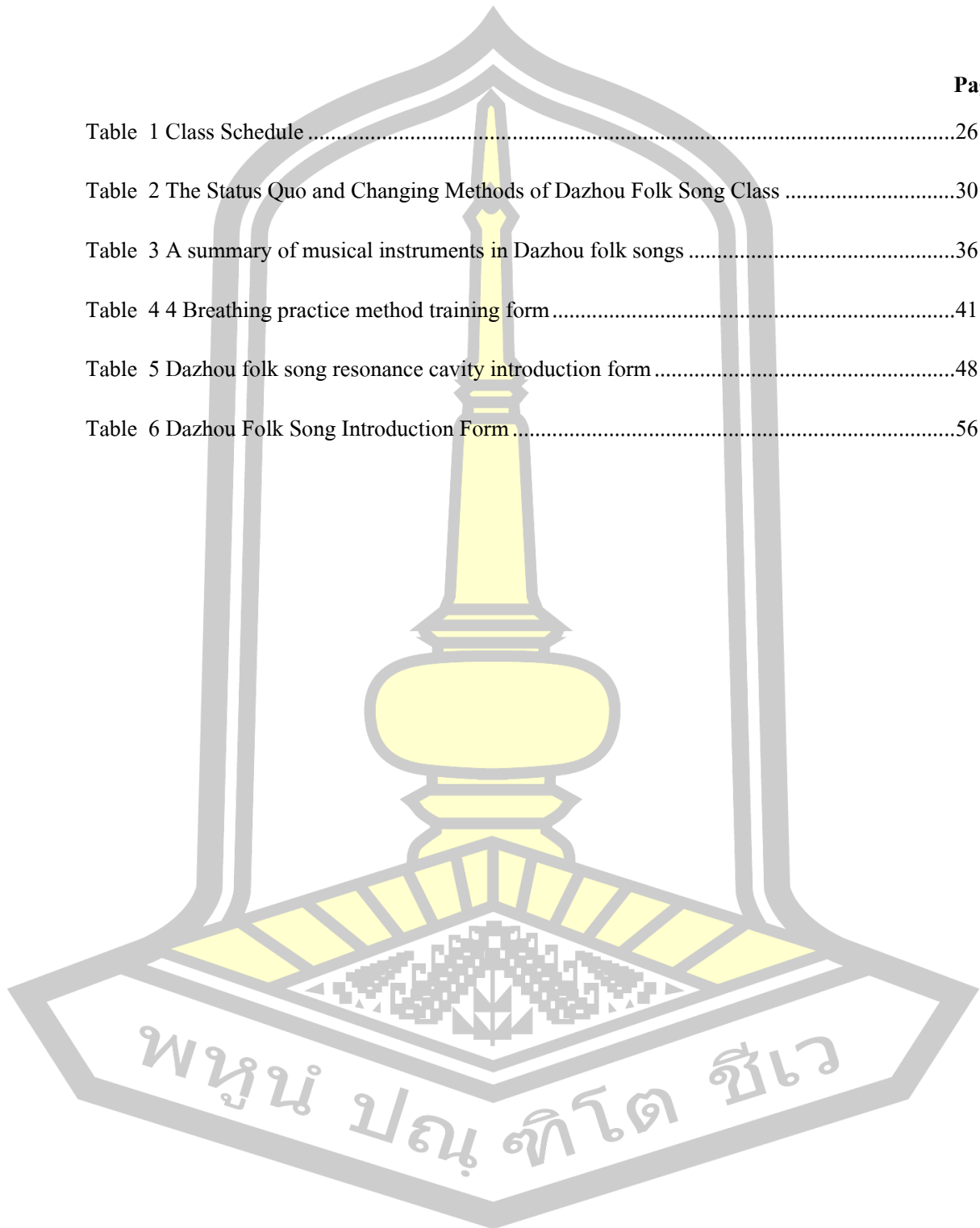
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CHAPTER I

INTRODUCTION

1.1 Statement of the Problem

The author of this article sorts out the breathing method of Dazhou folk songs, and the resonance method is the method of learning Dazhou folk songs systematically. The classroom setting of Dazhou folk songs was studied and an improvement plan was proposed. (Jing, 2019)

The Dazhou folk song studied in this article is located in the folk song class of Jingu Square in Xuanhan County, Dazhou City. It has rich emotional content and a long history. (Wang Bin. Gu Xingyan, 2016)

In traditional Chinese music, Dazhou folk songs have a self-evident importance. It is the basis for studying traditional Chinese folk music. It is also one of the sources of Sichuan folk song culture. The artistic charm of Dazhou folk songs is powerful and unique. With the continuous advancement and development of Chinese cultural construction, folk art has gradually entered the public's vision through the continuous adaptation and processing of composers. The composers have used the elements of traditional music to create more “higher”. Classic works accepted and loved by the broad masses of the people. Madu Township, Dazhou, which is known as the hometown of Chinese folk songs, has beautiful scenery and outstanding people. It has a long-standing, mysterious and splendid Bayu culture. The unique natural environment, cultural background and humanistic customs have created a unique style and rich colorful folk music. Dazhou folk songs are the treasures of Chinese folk music. The music works created by Dazhou folk songs are countless. The music works with Dazhou folk music style have its unique artistic charm. This thesis analyzes and expounds through aesthetics, folklore, melody analysis and style. The purpose of this thesis is to let us have a deeper understanding of Dazhou folk songs, so as to achieve the adaptation of Dazhou folk songs and Dazhou folk songs. Accurate grasp and interpretation of the singing style of the song. (Gui Decheng, 2008)

With the development of industrialization, Dazhou folk songs are facing difficulties in inheritance. A large number of rural settlements have been destroyed, making it difficult to reproduce excellent Dazhou folk songs. The inheritors of Dazhou folk songs are seriously aging,

and young people like pop music. Dazhou folk songs have been severely tested. (Sun Laixian, 1983)

For all of the above reasons Thus making the researcher interested in studying such folk songs by studying how to transmission and teaching The inheritance of the song.

1.2 Research Objectives

1.2.1 To study the transmission and collect information about Dazhou folk song from artists and procession of teaching Dazhou folk songs.

1.2.2 To study organizing and perfecting the teaching methods of Dazhou folk songs.

1.3 Research Questions

1.3.1 Research the Dazhou folk song classroom settings and how teachers teach.

1.3.2 Study the breathing technique of Dazhou folk songs, coordinate with breathing muscles, and Dazhou folk song singing resonance technique.

1.4 Importance of Research

1.4.1 We will know the classroom setting of Dazhou folk songs and instrumental music performance lessons.

1.4.2 We will know the singing skills of Dazhou folk songs.

1.5 Definition of Terms

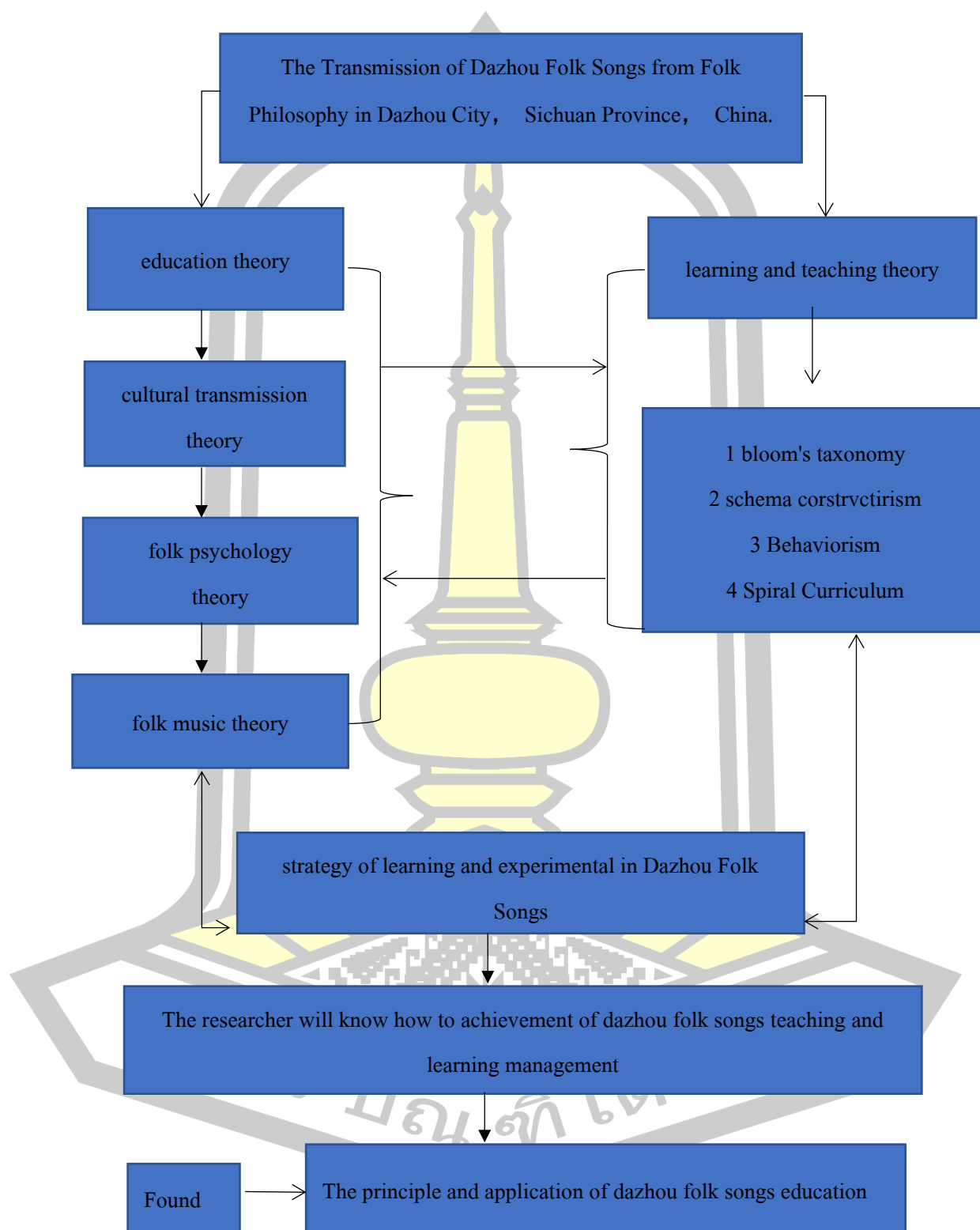
1.5.1 Dazhou Folk Songs. Refer to Folk song in. Dazhou City, Sichuan Province.

1.5.2 The transmission Refer to the transmission of the expert of Dazhou folk song

1.5.3 Teaching method Refer to The teaching method of the expert of Dazhou folk song.

พหุบัณฑิต ชีเว

1.6 Conceptual Framework



1.7 Explanation for Conceptual Framework.

Literature Reviews The researcher has chosen to study the theory concepts as a way to find answers in the research. The researcher has chosen to study the concept of Bloom's Taxonomy that the framework elaborated by Bloom and his collaborators consisted of six major categories: Knowledge, Comprehension, Application, Analysis, Synthesis, and Evaluation. The categories after Knowledge were presented as "skills and abilities," with the understanding that knowledge was the necessary precondition for putting these skills and abilities into practice. I founded that A group of cognitive psychologists, curriculum theorists and instructional researchers, and testing and assessment specialists published in 2001 a revision of Bloom's Taxonomy with the title A Taxonomy for Teaching, Learning, and Assessment. This title draws attention away from the somewhat static notion of "educational objectives" (in Bloom's original title) and points to a more dynamic conception of classification.

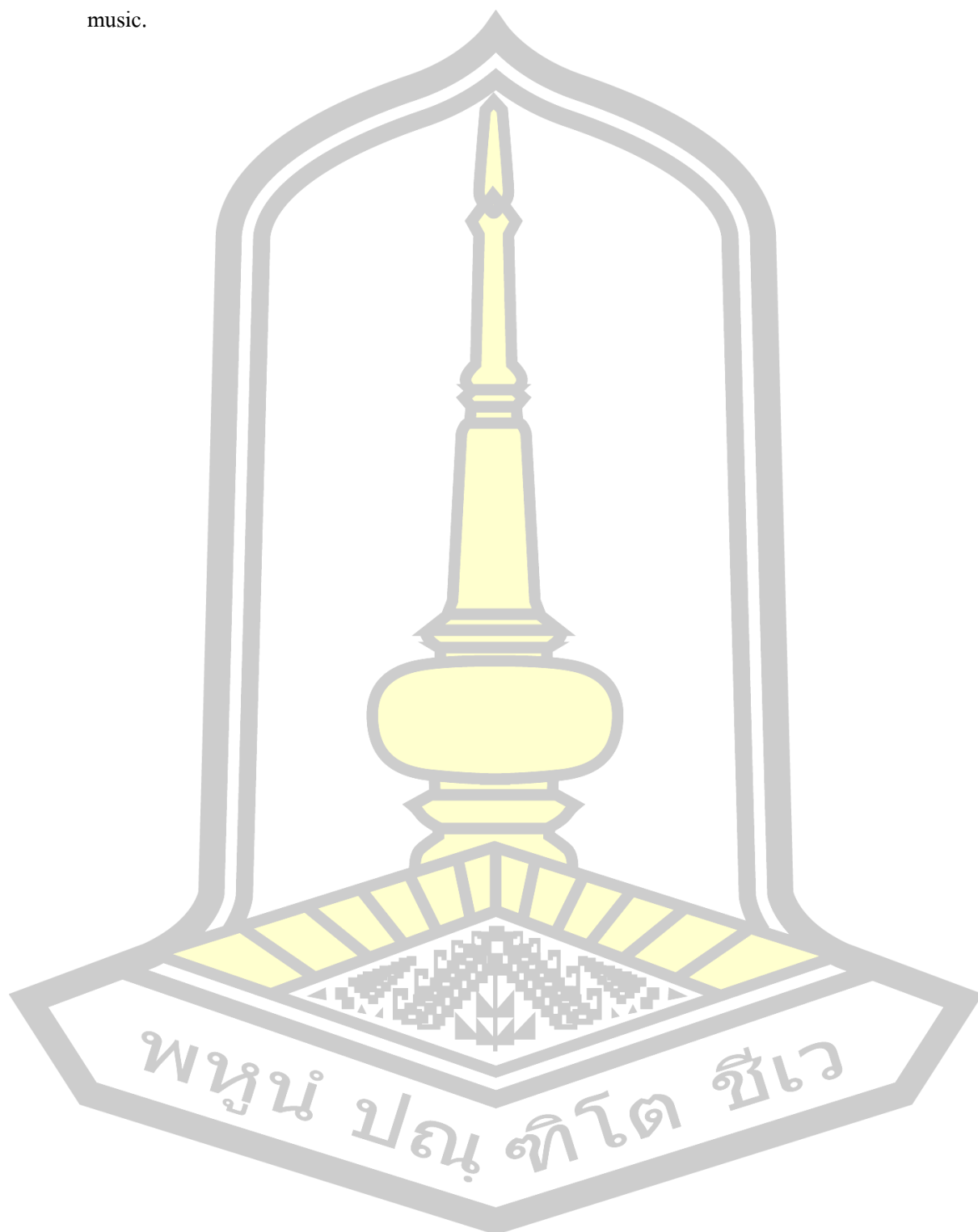
The authors of the revised taxonomy underscore this dynamism, using verbs and gerunds to label their categories and subcategories (rather than the nouns of the original taxonomy). These "action words" describe the cognitive processes by which thinkers encounter and work with knowledge.

Moreover I always realized that the most important thing and relation to this thesis that Bloom's Taxonomy is a hierarchical classification of the different levels of thinking, and should be applied when creating course objectives. Course objectives are brief statements that describe what students will be expected to learn by the end of the course. Many instructors have learning objectives when developing a course. However, many instructors do not write learning objectives. The full power of learning objectives is realized when the learning objectives are explicitly stated. Writing clear learning objectives are critical to creating and teaching a course.

Actually, from the concept of culture and folk music theory I fully agree that I can be sure, of course, that folk musicians had no concept of "theory" in an academic sense - no written rules about how the music worked. So there was no "development" in that sense. The music would simply evolve as it was handed down by ear, generation to generation.

The difficulty in researching it, therefore, is precisely the fact that none of it was written down. We can only make assumptions from the "folk" influences that found their way into written

music (classical etc), or from any musicologists of the time who made references to vernacular music.



CHAPTER II

Literature Reviews

2.1 The background of Dazhou city

2.1.1 The history of Dazhou

Dazhou is a prefecture-level city in Sichuan Province. The junction of Sichuan, Chongqing, Hubei and Shaanxi is a transportation hub, a cultural and commercial center and an ecological and livable regional central city. By 2019, Dazhou has 2 districts, 4 counties and 1 county-level city under its jurisdiction, with a total area of 16,591 square kilometers and a built-up area of 100 square kilometers. The registered population of Dazhou is 6,589,400 and the permanent population is 5,741. Located in southwest China and the east of Sichuan Province, Dazhou county has a history of more than 1900 years since the establishment of the County in the Eastern Han Dynasty. It is the seat of prefecture, county, prefecture and county in the region. It is a populous city, an agricultural city, a resource-rich city, an important industrial town, a transportation hub and an old revolutionary base in Sichuan Province. Dazhou is the center of Ba Qu culture in Sichuan. Luojiaba and Chengba sites in Dazhou are the birthplace of ancient Ba and Ba cultural center sites in the upper reaches of Yangtze River. It is one of the three major gas fields in China and the starting point of the national "Transmission of Sichuan gas to the east". It is a national demonstration area for comprehensive natural gas development and utilization and a national strategic base for energy and resources.

2.1.2 Society and culture in Dazhou City

Dazhou culture thick, outstanding people. As the birthplace of Ba culture, Dazhou city enjoys the reputation of "home of The Ba people", combining history and culture, Ba culture, Red Army culture, Three kingdoms culture, folk culture, tourism culture and enterprise culture.

Dazhou has a long and splendid history. Ba Ren ruins, Qu County Dam site, Han Que Qun, Kaijiang Ren city pottery memorial archway, known as the ancient cultural treasures, are among the state's key cultural relics protection units. In particular, the Ba culture is very ancient, especially the Luojiaba site in Xuanhan, which has a history of 3,700 to 4,700 years. It is the same as the Jinsha Site in Chengdu and Sanxingdui in Guanghan, with a total area of 500,000

square meters, which is the witness of the History of the Pakistani people. Dazhou produced a large number of talented people. Famous statesmen in the Warring States Period, Feng Huan, Fan Kuai, general Wang Ping of The Three Kingdoms of Shu and Han, Tang Zhen and other historical figures are shining with stars. Dazhou Tang Rong period has been out of Li Qiao, Li Shizhi, Liu Yan, Han Hwangyuan Zhen, Zhang Shangying and other six prime ministers, in the history of China shining through the ages. Dazhou ethnic folk culture is colorful. Chinese phoenix painting, a unique Chinese painting: Nine yuan climbing, unique to the world; Sanhui pavilion, renowned throughout the country; Kangding Love Song is listed as one of the world's top ten love songs (the author is Li Yiruo from Xuanhan County); Xuan Han's Small Grass Gongs and Drums and Bashan Folk Songs are the important immaterial cultural heritage in China.

It has a very important cultural status in our country.

2.1.2 General knowledge of folk songs in Dazhou city ○

2.1.2.1 Market folk songs

Dazhou terrain mountainous, dense population, traffic information developed. On both sides of the street in Dazhou, on both sides of the river, you will see a small tea house with unique style. People sit on chairs or drink tea, or play cards, or have three or five people in Longmen, or listen to the unique Sichuan opera. The leisurely and elegant life taste has nourished dazhouans for generations. Plain folk songs are born in the market.

2.1.2.2 River Folk songs.

Dazhou high - lying west east low, many rivers. Because ancient ships needed people to pull them, they formed a unique river culture. The main singing method of river folk songs is "belt singing". That is, one person leads the team, or everyone leads the team together. There are three singing forms of river folk songs: solo, chorus and lead singer. Music is more flexible and free. The tunes and lyrics are often improvised. The music is relatively fixed, with little change and a strong rhythm.

2.1.2.3 Horn Folk songs

Horn folk songs can be divided into transportation, engineering, fishing boats, agriculture and so on. Used for loading and unloading, picking up, lifting, carrying carts, etc. Used for singing, quarrying, quarrying, encouraging themselves, expressing their feelings. Farmers horn for boating, mobile phone mugwort, etc. Fishing boat horns are used to beat

water and wheat to sing. Such as water, sailors, etc. The more laborious, the shorter and more concise the structure of the trumpet, the more prominent the rhythm, and the less strong the melody. When the labor intensity is not important, the rhythm is relatively weakened, the melody is prominent, the lead singer can improvise. Without losing the melody.

2.1.2.4 folk songs

Mountain song is a kind of folk song that laboring people cut firewood, walk goods and do farm work on the mountain to express their feelings, eliminate fatigue and transfer their feelings. Dazhou folk songs are often sung outdoors. They are characterized by high pitch, loudness and free rhythm. The lyrics are mostly improvised, simple and emotional, bold imagination, clever metaphors.

2.1.2.5 minor songs

Minor songs are often used in people's life for rest, entertainment, celebration and so on. Its form is relatively complete, the expression technique is various, the expression technique twists and turns carefully. Minor songs are usually sung in the spare time of labor or at traditional festivals and meetings. Form rules unity, melody easy to spread.

2.2 Folk music Theor

In 2014, Wang Jie made a research summary of Dazhou folk songs in my country from 1985 to 2012. The research on Dazhou folk songs from 1985 to 2012 was sorted out and divided into three categories. The first category is research based on national color, the second category is research rooted in regional color, and the third category is research focusing on other aspects. The research related to this topic is the discourse rooted in regional color research in this article. Wang Jie pointed out that the most recent achievements are the research on Dazhou folk song art, followed by the Southwest region. The research on "folk song singing technique" also includes the research on singing technique, folk song singing technique and style. The programmatic issue of folk song style chorus adaptation. Wang Jie also pointed out in his thesis that the research on folk song chorus adaptation has the phenomenon of uneven ethnic distribution and uneven geographical distribution. This thesis has a definite reference value for the research of this topic.

So far, the literature research on "Dazhou Folk Songs" has mainly focused on the study of regional colors, the inheritance of folk songs, folk song adaptation techniques, folk song chorus

aesthetics, and folk song chorus work analysis. In the research on the regional color of Dazhou folk songs, there is a graduation thesis by Liu Yutian, a graduate student of Hunan Normal University, "Analysis and Research on Dazhou Folk Songs and Chorus Works Created by Folk Song Tones" (2003), in which he divided Dazhou folk songs into Han folk songs and minority folk songs. The two parts of national folk songs discuss their representative creation or adaptation of chorus works. The folk songs of Dazhou are divided into three color areas of Xuanhan, Quxian, and Dazhu. The characteristics of folk songs and representative choral works of each color area are analyzed. Zhang Wen, a graduate student of Sichuan Normal University, in his graduation thesis "Analysis of Dazhou Folk Songs and Chorus Works Adapted to Folk Songs" (2013), Dazhou folk songs are divided into four areas of folk songs: east, west, north and south. The characteristics of folk songs and representative vocal works in each color area are analyzed and introduced. Shaanxi Normal University master student Sun Fei's graduation thesis "Research on Dazhou Folk Songs Chorus Works" (2011) carried out a detailed analysis of the musical styles of Dazhou folk songs adapted chorus works. The graduation thesis "Dazhou Folk Songs" by Cheng Liang, another graduate student of the school "Chorus Forms and Aesthetic Effects" (2010) classified Dazhou Folk Song Chorus, and analyzed the creative characteristics of Dazhou Folk Song Chorus. Based on the above research, the author conducted field interviews with local experts, and obtained experimental data from field inspections. Summarize this paper.

2.3 Methods of teaching folk songs in different styles

Regarding the singing technique of Dazhou folk songs, the main focus is on singing technique. In 1956, Li Yinghai's "A Few Questions about Folk Song Singing Techniques" mentioned the question of style in folk song singing techniques. He believed: "The most essential of the various conditions related to the style is the tone of the music itself. , Rhythm, etc., while others such as language, timbre, etc. are important but variable (unless it has become an absolutely inseparable condition for a certain style), the essence of the adaptation has not changed but only other factors have changed. The style is still not fundamentally destroyed." Ruan Kunshen's "Some Thoughts on Using Folk Songs to Adapt a Cappella" (2000)--In this article, he has learned some experience from the adaptation of the record "The Wind Blows Across the Bridge", from the three aspects of melody, harmony and rhythm. Discussed his views on the

adaptation of folk songs. Zhang Qi pointed out in the article "Looking at the Second Creation in Folk Song Adapted Chorus from <Li Yousong>" (2014): "For the second creation of folk song adapted chorus, we need a rigorous system of Western composition theory as a reference and support. , Through the interweaving of lines, the richness of tonal and harmony colors, and artistic expressions, etc., to achieve the ingenious combination of content and form of Western learning for the body, middle school for use'; more need to pass the in-depth study of folk songs In the chorus, we should maintain the local characteristics of national culture and the unique characteristics of folk songs."

On the aesthetic characteristics of Chinese folk song chorus music. In his master's thesis "Research on the Aesthetic Features of Chinese Folk Song Chorus Music"-the article, Xiaoyang discussed the aesthetic performance of Chinese folk song chorus music from the five aspects of melody, rhythm, harmony, language and emotion; from the beauty of melody, the beauty of rhythm, and The five aspects of sound beauty, language beauty and emotional beauty discuss the aesthetic characteristics of Chinese folk song chorus music. Cheng Liang's thesis "The Form of Chorus of Dazhou Folk Songs and Its Aesthetic Effect" (2010) analyzes the aesthetic effect of chorus of folk songs in northern Shaanxi from two aspects of social cultural life and economic development.

The research on the analysis of folk songs and chorus works is mostly a special topic. For example, in the graduation thesis "Exploration of Chorus Art Development in Dazhou" (2011) by Wang Yuwei, a graduate student of Sichuan Normal University, he made statistics on choral works in northern Shaanxi, Gansu, Qinghai, and Ningxia. The author once again did a literature survey on the basis of his research, which is very meaningful for the research of this paper. Qiao Bangli's paper CCP involves 35 choruses adapted from Han folk songs, which provides strong evidence for the research of this article. The graduation thesis of the Central Conservatory of Music's doctoral student Ren Xiulei "Research on the Creative Thinking of Chinese Chorus in the 20th Century" (2010) involves 31 chorus works adapted from Han folk songs. In addition, the graduation thesis "Analysis of Zhang Yida's Chorus Works" (2012) by Li Chao, a graduate student of the China Conservatory of Music, provides a detailed analysis of Zhang Yida's choral works based on folk songs. Geng Wenjing, a graduate student of Qufu Normal University,'s

graduation thesis "Research on Yang Hongnian's Child Voice Training and Adaptation of Works" (2014) also involved an analysis of several folk songs adapted to chorus works.

2.4 cultural transmission theory

Regarding the research on how to spread folk songs, Ma Geshun's "New Edition of Chorus" and Yang Hongnian's "Chorus Training" both conducted a series of studies on chorus singing from the perspective of conductors. Ma Geshun has put forward requirements for chorus singing in several aspects such as coordination, balance, harmony, tone, and wording; Yang Hongnian puts forward requirements for chorus singing from the chorus's breathing, vocalization, resonance, intonation, timbre integration, sound balance, hierarchical layout, and wording. Other parties put forward their own requirements. The contents of these two works have been cited by many scholars one after another, and they have basically become programmatic works for conducting and guiding choirs in the chorus world.

As of December 24, 2017, there are 14 core journals related to "Chorus Singing" on CNKI's online thesis topics, and 7 master's theses are available for reference. In terms of "chorus singing", some scholars start from the perspective of performance. For example, Chen Jianan in his "On the "Three Harmony" in the Creation of Chorus Performance in Higher Normal Schools" (2012)--The article emphasized that chorus performance should be "harmonious", "harmonious", "harmony of affection" in order to achieve perfection. Artistic effect. In his article "Analysis of the Diversified Development Trend of Chinese Chorus Art Performances" (2014), Ma Wen analyzed the factors of diversification of choral art performances and pointed out that the diversification of choral art performances is reflected in stage lighting, costume design, and formation changes. And the addition of personal body movements and the arrangement of scene performances. Yang Qin also mentioned in his thesis "Investigation of Chorus Art Forms and Performance Features" that chorus art has the performance characteristics of "combination of movement and static" (2014). Similar papers include Mai Chaoyang's "On the Innovation of Chorus Performance Form" (2011), Song Ye, Zhang Chuanhui's "Chorus Art Performance Method and Form Innovation" (2013) and so on.

In terms of chorus singing methods, many scholars have put forward their own views. For example, Yang Hongnian's "On the Problem of Chorus Sound Balance" (1992) addresses the

problem of chorus sound balance and puts forward specific requirements for the singing of each part. Tian Yubin mentioned in his article "The Art of Chorus and Bel Canto – Talking about the Sound Training and Application of Chorus" (2007): "A good, comprehensive and high-level choir should have a variety of abilities. The sound can be harmonious and unified, and different singing techniques can be used according to the different styles of the work. The range of the sound should be large, soft, semi-sound, straight, and strong can be used freely; to be able to achieve multiple timbres Change, can be thick, can be elegant; can be vigorous, can be pure; can be bright, can be rounded, etc., making people feel rich in color, giving people a beautiful artistic enjoyment." Similar articles include Xiao Meiya's "Analysis of the Singing Voice of Chinese Chorus Music Works" (2015), Ma Anping's "The Application of Singing Techniques in Vocal Music Chorus" (2014), and Ma Wen's "Piano Accompaniment and Chorus" Sound Balance" (2014) and so on.

Some scholars start from the comparison between vocal singing and chorus singing. For example, Feng Jiaqing mentioned in his article "The Dialectical Relationship Between Vocal Singing Techniques and Chorus Singing Techniques" (2011): Rhythm accuracy, balance ability, coordination ability, and the control of sound volume and timbre all have high requirements. Breathing, vocalization, resonance, emotion and other elements in vocal singing all play an important role in chorus. At the same time, including the half-voice technique in chorus, the suppression technique, the articulation and articulation technique, and the resonance technique of the chorus sound, it is a higher level of requirements for individual singing techniques."

The author believes that the singing method of chorus draws lessons from the experience of western bel canto, and due to the inherent national characteristics of Chinese music, the singing method of chorus must achieve the balance and integration of Chinese and Western singing skills. Due to the national characteristics of the language, Han folk song chorus cannot fully accept Western Bel Canto. From a certain perspective, the singing of the Han folk song chorus also reflects the integration of Chinese and Western cultures.

2.5 folk psychology theory

For the theoretical basis of Dazhou folk song psychology. Human attributes include natural attributes and social attributes, and social attributes are essential attributes of people. The

social development of the people in Dazhou area is at a relatively mature stage in the process of human socialization, reaching a relatively high level. The essence of socialization is communication. Outside the Dazhou folk song classroom, students form a social group with a certain degree of sociality. Through communication, their behaviors influence and restrict each other, including their music learning habit. Therefore, their extracurricular music activities are bound to have a socialized nature, and through socialized learning to improve music learning ability. The socialized music learning outside the folk song classroom is a common phenomenon. Students choosing this learning method is the result of the interaction of many factors, and there are many reasons for its existence. Because the school does not pay much attention to music lessons, many people in the society ignore the importance of folk song lessons. At the same time, there are disadvantages in the classroom itself, such as insufficient music teaching materials and single teaching methods for music teachers. Therefore, people's attitudes and opinions on music and music classes are affected by various factors.

Analysis of the spread of folk songs in Dazhou area. The coexistence of various economic elements in China has led to the diversification of Chinese culture, which is the background of popular culture. Stuffed with "pop songs", folk music has also been stringed into pop songs. Nowadays, various media in society are important environmental factors, and they have played an imitating role for students. Students at this age lack the ability to discern and imitate without thinking, which deserves our attention. The entertainment programs and talent shows of the major media usually run through popular music. In contrast, the media broadcast rate of traditional music and art such as folk music and drama has plummeted. Pop music does show what students are concerned about to a certain extent, and they have no reason not to like pop music. Students' evaluation of music only rests on sensory experience. In terms of learning motivation, students mainly follow their inner choices in learning extracurricular music. In terms of participating in social music training institutions.

2.6. Related research

2.6.1 bloom's taxonomy

Bloom believes that 1%-5% of all learners are extremely qualified (extreme student), have special talent in a certain subject, and less than 5% have special talent in a certain area

Extreme student, there are special disability in the learning of a subject, such as deaf people difficult to learn music, color blind people difficult to learn art, etc. The remaining 90% of people's aptitude lies in the length of study (implication: their ability to learn is normal). Therefore, Bloom believes that 95% (5% super good people + 90% normal people) learners can reach the mastery level when time permits. Of course, the time required for each of these 95% of students to reach the mastery level is different. For example, in high school algebra, it takes several years for some, and a few months for some. So what the teacher has to do is: how to effectively help students, especially those who learn slowly (the slower student) master. This involves the problem of teaching design and learning support.

For the same teaching content, different students should have different teaching/learning methods. In terms of learning support (to help students understand the content of teaching), Bloom believes that peers in groups are the most effective; private tutors provide one-on-one tutoring (the most costly), but they should be provided for every student at any time. This kind of support is ideally provided by other people rather than teachers. Perhaps it can be an assistant or a parent appointed by the teacher. The teaching materials can be changed according to the needs of different students, such as adding learning materials other than the teaching materials. Set "mastery standards" and use mastery standards to evaluate students instead of ranking and normal curves to evaluate students.

The author puts forward some operational procedures (operational procedures) that can help students master, including: formative evaluation, or formative evaluation proposed by Scriven (1967). These are all about the learning process. Perform diagnostic-process test (diagnostic-process test). Regular formative evaluation (I think it is better to carry out regularly) can help teachers and students to enter the next stage of learning when they are sure to master it. At the same time, students continue to find that they have gradually mastered various knowledge points, which can also reduce learning anxiety and successfully complete the courses.

2.6.2 schema constructivism

A schema is an abstraction of a large number of individual instances of things in our lives, and the schema summarizes the important characteristics of these things. These schemes are very similar to natural classifications. They contain certain characteristics and qualities of some things, but they are usually not clearly defined absolute classifications. For example, there are

many types of trees, but they generally include trunks, crowns, branches and leaves, and even flowers. Fruit and other characteristics. When people see a "tree" that they have never seen before, although they don't know its type and name, based on the general schema in their minds, they can quickly conclude that it is a "tree" and nothing else. Of course, the more The closer to the prototype in the mind, the easier it is to determine, for example, tall trees are closer to the prototype than dwarf shrubs, and easier to judge.

The concept of schema originated from the German philosopher Kant in the 19th century. He regarded schema as a specific form or rule of "productive imagination." Through this, the understanding can Apply its "categories" to multiple perceptions in the process of realizing knowledge or experience. Piaget, a famous Swiss child psychologist, investigated the role of "schema" in children's growth in the 1920s.

In the 1930s, British experimental psychologist Bartlett's research on memory was regarded as a classic exploration on which schema theory was built. He let some British subjects who participated in the experiment learn about an Eskimo folklore. The original meaning of the story is that the soul (black object) of a dying person leaves the body from the mouth at sunset. But when these British subjects tried to retell the story, they found that they either omitted content with original cultural characteristics, such as "black objects," or interpreted the relevant facts as something they could understand.

So the author uses this theoretical basis to study Dazhou folk songs and draw conclusions.

2.6.3 Behaviorism

Burgess Frederic Skinner (Burrhus Frederic Skinner, (1904-1990), an American psychologist, he believes that what psychology cares about is observable external behavior, not the internal mechanism of behavior . He believes that science must be studied within the scope of natural science, and its task is to determine the functional relationship between the stimulus controlled by the experimenter and the response of the organism. Of course, he considers not only the relationship between a stimulus and a response, but also the conditions that change the relationship between the stimulus and the response. The main point of behaviorism is that psychology should not study consciousness, but should only study behavior, completely antagonizing behavior and consciousness.

He divided the learning process into two types: response-type conditioning and operational-type conditioning. Classical behaviorism studies the former, while Skinner's research focuses on the latter. The formation of operational conditioned reflex depends on the organism to make a certain action response; and the formation of classical conditioned reflex depends on the unconditioned reflex of the organism. At the same time, the treatment of consciousness is not like classical behaviorism. It does not ignore it, but recognizes the existence of consciousness, but believes that consciousness is nothing more than a private event that occurs in the skin of an organism. It does not act as a physiological intermediary of behavior, but as a biological intermediary. Part of the behavior itself, so sensory perception can be analyzed as a form of stimulus control. For Skinner, "teaching is about arranging reinforcement events to promote learning." To create opportunities for students to respond to the stimulus to learn, teaching should be followed by feedback after the student responds.

The author's research methods for the sub-theory. (1) Teaching goal: To provide specific stimuli to elicit specific responses from students. The more specific and precise the teaching goal, the better. (2) When students make a desired behavioral response, a certain interdependence must be formed, that is, there is a reinforcing consequence after the behavior. The design of curriculum materials and the management of student behavior have made a systematic arrangement; the focus is on "how to teach", not "what to teach". In fact, the emphasis is on behavior, and the course content and teaching process should be specified in an observable and measured form. (3) There are three conditions for the effective progress of the learning process: presentation of learning materials in small steps; immediate feedback on any reaction of learners; learners to learn at their own pace. The design of program teaching needs to follow the logic procedures inside the textbook, that is, to ensure that the error rate of students in the learning process is reduced to a minimum; at the same time, the textbook should be designed reasonably so that every problem (that is, every small step) is Can reflect the logical value of teaching.

2.6.4 Spiral Curriculum

Bruner proposed a spiral curriculum in *The Educational Process*. The so-called spiral curriculum is to place the subject structure in the center of the curriculum in a form consistent with the children's thinking mode, so that the promotion of grades will continue to expand and deepen the basic structure of the subject, making it a spiral upward trend in the curriculum. The

spiral curriculum concept is prominent. The content of recognized learning recognized by a society should be taught to any student at any stage. To realize this curriculum concept, Bruner proposed the representational system theory, which believes that the human individual grows with age. In this way, when learning content can be represented in these two forms, it can be taught to any student of any age.

In order to complete the teaching task, Bruner pointed out that the preparation of a good spiral course should start from three aspects. (1) Make the universal and basic concepts and principles in the subject as the center of the course, and pay attention to the continuity of content arrangement. (2) Unify the knowledge structure of the subject with the cognitive level of children. (3) Discover the formation process of knowledge.

Therefore, the author knows its basic concepts, scope of principles, understands its division sequence and network structure, and therefore can arrange classroom settings according to the basic structure of knowledge; teachers can reflect from the perspective of teaching how the classroom can conform to the rules of teaching and Characteristics, to meet the needs of classroom teaching; psychologists can consider from the aspects of students' intellectual development and psychological maturity, how to arrange teaching materials to match the stage of student development, and how to find the internal connection between individual students and the knowledge structure.

2.7 Related research

2.7.1 Research (1)

Chen Yujing (2010) In 2010 "*Study on Traditional Folk Song Culture of the Three Gorges*". The author was born in November 1970, associate professor and master's supervisor. PhD student at Central China Normal University, part-time researcher of the Yangtze Three Gorges Development Research Institute of China Three Gorges University, and deputy dean of the Art School of China Three Gorges University.

In the book, an important book for the study of traditional music culture in the Three Gorges area. The book conducts research on the various existing folk songs in the Three Gorges area from the following four aspects, and explores the deep connotation of their artistic events: First, an overview description of the traditional music culture of the Three Gorges, leading

readers to a more comprehensive understanding of the traditional music culture of the Three Gorges area basic situation. Second, from the perspective of the functionalist school of cultural anthropology, it detailed the types of traditional folk songs in the Three Gorges area, and made a more detailed description and analysis. Thirdly, focusing on the research on the inheritance of southern folk songs, put forward the concept of "singer culture", and discuss the cultural background of the singers, the status and role of the singers, the social functions of the singers, the singers and all kinds of folk songs. The relationship between the singers, the activities of the singer's pan song, the sustainability analysis of the singer's phenomenon, etc., have been analyzed in detail, and the way of folk art inheritance and its cultural connotation have been specially studied. Fourth, a special analysis of the typical structure of the Three Gorges folk songs. It is one of the important reference books for this thesis.

2.7.2 Research (2)

Meng Yan (2010) *"Essays on 60 Years of Sichuan Folk song"*. Among them are 42 Dazhou folk songs, including 18 multi-voice folk songs. The compilation features of this book are as follows: introduction to folk songs, national overview, and national language introduction.

This book focuses on showing the academic research achievements of Sichuan folk literary and art workers for more than half a century. This work is also indispensable to the Sichuan folk literary circle. Looking at this book, from the perspective of the author of the paper, the selection of the book includes the achievements of the three generations of scholars, including the old, middle, and young scholars. The age of the article is first and later, so that people can see the traces of the times. From the perspective of the content of the thesis, it generally includes four aspects: one is the theoretical study of folk culture; the other is the study of folk literature including folk tales, songs, proverbs, etc.; the third is the study of folklore such as beliefs, titles, and costumes; The study of folk art is rich and colorful. From the perspective of research methods, some focus on field material analysis, some are intended to study ancient documents, some are based on traditional methods, and some are explained with the help of contemporary theories. Although the paths are different, they have their own opinions, reflecting a broad vision and Lively and diverse style of study. From the perspective of the research objects, some involve Han ethnic areas, some ethnic minority areas, some focus on ancient folk customs, and some pay

attention to current life. The topics are diverse and varied. It provides important information and theoretical basis for the study of this article.

2.7.3 Research (3)

Wu Xiuming (2006, PP102-188) In 2006, "*Appreciation of Chinese Folk Songs*" was a book published by Higher Education Press in 2006. This book mainly tells the analysis of the background, evolution, scale, mode, musical structure, and melody characteristics of each folk song.

This book is compiled by selecting the more popular parts from our folk songs. According to the content of the song, it is divided into four parts: revolutionary historical folk songs, adapted folk songs, new folk songs with lyrics and traditional folk songs, totaling 156. The book analyzes the background, evolution, scale, mode, musical structure, and melody characteristics of each folk song.

2.7.4 Research (4). (About conceptual framework).

Xiang Hua (May 2013, PP148-203) In 2013, "Research on the Melody and Tonal Structure of Tujia Folk Songs" introduced the research on Tujia folk songs from all over the country, including folk songs from 16 Dazhou areas. This is a PhD thesis.

This article is divided into eight chapters: Chapter One Overview of Tujia Nationality, Chapter Two Melody and Tone Structure Features of Tujia Ancient Songs, Chapter Three Melody Tone Structure Features of Tujia Language Folk Songs, Chapter Four Melody Tone Structure of Tujia Folk Songs in Southwest Mandarin Chinese Features, Chapter 5 Melody and Tone Structure Features of Tujia Children's Songs, Chapter 6 Melody Tone Structure Features of Tujia People's Labor Songs, Chapter 7 Melody Tone Structure Features of Tujia Funeral Songs, Chapter 8 Tujia Folk Songs Melody Tone Structure Synthesis Analysis and research on the reasons for its formation.

This paper is based on Western research methods. Use Bloom's classification method to systematically study folk songs. Model Constructivism compares and contrasts folk songs around the world and draws conclusions. Use behaviorism to conduct psychological research on the composition of folk songs. Finally, use the spiral course tool to research folk songs and make suggestions.

CHAPTER III

Research Methodology

In the topic research "The Transmission of Dazhou Folk Songs from Folk Philosophy in Dazhou City, Sichuan Province, China.", I investigated the document to get the most comprehensive information about this paper. Various files are analyzed according to the following topics.

3.1 Research scope

3.1.1 Content scope (This study will conclude)

3.1.1.1 Investigate the current status of "folk song" teaching in Dazhou City, Sichuan Province, China.

3.1.1.2 Put forward "folk song" singing skills (breathing and resonance methods.)

3.1.2 Area scope

3.1.2.1 The detailed geographical location of Sichuan Province.

中国地图

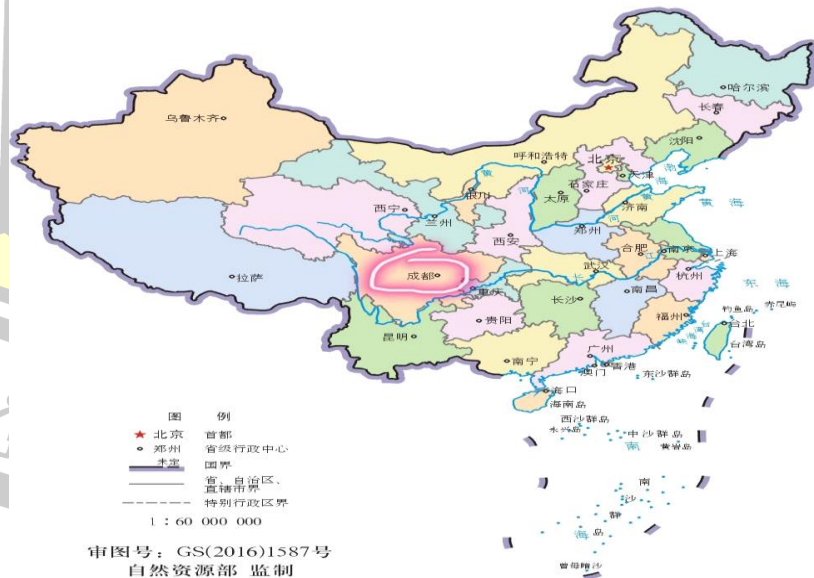


Figure 1 Map of China, Sichuan is located in the interior of China. Inside the red circle.

Picture from <https://image.baidu.com/>

The original meaning of the Sichuan region refers to the Fourth Road of Sichuan in the Song Dynasty, and also refers to Sichuan Province, Sichuan Province and Sichuan Basin. As a regional geographical concept, it also refers to the Shu area dominated by the Sichuan Basin, which is now Sichuan Province. According to the literature survey, the name "Sichuan" first appeared in the Song Dynasty. In the Sichuan area, the Song Dynasty first established Xichuan Road and Xiashi Road. Later, the two roads were merged and divided into Chengdu Fu Road (formerly known as "Yizhou Road" and later renamed), Zizhou Road, Zhouzhou Road and Kzhou Road. These four roads are also collectively referred to as "Chuanxia Four Roads". This is the "Road to Sichuan", which is the beginning of the name "Sichuan" in the administrative division; "Sichuan" is the name of the province that began in the Yuan Dynasty.

3.1.2.2 Introduce the geographical environment of Dazhou in detail



Figure 2 Map of sichuan,Dazhou is located in the upper right corner of Sichuan. Inside the red circle.

Picture from <https://image.baidu.com/>

Dazhou is a prefecture-level city in Sichuan Province. It is a natural gas energy and chemical base approved by the Sichuan Provincial Government, a transportation hub, a cultural and commercial center, and an ecologically livable regional center city in Sichuan-Chongqing-Shaanxi Junction. As of 2019, the city has jurisdiction over 2 districts, 4 counties and 1 county-level city, with a total area of 16,591 square kilometers and a construction area of 100 square kilometers.

3.1.3 The time to collecting data from 2019-2020

(1) From October 8, 2019 to November 15, 2019, the research objectives, research objects, and research methods are determined. With the help of the professor, I determined the research objectives, research objects and research methods.

(2) From November 20, 2019 to December 30, 2019, online video collections on Dazhou folk songs were collected. The library collected data on Dazhou folk songs. During this period, the research materials were collected at the school to prepare for the later research.

(3) From January 5, 2020 to February 15, 2020, field investigations will solve the problems raised and draw conclusions. Because during this Spring Festival, the local national and folk songs will be held. Folk artists

(4) from all over Sichuan will gather here to promote the extraction of materials. From February 20, 2020, organize the data and complete the final paper. Finally, I will complete my thesis.

3.2 Research process

3.2.1 Preparation

1) This field investigation collected the records of 3 Dazhou folk song teachers.

2) Read and summarize books on Dazhou folk song teaching.

3) The video includes every field trip, interview, and classroom teaching.

4) Picture data: about 80 local photos of Dazhou.

5) I choose Dazhou folk song teachers who have more than 30 years of experience.

They are over 40 years old. So I got 3 teachers, Zhang Xing, Wang Jiang, Zhang Ping. I made a survey to interview my informant.

3.2.2 I have steps to create.

- 1) Make a questionnaire survey and draw up a plan.
- 2) Send the plan and questionnaire to my consultant.
- 3) Make changes based on the suggestions made by my consultant.
- 4) Complete my fieldwork.

3.3 Data management and analysis

After completing the field survey and literature collection, I will manage the data, and then group the data to achieve my goals and analysis by using the knowledge I reviewed in Chapter 2.

3.4 Field work.

In July 2019, I collected documents in Dazhou local and local libraries. I have a folk song class to find information about the teacher. I interviewed 1) Zhang Xing, 2) Wang Jiang, 3) Zhang Ping.



Figure 3 interviewed 1) Zhang Xing, 2) Wang Jiang, 3) Zhang Ping.

The three in this photo are experts in Dazhou folk songs, taken in November 2019 in Xuanhan County, Dazhou City. Source: Chen Honglei.

1) Zhang Xing has 40 years of teaching experience in Dazhou folk song teaching and was awarded the title of Sichuan Intangible Cultural Heritage.

2) Wang Jiang is one of the inheritors of Dazhou folk songs. He has 38 years of teaching experience and won the Sichuan Folk Song Competition Gold Award.

3) Zhang Ping is one of the inheritors of Dazhou folk songs. He has 36 years of teaching experience and is a famous local folk song master.

3.5 Introduction to research results

My thesis has 6 chapters as follows

Chapter I Introduction.

Chapter II Literature Summary.

Chapter III Research Methods.

Chapter IV of this article introduces the detailed vocal music class and instrumental music materials of the folk song class at Golden Drum Square in Dazhou. Sort out the detailed arrangement and improvement methods of Dazhou folk song class. It also introduces the status of various instruments in Dazhou folk songs, as well as training music and methods.

Chapter V of this article introduces the training methods of vocal music classroom generation and the training methods of breath and resonance in Dazhou folk song classroom. At the same time, it also introduced the training of Dazhou folk songs and the singing skills of singing songs. And the training method of resonance and breath.

Chapter VI of this article has discovered the inheritance of Dazhou folk songs, put forward hypotheses and solved various problems in development. How to protect and pass on Dazhou folk songs and let the people of Dazhou pass on Dazhou folk songs from generation to generation.

CHAPTER IV

Dazhou Folk Song Classroom Setting

For Objective 1. To study the transmission and collect information about Dazhou folk song from artists and procession of teaching Dazhou folk songs.

4.1 Dazhou Golden Drum Square Folk Classroom.



Figure 4 Teaching Dazhou folk songs

This photo shows a Dazhou folk song expert teaching Dazhou folk songs in a classroom. Taken on December 3, 2019, in the classroom of Jingu Square, Xuanhan County, Dazhou City. Source: Chen Honglei.

4.1.1 Folk song curriculum

Course Description: Each lesson lasts 40 minutes, 5 lessons per week. The number of students varies each time, about 20 students. The classroom is located in Golden Drum Plaza, Xuanhan County. There are no restrictions on student age. Over 20 to 60 years old. In each lesson, the teacher will practice the sound collectively, opening his throat to release the sound. Students will then practice singing, and finally they will.

Table 1 Class Schedule

How many people	Teaching location	Student age	class time	Class frequency
Around 20 students	Xuanhan County Golden Drum Plaza	20-60 years old	40 minutes	5 times a week

4.1.2 Emergence of Folk Vocal Music Class.

For a long time, the teaching method of vocal music in our country is "one-on-one" teaching. It is a teaching method tailored for students according to their voice characteristics. The main advantage is that teachers can use the advantages of students, but this method also has many disadvantages. Firstly, the teacher targets fewer students and the teaching efficiency is low. Secondly, this teaching method focuses on vocal skills and lacks vocal theory support. It is not conducive to students' acceptance of vocal theory in many aspects. This model is suitable for training professional singers. However, vocal music teaching enables students to have vocal performance and scientific vocal vocal skills, and to have a rich vocal theory, so that vocal music can be used more scientifically for artistic creation. Therefore, the "one-on-one" vocal teaching method is not suitable for the development and education of folk songs. Because the contemporary training goal is to export Dazhou folk songs and music talents to the society, it is not enough to just teach aesthetic education and ignore vocal skills. A scientific theoretical basis is needed. Therefore, vocal group lessons are the product of this kind of teaching reform. This group lesson is to group about twenty students into a group, and let the teacher apply the traditional "one-to-one" teaching method to this group of students at the same time. . The teacher teaches vocal singing skills to the students, and then asks each student to sing in accordance with the teaching method. Other students can watch it. When there is a shortage, the teacher points out. Other students can also benefit. For teachers. Paying the same amount of time and energy can make more people profit. Students can also learn from the weaknesses of others. Vocal group lessons can not only provide guidance in vocal skills, but also serve as a vocal theory teaching form, allowing students to learn vocal theories and discuss with each other. You can also let students play instrumental music to accompany the English, which can improve students'

comprehensive ability. After becoming a music teacher, students can become more specialized and able to teach students not only singing in the classroom, but also to teach students the theory of vocal music and accompany students in singing.

4.2 Reasonably arrange team members

At present in many folk songs teaching, when taking group lessons, the method is to listen to the students singing first. Grouping again, but grouping is not enough understanding of students' basic music theory, it is easy to cause students of different grades to be divided into groups, affecting the overall teaching level. And when choosing, they are single choices. Teachers can choose students, students can't choose teachers, which hinders the normal development of group lessons.

To improve the teaching level of group lessons, we must first match the group personnel. For example, students from different regions cannot be grouped together because they have different levels of music education. Therefore, when grouping, first of all, the conditions that are more prominent are divided into -groups, the timbre and basic conditions are equally divided into -groups, and the poor timbre and basic conditions are divided into -groups, so that it is easy to rescue from the foundation. The second is to divide according to different conditions and foundations, and to carry out according to different foundations and tone conditions, so that those conditions are quite together, it is easier to interact and communicate, and it is convenient for teachers to teach. For example, some students from rural areas have not received music theory training since childhood. It is very difficult for them to study with the trained ones, but the conditions are equivalent, and teachers can teach them basic music theory. Because college vocal music teaching is divided into two majors and non-major majors, we must also take into account this feature when grouping. Another important thing to pay attention to when grouping is two-way selection. Teachers can choose students, students can also choose teachers, because the teachers they choose are more motivated when they learn.

4.2.1 Reasonably arrange class time and teaching content.

The traditional "one-on-one" teaching of vocal music has two lessons per week. But if you change to group lessons, two lessons per week is obviously not enough. "One-on-one" teaching has enough time because it is aimed at individuals. But in the face of twenty people at

the same time, too little content was taught in one lesson. So at least four to five lessons per week. In class, teachers should improve traditional concepts. In addition to teaching vocal knowledge and skills themselves. Also use the power of the group to allow students to learn from each other. Influence each other and strengthen their autonomous learning ability. As a teacher, we must also make plans for group teaching, arrange teaching content reasonably, and encourage students to discuss and study with each other. Teachers should do a good job of communicating with students and encourage students to ask questions boldly. Traditional "one-on-one" teaching of vocal music. It focuses on singing skills and neglects theoretical teaching. This method is only suitable for cultivating singers and not for vocal teachers, so it must be improved. In the arrangement of teaching content, for beginners, students should be taught to learn abdominal breathing, strengthen sound training and hearing training. There is a little foundation to always learn the theoretical knowledge of vocal music. For students with solid basic skills, they should learn the sound-changing skills, expand the sound range, and obtain the resonance cavity such as the head cavity and chest cavity according to the characteristics of the students' voices.

4.3 Principles of Vocal Group Teaching

To use group lessons for teaching, you must follow your own principles. These principles include four aspects. The first is the scientific and ideological principles. The ideological principle is to allow students to experience the profound thoughts of works through vocal works and experience the ideological connotations of works in order to achieve the purpose of aesthetic education. Scientificity is to use scientific methods to practice vocal skills in teaching, and to apply vocal theory to singing methods to improve your vocal expression level; the second principle is to save according to your aptitude, and it should be carried out according to the characteristics of students. Different sensitivities, their respective characteristics include timbre, musical foundation, cultural accomplishment. Although there are differences between groups and "one-to-one", in teaching, we still have to adopt different teaching methods according to the students' voice conditions. The third principle is the principle of teacher-student interaction. College students have their own ideas. With their own opinions, teachers should encourage students to express their views. They should not just accept and have no feedback. Such learning is too passive and lacks innovation and thinking. Teachers need to encourage teacher-student

interaction in order to improve learning efficiency; the fourth principle is to highlight individual advantages. For those students who excel in various aspects, they must be guided as outstanding talents in group teaching, because such talents are available. It is impossible to find, and highlighting individual advantages can also serve as a model for motivating others to progress.

4.3.1 Advantages and Disadvantages of Vocal Group Teaching.

The strengths of vocal group lessons are the use of limited resources to create greater value, taking the individualization of students as a development goal, taking into account the comprehensiveness of students, and allowing students to improve their autonomous learning ability. Compared with the traditional "one-to-one" teaching mode, this teaching mode is of progressive significance and has improved teachers' organizational ability. However, due to the long-term "one-on-one" teaching method adopted in China, many teachers have increased in number of group lessons, but the teaching method has not changed. In the teaching, the traditional teaching mode is still used. The main teaching content in group lessons is The students sing, the teacher listens, and then points out the shortcomings. There is no scientific application in teaching. There is no distinction between cultivating vocal talents and vocal teachers, or the traditional goal training method, so that students' performance skills are improved, but the vocal theory knowledge is not enough, which affects their teaching level. Therefore, from a long-term perspective. Teaching vocal group lessons. The reform is not only from the traditional teaching methods and teaching objects. The key is to reform the teaching content and teaching goals, combining science with teaching based on aptitude, and combining theory with practice. This can improve the teaching efficiency of vocal group lessons.

4.3.2 The solution.

For Dazhou folk song learning methods, we should do a good job of developing each person's characteristics on the basis of the collective class. Only by doing well varies from person to person, strengths and avoiding weaknesses can give full play to the students' potential to cultivate excellent Dazhou folk singers. It is necessary for him to have certain conditions, that is, to have good music quality, master the corresponding music basic knowledge and skills, have good voice conditions, and do a good job of "personalized teaching" in collective classes to cultivate students' sharp hearing and sharp The sense of rhythm and good music is the pitch, rhythm, and music that we often say. There are innate factors in a person's musical quality, as

well as acquired training. The acquired factors are the main factors. Those who have a keen sense of intonation, rhythm, and sense of music have the qualifications to learn music.

4.4 The Status Quo and Changing Methods of Dazhou Folk Song Class

Table 2 The Status Quo and Changing Methods of Dazhou Folk Song Class

Dazhou Folk Song Status	There are a lot of people in the classroom, about 20 people	Most of the exercises are performed alone, and you cannot find the gap.	Each lesson is about 40 minutes, and the lesson time is too short.	The rehearsal time is once a week.
Suggest changes	Change to one-on-one class	Practice together after class to find the gap with each other	Increase the duration of each lesson to 1 hour to strengthen student training.	Increase the rehearsal time, twice a week.
Effect achieved	Develop the maximum potential of each student	Keeping strengths and avoiding weaknesses makes each student better and better.	Exercise the singing muscles of the students to make the singing more and more beautiful.	Allow students to adapt to the feeling of the stage and achieve the best performance.

พหุบัณฑิต ชีวะ

4.5 Dazhou folk song musical instrument classroom and introduction of musical instruments



Figure 5 Teaching musical instruments at home

This photo shows four Dazhou folk song experts teaching musical instruments at home. On September 4, 2019, taken at the home of Teacher Zhang Xin in Xuanhan County, Dazhou City. Source: Chen Honglei.

4.5.1 The main musical instruments in Dazhou folk songs are Erhu, Dizi. They constitute the melody part of Dazhou folk songs, in the melody rehearsal of Dazhou folk songs. Plays a very important role.

Various musical instruments have rich colors in the performance of folk songs. It is very important for singers to sing. For national musical instruments, it also has the role of accompaniment and singing in the process of performing on the stage. This is an important point. Dazhou folk song performance takes the top priority, and Dazhou folk song instruments play a very important accompaniment role in the singing process of opera actors. It can be said that a successful Dazhou folk song is the result of both the actor's singing and the instrumental accompaniment, and the two functions are equivalent. Therefore, in many performances, every performer needs Erhu and Dizi as his right hand.

When Dazhou folk songs are performed, not only the erhu plays an important role, but many musical instruments also play a very important role. One of the main instruments in the

process of flute accompaniment, it and Erhu are known as important instruments in Dazhou folk songs.

Through the above analysis, it can be concluded that musical instruments play an important role in the accompaniment process.

4.5.1.1 Introduction to Erhu.



Figure 6 Erhu

This picture is of Erhu. On September 6, 2019, taken at the home of teacher Zhang Xin in Xuanhan County, Dazhou City. Source: Chen Honglei.

The erhu is the most widely circulated bowstring national instrument in our country. It is usually called the ‘huqin’. It has a beautiful tone, a wide range and rich expressiveness, and has long been loved by the masses. In the past, the method of playing the erhu was relatively simple, so its scope of use was not very wide. It was mostly used as an accompaniment for opera, qiyi, rap and national singing, or used in folk music ensemble. Since the creation of many erhu etudes and solo pieces, the erhu's liquidity has been greatly improved and enriched. Since the founding of the People's Republic of China, due to the great importance of the party and the government on inheriting and carrying forward the heritage of national music and the efforts of

the majority of musicians, the theory and technique of erhu performance have been greatly developed and improved. Therefore, it is now not only used in folk music, opera, and song accompaniment, but also in radio, television and concerts. Erhu solo shows are also often shown. In recent years, in movies and TV music, some erhu solo scenes are very touching. Because of its distinctive national characteristics, its effect is very good. Nowadays, many popular songs, art songs and national accompaniment have also been added with Erhu, and the effect is also very distinctive.

Erhu plays an important role in the performance of Dazhou folk songs. It is to help the singer express the artistic conception of lyrics. One of the best musical instruments.

4.5.1.2 Performance analysis of erhu score examples.

The image shows a musical score for Erhu in staff notation. The score consists of seven lines of music. The notation includes various notes, rests, and performance markings such as *p*, *mf*, *arco*, and *pizz*. There are also dynamic accents and slurs. The score is numbered with measures 10, 20, 25, 30, 35, 40, 45, 50, 55, 60, and 65. The notation is in a simplified form, likely representing a specific style or dialect of Erhu music.

Figure 7 Performance analysis of erhu score examples

The picture was produced by Chen Honglei through computer PS.

This piece must have the following points to ensure the performance style.

The style should be high, strengthen the lyric and profoundness of the music. The style should be strong and clear, showing the spirit of resistance and longing for a better world. Of course, there is also a certain sense of deep dignity, desolation and anger. The exercises mostly use the traditional erhu exercises. The division method and division method emphasize the accent of the upbeat position, which is the result of drawing on the logical accent in folk percussion music. It should be noted that the bow is steady and dignified, with a strong sense of strength, a

lot of stagnation, a lot of frustration, and an inherent tolerance, giving people a certain sense of depression and stubbornness, and showing a subtle and vigorous beauty. Fingering arrangement. According to the requirements of the music style, the finger surface of the fingers pressing the strings can be slightly larger, and the method of "pressing and kneading" is often used for kneading. The speed of pressing the strings can be determined by the development of music thinking in order to obtain a rich and deep tone.

4.5.1.3 Introduction to Dizi



Figure 8 Introduction to Dizi

This picture is of Erhu. On September 6, 2019, taken at the home of teacher Zhang Xin in Xuanhan County, Dazhou City. Source: Chen Honglei.

The bamboo flute is an important part of Chinese traditional culture. It embodies the Chinese nation's thousands of years of history and culture, and is the embodiment of the Chinese nation's national temperament. It has reached an incomparable height in the development history of Chinese music. This article starts with a brief introduction to the bamboo flute, further introduces the bamboo flute in Chinese folk music performances, and finally creatively summarizes the main status and outstanding characteristics of the bamboo flute in Chinese folk music.

The bamboo flute is the flute. It is a widely used instrument in Dazhou folk song performances. It is also called "bamboo flute" because it is mainly made of bamboo. The flute has a long history of being used in music performances. The flute has obvious characteristics of

Dazhou folk songs, and its sound is emotional and tactful. Everyone in Dazhou called the flute "Dragon Yin". The sound of the flute was called the "Sound of Dangling" in ancient times. Therefore, the flute was also called "the original name of Di" in ancient times. The current flute is performed by the Dazhou folk song band. It is an important melody instrument, which is mostly used in solo performances, and is also an important instrument for ensemble.

Therefore, the flute played a very important role in the performance of Dazhou folk songs.

4.5.1.3 Analysis of the example performance of the flute score

The musical score is written in numbered notation (1-7) and includes various musical symbols such as slurs, accents, and dynamic markings. The score is organized into several lines, with some lines containing multiple measures. Key features include:

- Line 1:** Measures 1-4, starting with a slur over notes 6, 6, 6, 6, 5.
- Line 2:** Measures 5-10, featuring a *mf* dynamic marking and slurs over notes like 3, 3, 6712, 3 0 6712, 3 0 1235, 6 0 1235, 6 0 2356.
- Line 3:** Measures 11-14, including a $\frac{3}{4}$ time signature and notes like 7 0 2356, 7 5 6 7 5 6, 7 5 6 7 5 6, 1 6 7 1 6 7, 1 6 7 1 6 7.
- Line 4:** Measures 15-18, with notes like 1 6 7 1, 2. 5, 3 2 3 2, 1. 2 1 7, 6. 5, 4. 3.
- Line 5:** Measures 19-22, with notes like 2 1 6, 5 - , 5 3 5 6, 1. 2, 1 5, 4 3 5.
- Line 6:** Measures 23-26, with notes like 2 5, 5. 6, 4 3 1, 2 - , 2 1 7 6, 5 5.
- Line 7:** Measures 27-30, with notes like 4. 3, 2. 3, 2 5 6 7, 1. 11, 1. 11, 1177 6655.
- Line 8:** Measures 31-34, with notes like 6677 1122, 3. 33, 3. 33, 3322 1177, 1122 3344, 5 5 5 3 4.
- Line 9:** Measures 35-38, with notes like 5 5 5 3 4, 5 3 4 5 3 4, 5 3 4 5, 3 4 5 6, 7 7 7 5 6, 7 7 7 5 6.
- Line 10:** Measures 39-42, with notes like 7 5 6 7 5 6, 7 5 6 7, 5 6 7 1, 2. 5, 3 2, 1. 2 1 7.
- Line 11:** Measures 43-46, with notes like 6. 5, 4. 3, 2 6, 5 5 5 5 5 5, 5 5 4 5, 6 6 6 6 6 6.

The score concludes with the instruction "稍自由地" (Ad libitum) above the final measures.

Figure 9 Analysis of the example performance of the flute score

The picture was produced by Chen Honglei through computer PS.

Use the chop-yin technique in Sichuan folk songs. The so-called chopped tone is a performance technique that emphasizes the strength of the melody by expanding the interval span between the decorative tone and the backbone tone. That is, use more techniques such as tongue and voice. The so-called flower tongue is a special sound with multiple capsules caused by the rapid vibration of the tongue in the oral cavity. The so-called exhalation generally refers to single exhalation, double exhalation and triple exhalation, which is to control the movement and stillness of the breath rhythmically when using the breath, so that the sound produces a continuous pause effect.

This method is particularly evident in Dazhou folk songs. The bold use of anthropomorphic playing skills in the repertoire allows the audience to better integrate the emotions expressed by the music itself in the process of listening, thereby resonating.

4.6 A summary of musical instruments in Dazhou folk songs

Table 3 A summary of musical instruments in Dazhou folk songs

1	Erhu	Increase the melody of singing.	Has a very important position
2	Dizi	Increase the fluidity of music.	Very helpful in the expressiveness of the music.

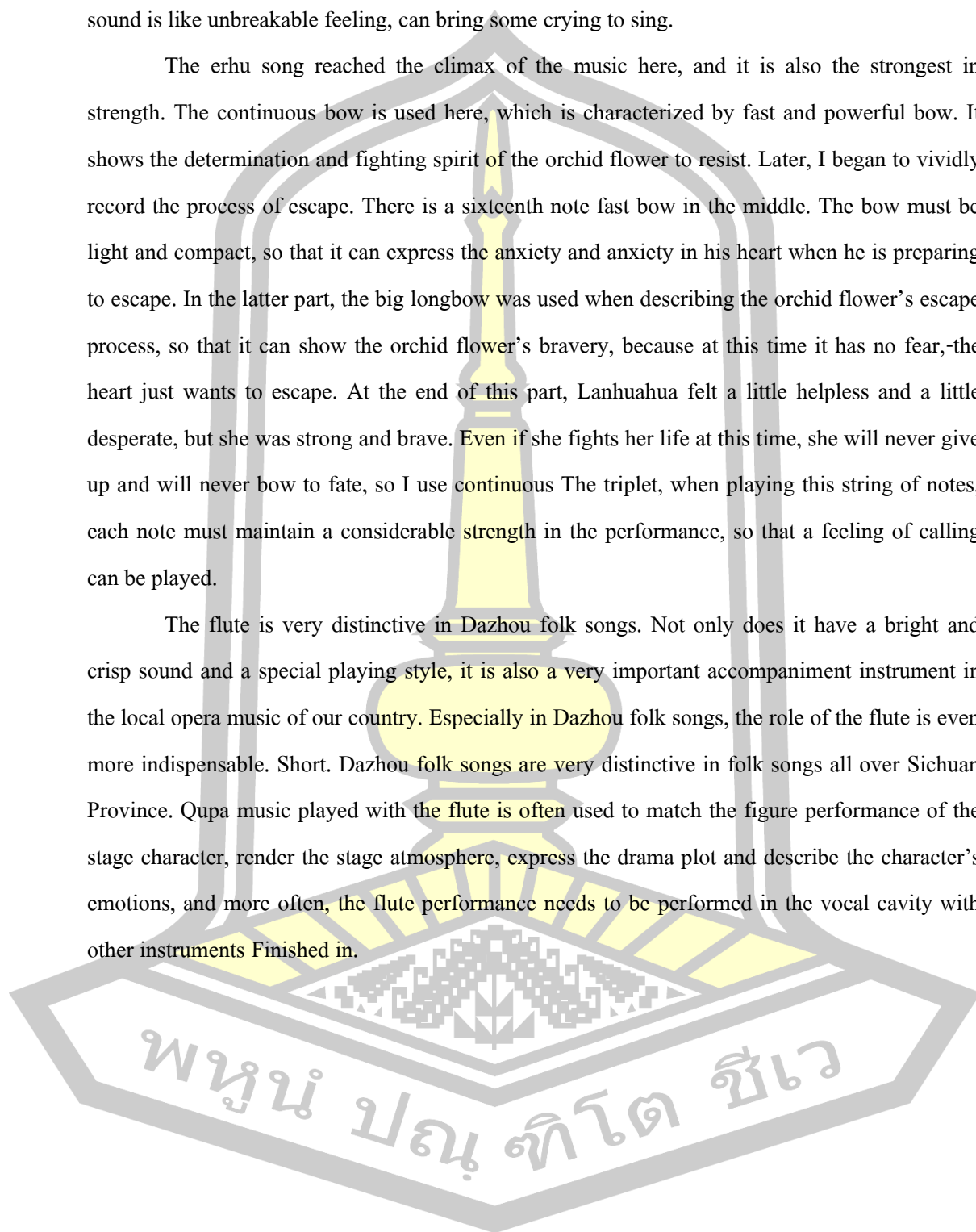
Therefore, in learning erhu works, we must first analyze the speed. At this time, the application of the bow technique is very critical. First of all, it must be light, but not virtual, and must be broken, but not completely. You can use strong kneading first, then no exercise, then light kneading, so that at the same time and properly combined with the bow, it will form a feeling of crying. Slowly, the narrator's mood eased slightly, and when he calmed down, he began to tell the matter. As the narration progresses, the bow movement should be smooth and the intensity should be slightly strengthened. Then I reached a high point of emotional catharsis, with hatred, and added some helplessness in it. The most important technique here is smooth rubbing, which is stronger, and the fingers should be stronger. Combining this kind of processing is more It's easy to move people.

In this part of the processing of vocal works, firstly, according to the requirements of the chart, the speed is slower than the previous one-times, from singing praises to tragic narration,

like the way of erhu bowing and stringing, it is necessary to control the breathing. This kind of sound is like unbreakable feeling, can bring some crying to sing.

The erhu song reached the climax of the music here, and it is also the strongest in strength. The continuous bow is used here, which is characterized by fast and powerful bow. It shows the determination and fighting spirit of the orchid flower to resist. Later, I began to vividly record the process of escape. There is a sixteenth note fast bow in the middle. The bow must be light and compact, so that it can express the anxiety and anxiety in his heart when he is preparing to escape. In the latter part, the big longbow was used when describing the orchid flower's escape process, so that it can show the orchid flower's bravery, because at this time it has no fear,-the heart just wants to escape. At the end of this part, Lanhuahua felt a little helpless and a little desperate, but she was strong and brave. Even if she fights her life at this time, she will never give up and will never bow to fate, so I use continuous The triplet, when playing this string of notes, each note must maintain a considerable strength in the performance, so that a feeling of calling can be played.

The flute is very distinctive in Dazhou folk songs. Not only does it have a bright and crisp sound and a special playing style, it is also a very important accompaniment instrument in the local opera music of our country. Especially in Dazhou folk songs, the role of the flute is even more indispensable. Short. Dazhou folk songs are very distinctive in folk songs all over Sichuan Province. Qupa music played with the flute is often used to match the figure performance of the stage character, render the stage atmosphere, express the drama plot and describe the character's emotions, and more often, the flute performance needs to be performed in the vocal cavity with other instruments Finished in.



CHAPTER V

The teaching methods of Dazhou folk songs

For the objective 2. To study organizing and perfecting the teaching methods of Dazhou folk songs.

5.1 Analysis of Dazhou Folk Songs Singing Methods, Taking Resonance and Breath as Examples

5.1.1 The breathing method of Dazhou folk songs

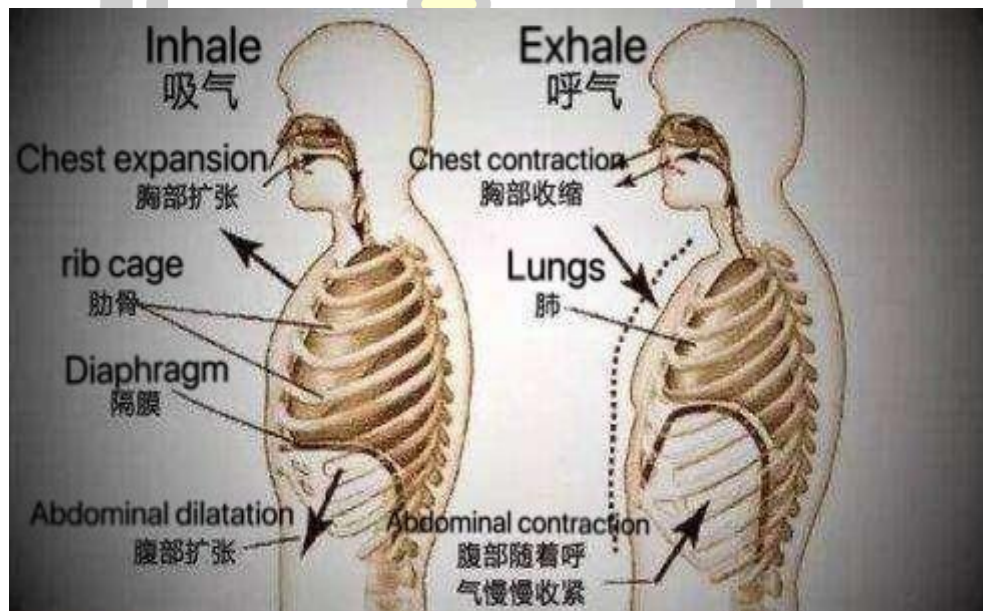


Figure 10 The breathing method of Dazhou folk songs

The picture was produced by Chen Honglei through computer PS.

5.1.1.1 Singing breathing is different from speaking breathing.

Breathing when exhaling and singing is not the same as breathing when speaking in daily life. In daily life, people communicate their thoughts and feelings by speaking, because generally the volume is smaller and the breath is shallower when the distance is short. It does not require a lot of force and does not need to spread far, and we use continuous voice for a long time. As a result, the voice becomes fatigued and hoarse, and this kind of breath of speech seems incompetent if used for singing. Singing is to express emotions and to sing to others. Singing is

often faced by a large audience, and the voice must be transmitted to every corner. Therefore, it is required that the sound has a certain volume and a certain degree of strength change. It must have the ability to sing for a long time. It can be long, short, strong, weak, or high or low to deliver breath in a controlled way. To do this, it is not easy. Therefore, breathing as a means of art has its own set of rules and methods. It is a technical problem and is acquired by the day after tomorrow.

5.1.1.2 The specific feeling when singing and breathing.

Inhale vertically with your mouth and nose down. Inhale the air to the bottom of your lungs. Be careful not to lift your shoulders. When you breathe in, make the area near the lower ribs expand. On the abdomen, the diaphragm will gradually expand, making the abdomen forward and left and right. Both sides swell, and the lower abdomen is forced to contract without expanding. The back should be upright, the spine is almost immobile, but its sides can be moved, and it must expand downwards and to the left and right. At this time, the qi is pushed to the sides and back and stored there, and then held. Breathe out slowly. Breathe. Don't shrug with Dan Tian. Pay attention to the rhythm of the song.

Exhale and sing, keep breathing. This is very important. It is like inflating the bicycle and not being able to relax at once. There is also a problem of keeping breathing. To keep the breath, you must always keep inhaling and controlling during singing. Breath is slowly exhaled. To save gas and exhale evenly, this is the so-called countermeasure of breath. In the process of exhaling and breathing, pay attention to the feeling of breathing stiffness. The whole body expression should be actively relaxed. The nervous part is the diaphragm and two ribs. The two ribs are like a sufficient balloon. We want to let the sound sit on it, pull it down, don't let the balloon float upwards, that is to say, you must hold the breath, and you can't lift it up. This involves the issue of a fulcrum of breath. Breathe. Don't shrug with Dan Tian. Pay attention to the rhythm of the song

5.1.1.3 Breathing support points and practice methods.

The support point of breath is also where the sound has a foothold. This foothold is also made of the diaphragm and the side of the inferior rib as support points. When we cough or laugh, we can directly feel its support effect. People who have not undergone breathing training often have blushing and thick necks, straight blue tendons, stiff vocals, trebles, and lower basses, etc., all related to the lack of maintenance of breath support points. On the contrary, we have

mastered the breathing method and felt the support point. Then, when I sing and sing, I feel that the sound falls on the breath we control, that is, the sound is supported by the breath. The sound is not only pleasing to the ears, but also able to make various changes with ease.

The teacher taught the students to inhale, imagine themselves in the beautiful garden, and breathe deeply into the flowers. That's the breath of singing, so you can take a deep breath. Inhalation should occur naturally in both the nasal cavity and the mouth. Try to stay smooth, light, gentle, without strength, without stiffness, take a deep breath, and don't breathe into the chest and heart socket. After inhalation, shortness of breath, as before sneezing, and swelling of the waist. Finding this feeling is the key to singing. The way to exhale is to maintain the feeling of the abdomen expanding through the diaphragm. Imagine filling a large bottle of perfume with a small bottle and being careful and holding your breath. Exhale evenly and soothingly. You can prepare a piece of 10 mm square paper, place it on a wall 4-6 cm away from it, suck and hold it, and blow it out with your mouth so that it will not land. It will have more than half a minute. You can also use burning candles instead. In the flame's "U" sound, the correct breath is that the flame will not go out, and the longer you sing, the better.

How to train diaphragm strength? The strength of the diaphragm is important for the strength of breathing and sound. Traditional training methods are feasible. Numbers; take a deep breath, maintain the strength of the abdomen and abdomen, and pass from 1 to 60. Count rhythmically and evenly, don't steal air. Blow smoke; take a deep breath, and then blow forward like dust on the table, slowly and quickly experiencing the power of the diaphragm. Do more sit-ups to strengthen the waist and abdomen.

For the inhalation, exhalation, and ventilation of Dazhou folk songs, it must be arranged as naturally as possible, without contrivance, reluctance, and tension. It is necessary to arrange the breath according to the different styles and contents of the work. Even when practicing, it is necessary to arrange the breath without detaching from the requirements of the music image. It is necessary to combine the work to practice and use for practice.

5.1.1.4 Breathing practice method training form

Table 4 4 Breathing practice method training form

Breathing method	Breath practice	Exhale duration	Steady breath	Waist strength enhancement
Thorax and abdomen combined breathing	Exhale uniformly to blow the paper to maintain the angle	Around 20 seconds	Find the feeling of suffocation	Strengthen core training and keep your breath

5.2 Analysis of breath practice

5.2.1 Practice of breath control for Dazhou folk song singers

气息控制练习

气息控制练习(一)

全按作5

Figure 11 Dazhou folk song singers

The picture was produced by Chen Honglei through computer PS.

When you start to learn the vocalization practice of Dazhou folk songs, you must first practice the correct starting method. Only when the attack is correct can you sing a good voice

and establish a reliable foundation for vocalization. So we can't pursue volume, treble and widening range at the beginning, but need to learn to grasp the correct method of attack practice should be practiced on all the pitches that each student learns to grasp. The attack method mainly requires that the inhalation, lowering the throat, opening the throat, and lifting the soft mouth cover should be completed in the same room, and the inhaled air should immediately pass through the closed glottis, so that the phone sound is Clean and neat, stable and soft. For most beginners who do not have any special problems, it is more appropriate to use pure and round a vowel as the attack practice. If the development has problems with stuffiness later, you can also practice with the vowel; there is a tight throat For the phenomenon, you can try the o or u vowel; when you encounter a single vowel can not get good results, you may wish to add consonant exercises, such as: Ma. La, Ka. It cannot be framed by fixed rules, but different from person to person, and the right medicine is prescribed. The important thing is to cultivate students' ability to distinguish sound from good and bad, so that students can check whether their own methods meet the requirements, which is important for establishing correct vocalization. The foundation is of great significance to the development of students' independent creative ability.

The progress of vocalization practice should follow the principle of starting from the shallower to the deeper, the easy first then the difficult. Generally, you can use short phrases, medium speed, moderate volume and dynamics, and practice in a natural and comfortable range. You can use a vowels more. Because the position of this vowel is moderate, the practice of other vowels should also have a certain time, and each phrase should be sung in one breath. The voice should be full and naturally effortless. It is necessary to always maintain a certain strength without changing the vowels, that is, to steadily extend the sound at the support point of deep breathing without weakening or strengthening the strength. The duration of each vowel must continue to the next vowel. Start.

พหุ ประถมศึกษา

5.2.1 The second practice of breath control for Dazhou folk song singers.

气息控制练习(二)

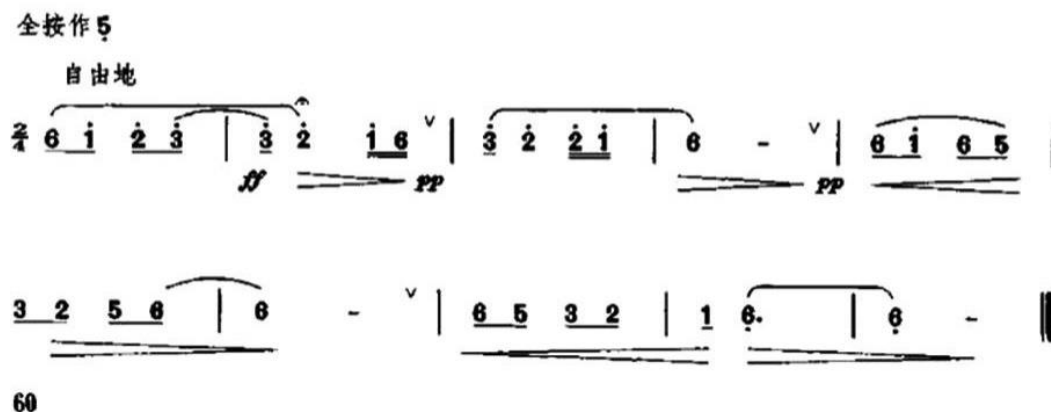


Figure 12 The second practice of breath control for Dazhou folk song singers

The picture was produced by Chen Honglei through computer PS.

Dazhou folk songs maintain the same strength on a prolonged sound. The practice of the sound is the basis of the basic training of the vocal method. The purpose of the beginning of the practice should be on the sound quality. Don't rush for success, let alone seek the end. Otherwise, it will lead to double the result with half the effort, or even go astray, so we must work hard on quality, adhere to a few effective exercises, and practice persistently. Famous local folk song experts in Dazhou focus most of her time on simple and slow exercises, such as: 1234 ventilation 5671 ventilation 1765 ventilation 4321. She pays great attention to the quality, intonation or pitch of the sound in every exercise. Practice hard. After four years of hard work, she finally laid a solid foundation. Not only did she sing so well in her heyday, but even at the age of 75, her voice remained surprisingly good.

Dazhou folk songs lay a solid foundation for moving forward and cannot stand still. Therefore, Dazhou folk song singers should arrange teaching materials in a planned way. Various exercises, including slow, fast, skipping, pauses, triplets, tremolo extensions, large intervals, many variations, major and minor scales, chromatic scales, and crescendos on a note. The simple, medium-difficulty, complex, and high-difficulty should be deployed in every training stage in a timely manner, and further requirements should be put forward on the original basis. Regarding

the difficulty of practice, it can be said that it can be different from person to person, but in general, the phrases are short, the speed is not fast or slow, and the volume is easier; really slow or very fast, phrase Long. It's harder for long intervals, and it's harder to get stronger and weaker on a note.

The most fundamental method of vocalization in Dazhou folk songs is to pay more attention to the function of each part of the vocal organs in accordance with the laws of nature. This ability can be highly developed through correct training. Its basic method is to rely on the lungs. The part plays the role of a bellows; relies on the larynx to act as a reed or vibrator; relies on the chest, pharynx and head chambers to act as a loudspeaker; plus tongue, palate, teeth and lips , Used to speak clearly in the enlarged voice, although these organs are independent activities, but in singing, they are closely coordinated and mutually restricted,-a singer must sing into the tune, both Maintaining the quality of the voice, and being able to control the changes in intensity, color and volume, such singing skills need to rely on the close coordination of the relevant parts of the organs.

5.2.3 The breathing practice method of Dazhou folk singers

谱例 10:



谱例 11:



Figure 13 The breathing practice method of Dazhou folk singers

The picture was produced by Chen Honglei through computer PS.

For Dazhou folk song teaching, the breath is very important. For this, we should let a hundred flowers bloom, do not have to seek unification. From the previous point of view, I think that vocal music is good for basic training. There are various types of vocal music, which are useful and pure. Singing with vowels, singing with names, singing with syllables, and singing

with words. After a certain period of vocal practice, students can begin to sing vowel practice songs or vocal practice songs when the vocal organs are stabilized. Songs and words should be placed in the later stage of the sound training. When using vocal practice music, we must first clarify its requirements and purpose. In order to receive the desired effect, I know how to sing vowel etudes more often. On request, the selected vowels should be sung smoothly, smoothly and with elasticity and amplitude from beginning to end. This stabilizes the various parts of the organs and keeps the throat, tongue, mouth and jaw calm and comfortable. Both will play a beneficial role, so it seems that the vocal practice music still has practical significance. To deceive, vocalization music can also strengthen the training of basic aspects of music, vocalization music is a complete piece of music, which is beneficial to guide students to focus on the various elements that constitute music. Such as: melody, beat and rhythm, rhythmic stress and the time value of each specific note, as well as syntactic paragraphs, tonality, various transitions and new combinations of intervals that are constantly appearing. Through rigorous training in the above aspects, students can undoubtedly develop the habit of analyzing music and improve their analytical skills, thereby forming a complete concept of music, and singing the vocal song accurately and perfectly. This is a good pair of vocal works. Very important preparation, the role of vocal practice music in this aspect seems to be better than that of vocal practice phrases.

After the students have completed the above training, that is, they have mastered the basic methods and enriched the music foundation, they can sing some vocal practice music with words. The main purpose is to train the students to integrate the vocalization and sound methods. This is The meaning of the words should be clear without affecting the maintenance of the beautiful voice. In this regard, as long as you have learned the basics of the "maintaining" vocalization methods mentioned above, the correct movement of the speech organs will not damage the sound. But the fusion of character and education, if it can be specially trained to practice vocal music with words, the effect will be very different.

5.3 Dazhou folk song resonance method.

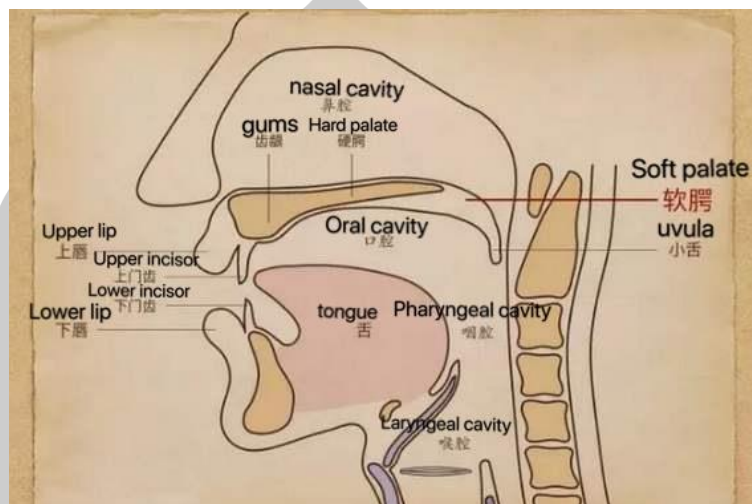


Figure 14 Dazhou folk song resonance method

The picture was produced by Chen Honglei through computer PS.

5.3.1 Introduction of Dazhou Folk Song Resonance.

Dazhou folk songs must have a good grasp of the singing skills in order to control the songs very well, but according to the characteristics of actual singing, the more effective use of resonance techniques can make the singing more penetrating and appealing to achieve perfect singing results. If there is no resonance in the singing, the singing will look weak and weak, and the sound will be abnormally small and lack a certain emotional color. After adding the use of resonance technique, the sound will be pleasant and beautiful, and it will also have a very strong penetrating power.

In Dazhou folk songs, you must have a good grasp of the singing skills to be able to control and handle the songs very well, but according to the characteristics of the actual singing, the more effective use of resonance techniques can make singing more sophisticated penetration and infection, to achieve perfect singing results. If there is no resonance in the singing, the singing will look weak and weak, and the sound will be abnormally small and lack a certain emotional color. After adding the use of resonance technique, the sound will be pleasant and beautiful, and it will also have a very strong penetrating power. This is the basic technique of national singing!

5.3.2 Head cavity introduction and proportions.

Emphasizes head cavity resonance, which emphasizes high positions, but the focus of the sound is small and concentrated. The use of the head voice of national folk singing is relatively advanced, and it is close to the western school, and the proportion of head resonance in the voice is relatively small. This method is linked to the requirements of folk singing to spit words and bite words. "Back-brain sound" refers to the singer's vocalization, with appropriate breath support, taking a higher sound position or sound point for the entire sound zone, emphasizing the resonance of the head cavity (especially in the high voice area), thereby reducing the throat. The unnecessary tension makes the sound delicate and flexible. The technique behind the brain sounds is often used for deep singing in the treble areas of opera and folk songs. When combined with Dantian's qi, it can achieve high and bright singing effects, with concentrated sound, strong penetrating power, and long transmission distance.

Attach importance to oral resonance. Attention to play the role of resonance in the main channel of oral resonance sound. Ethnic folk singing is mainly performed by means of oral resonance applied technology. Oral resonance accounts for the largest proportion of resonance applications in various parts, which largely depends on its cavity transport technology. The national folk singing method has extremely high requirements for the articulation of the vomiting and biting characters, forming a specific singing practice technique. Theoretically, the formation site of oral resonance is at the same time the site of character sound formation. The ancient poetry is to lengthen the vowel in the word, and then give it a change in rhyme and tone. The poem's language skills focus on oral resonance, not focusing on head cavity resonance and chest cavity resonance. Relatively speaking, the traditional singing method in our country emphasizes the front of the sound in the use of oral resonance. The front is bright, crisp, and gentle, and the sound changes with the words. The extensive use of oral resonance is most prominent in true voice singing. Whether it is the crispiness of the north or the beauty of the south, it has fully utilized the advantages of singing in oral resonance, especially sending the sound to the forming part of the initial. The front part of the mouth emphasizes the spouting force of the spit and the opening of the external oral cavity, making the singing cavity kind and bright, which improves the resolution of the character sounds and highlights the oral resonance, thus forming a very unique singing resonance technology.

Dilute the chest resonance. Except for a few cases in the folk folk singing, the chest resonance is not paid enough attention, but in general, the oral resonance is more important. It is just for the singing resonance effect of the big voice, in addition to participating in a certain chest resonance, the resonance components of the mouth, cavity and laryngeal cavity are correspondingly increased, making the sound broad and bright.

5.3.3 Dazhou folk song chest resonance introduction.

Emphasize local resonance. National vocal music attaches great importance to local quotation techniques, neglects the overall mixed resonance, and ignores the overall coordination between local resonances. In national vocal music, the emphasis on local resonance is manifested on the one hand at the location of the resonance position, and on the other by the pure pursuit of pure resonance and pure pseudophonic singing techniques for the local resonance of a single resonance. Resonance application technology of national folk singing methods is also affected by breathing methods, such as raising air, making the sound shallow, thin, floating, and light. In addition, the vocalization technology of the high-throat device has a great impact on resonance, which makes the tension of the vocal cords correspondingly stronger, and the sound is biased and thin. Therefore, we must combine our own characteristics when studying and training in resonance, so as to maximize our strengths and avoid weaknesses.

5.3.4 Dazhou folk song resonance cavity introduction form

Table 5 Dazhou folk song resonance cavity introduction form

Head cavity resonance	Oral resonance	Thoracic resonance	Overall resonance
The head cavity resonates. It emphasizes the high position, but the focus of the sound is small and concentrated. Howling, looking for a bright voice.	It has a very important effect on bite words, recitation, and training of mouth muscles	Resonance in the chest can make the sound louder and thicker.	The local resonance can then be combined to perform a good Dazhou folk song.

5.4 According to local folk song experts, Dazhou folk songs are classified and summarized

5.4.1 Flatland Folk Song

Dazhou has a mountainous terrain, so all flat land is towns, and there are dense populations and well-developed transportation information. On both sides of Dazhou streets, on both sides of the river, you will see a small tea house with unique styles. People sit on chairs or drink Tea, or playing cards, or three or five people in the Dragon Gate, or listening to the unique Sichuan opera, the leisurely and elegant life taste nourishes the generations of Dazhou people. With the changes of the times and economic development, Dazhou has cheap transportation, and the integration of cultures from all sides on the four sides has greatly promoted the vigorous development of local music. After the founding of New China, Dazhou folk songs even had the participation of literati. The literary and logical nature of the city has strengthened the development of Dazhou folk songs. It has also integrated many Jiangnan Xiaoqu styles in the flow of people from south to north. For example: "Flower Tune" and "Embroidery Pouch" lyrics are mostly narrative or lyrical, and like "Great Wall Tune", which is a folk song derived from scripture, is also very representative. Because the Dazhou dialect is flat, consistent, high, and fast, no matter whether it is a small song in the area or a popular folk song, it will be sung by the Dazhou people. Western Dazhou has a flat terrain, cheap transportation, and has always been a large granary with high yields. The people here have a rich life, a developed culture, and a simple folk style. Because of the lyrical and beautiful songs in the western Sichuan region, the folk songs in the city and the folk songs in the countryside have a certain degree of similarity, just like the songs of "Zhuangjiao" and "Indus Tree Child" in the city and in the countryside. The methods are similar. But the two are different. There are fewer popular words in the city flat folk songs, and the language is more unified. When singing, more attention is paid to the melody and the standardization of the rhythm. The flat folk songs have a simple rhythm, easy to catch, and easy to sing. Common flatland folk songs include Zheyangge, Shigeruia, Zheyang gongs and drums, Pange, God song and yoke.

5.4.2 River Folk Songs

The topography of Dazhou is high in the west and low in the east, giving birth to the unique river culture. "No." is the most common song genre in the folk songs of rivers. It is the sound of people shouting and shouting in response to the words of hard work and courage. , The

role of coordinated action. The singing method of the trumpet is mainly the "lead singing" style, that is, one person leads the people together, or all people lead the people together. The singing form of the trumpet includes solo singing, chorus singing, and lead singing. The music is more flexible and free. There are often improvisations in the tunes and lyrics. The music is relatively fixed, with fewer changes and a strong rhythm. "The Dazhou horn is the most representative of the river horn. The river horn is further divided into the Pingshui horn, the Xia shui horn, the beach, the beach, the shoal, desperately, the dragon boat, etc., which are based on the water situation and the labor situation. A kind of oral music that is agreed upon by the requirements of the people, and the lyrics are handy and lively and interesting. For example, "Chuan Jiang Boatman" includes Pingjiang, Pingshui, Jiantan, Shangtan and Desperate. , Xiatan horn." The lyrics mostly use Sichuanese-sounding words such as "Hi Ya Zuo, Yo Hei, Ah, Baro", which has an inspiring effect. This group of Chuanjiang boatmen was born by the boatmen on the Yangtze River, China's largest transportation line. Because the Dazhou line has rapid water flow, steep shores, and many bends, this song is not only rich in categories, but also has a large range of music changes. It has become a typical representative of the boatman of the entire Yangtze River basin.

5.4.3 Dazhou horn

Dazhou horns can be divided into river horns, transportation horns, engineering horns, fishing boat horns, agricultural horns, etc. Among them, the most famous ones are the sings of Jiang No. 1 and Handling No. for loading, unloading, picking up, lifting and carrying carts, etc., and Engineering No. 1 for singing, quarrying and quarrying to encourage themselves and express their emotions. The farmer's horn is used for boating, artemisia, etc., and the fishing boat's horn is used to sing while driving water and wheat. Nomenclature originates from labor, and co-exists with the existence of labor. Depending on the way of labor and labor, the classification of the nomenclature naturally forms a variety of types, such as car water, seaman, etc. The more laborious it is, the structure of the horn is shorter and more concise, the rhythm is prominent, and the melody is not very strong. When the labor intensity is not important, the rhythm is relatively weakened, the melody is prominent, and the lead singer can improvise and sing high. Without losing the beautiful melody.

Dazhou nicknames mostly adopt the traditional method of "singing the people together", which is the need of collective labor. Because there must be someone who organizes labor to coordinate movements and reduce excess physical effort when wasting labor. Most of the music of the horn is alternating and overlapping of lead singing and chorus (or part of the tight planning), while the lead melody is generally free, stretched and rich in color. The part of the public singing is tight and regular, the important thing is to echo the rhythm, The contrast between the two is vivid and vivid. Although the horn music is not intended for performance, it is just a natural expression of the laborers' feelings, but it is a touching music that humans "from the heart".

Dazhou nickname, also known as "whistle", is a shout or call sign issued by people in order to work uniformly in order to regulate their breathing and release their body pressure. "Zheng Xuan's "Book of Rites" records "The ancients' labor must be an acclaim, and the big woods call evil. . The production of horns has a long history, and there are different acuras according to different labors.

5.4.4 Songs in the mountains

Dazhou Folk Song is a folk song written for working people to cut firewood on the mountain, walk goods and farm work, and express their emotions, eliminate fatigue and convey affection. Dazhou folk songs are often sung outdoors. They are characterized by high-pitchedness, loudness, and free rhythm. The lyrics are mostly improvised, and they have simple and full of emotions, bold imagination, and clever metaphors. The biggest feature of Dazhou folk songs is the beginning of the song. The highest pitch of the whole song appeared, and the expression was particularly strong. For example, the first tone of the song "The Sun Comes Out" is the highest pitch of the whole song, and the lyrics are honest and simple, reflecting the joy of people when they go out to work. The western part of Dazhou is mountainous, hilly, and plateau inaccessible. Therefore, free, long and long folk songs can be seen everywhere. At the same time, it is also an ethnically distributed area with folk songs of various nationalities. The language and tone of the eastern Sichuan area are straightforward. High-pitched and powerful, sincere and fierce when singing, cheerful and enthusiasm, like "When the Huaihua opens" and "Girls are more diligent" and so on, "Oh on the high mountain, a tree, huai, hello, the hand railing, Wang Lang come Hello. The mother asked her daughter what do you expect to feed? Hey! When do I

expect the Huaihua to bloom? "The time when the Huaihua opens when describing the innocent love story of young people, men and women, is a few words. The image of a rural girl who fell in love, smart and shy, was vivid and lively in front of our eyes. Its language is simple, with a rich rustic flavor, and it sounds extraordinarily sweet. Its tune is full of timeless poetry, which makes the listener unable to recall. The pleasant scenery of Sichuan, the turbulent rivers, the steep cliffs on the banks of the river and the deep mountains and ridges are all vividly visible. "The music and singing of the folk songs are not as tragic and desolate as Qin Qiang, nor as ups and downs as "Hua'er". They are heart-stirring.

The song of the mountain folk in Dazhou is long and generous, generous and masculine, and has a strong self-entertainment, but it is also very rich. For passion, generally speaking, the emphasis is on the spout, and the inter-sentence rhythm processing emphasizes the stress of the phrase and the festival. The sentences are clear and the rhythm is calm, and the sound is required to relax. In the lining word or the jump of the line, often accompanied by Sichuan The unique "Haha Tune" (that is, the flower-like granular jumping syllables) interspersed between them, and played a finishing touch, such as "When the Huaihua opens" and "The New Year" and "Sisters are more diligent". In the field work, and spread between the countryside and the fields, it was seen by the working people in the open mountains and fields, and they were improvised and choreographed with their own feelings and feelings. They were not restricted and affected by the rhythm of labor, so his melody comparison High-spirited and unrestrained, with a long tone and free rhythm, it has straightforward and artistic characteristics, such as: "Footman Tune" uses a straight up and down melody line, and straightforwardly puts out the words that are pressing on your heart at once. It is simple and refreshing, without twists and turns, euphemistic and obscure.

Folk songs have a large part of improvisation from song to vocal. The form, melody, rhythm and speed of the music are relatively free. They are also used in singing. Free and diverse. The specific performance is as follows: simple content and rich emotions. Dazhou Folk Song has deep, unrestrained personality characteristics and frank and direct expression. It often reveals the sorrow of the editor's emotions in the workplace, and the work is enthusiastic. Its main function is not lyrical. Pay attention to the form of decoration, the purpose of expression techniques, simple and pure.

The tune range of the western Dazhou folk songs is wide, with more jumps and melody fluctuations. The southeast of Dazhou has a narrower tune range and smaller jumps. But generally speaking, Dazhou's folk songs are relatively high and often appear at the beginning of the tune section. The rhythm of the narration is close to the rhythm of natural language, and free extensions appear in the tails of phrases, verses, and rhythms. Most of them are irregular beats, and the entire rhythm is long. The simple form is composed of two and four sentences.

5.4.5 Minor tune

The minor key is also called "Xiaoqu", "Xiaoling", etc., and is often used for rest, entertainment, and celebrations in the lives of the people. The form is relatively complete, the expression techniques are diverse, and it has tortuous and meticulous expression techniques. The minor is often sung in the idle time of the labor or the customary festivals and meetings. The form rules are uniform and the melody is easy to spread. Judging from the spread of the class, men, women and children in the countryside, even those who do not work in the field and farmland, will not sing folk songs and trumpets, and will hum a few small songs. In cities and towns, minors are also widely spread among citizens, craftsmen, businessmen, and intellectual and cultural classes. Some minor minors are seen from the field of circulation, such as "Geng Jiang Nu" and "Jasmine Flower" from south to north, from east to west, Almost all over the country, even in certain minority areas can find their footprints. Minority circulation time is also the longest. According to its content and materials, the popular minor tunes in my country can be roughly divided into four categories: "singing tunes", "rumors", "time tunes", and "dance songs". "The subject matter sung by the Dazhou minor is very wide. Marriage and love of different classes, separation of grief, customs and customs, worldly sentiments, entertainment games and even natural knowledge, historical stories, folklore, etc. The basic body of Sichuan minor is a four-sentence structure The first sentence is the statement part of the whole song, which has the function of opening up the basic emotions of the music. The second sentence is to consolidate the response of the first sentence and emphasize the previous meaning of music. The third sentence often introduces new materials in order to intentionally The effect of contrast and contrast. The summary of the first three sentences of the fourth sentence plays a role of gathering and ending. It also has a pivotal position. Intuitively, its basic relationship is "starting, inheriting, turning, combining". It's a concrete curve structure relationship."

Sichuan minor minors are regular in form and strong in melody, and the forms of singing include solo, duet and unison. Sichuan minor tunes are more widely spread than Sichuan folk songs and horns. In the process of widespread circulation, the content of minor tunes is more complicated and rich, the form of music is more standardized, and the musical techniques used are also more complicated and rich. Sichuan dialect lining words are often used in minor keys, such as: "Guerga", many of which have no specific meaning in the book, but the addition of these lining words makes the original song more Vivid and more expressive, "For example: Sichuan famous minor song "Embroidered Pouch", this is a traditional song popular in Yibin area, the content describes a young girl, carrying her father and mother to love love embroidered love token "pouch" "The vivid scenes, whose tunes are based on the six-tone scale and the palace tune, are composed of two corresponding phrases up and down. Among them, "Yaer Yierya", "Guerga", "Jin Gangsuo Luomeier" There are many specific words that have no specific explanation, but singing in the real words of the Sichuan dialect not only increases the interest and expressiveness of the song, but also has a bit of "spiciness."

The singing occasion in Sichuan minor is different from the folk songs and trumpets, making the expression of minor keys not as rude and straightforward as the folk songs and trumpets. However, the complexity of the social stratum of the minor's editors makes it other than farmers. People sing. Due to the continuous improvement of the cultural level of the singers in Sichuan, the artistic level of minors has also been improved, and the minor form is the most abundant and diverse of Sichuan folk songs in terms of music form. It is reflected in: rhythm, beat and regularity. Flexible and diverse; melodic morphological diversity, melodic tortuosity and richness of phrase changes; the clarity, diversity, independence and completeness of phrase structure and function; the lined words in minor keys have their own unique characteristics compared with the folk songs Features. Specifically, it has the following three characteristics: regular beat and clear rhythm. Rich and diverse rhythm patterns. The rhythm is evenly distributed, with both changes and unity.

5.4.6 Artistic characteristics of Dazhou folk songs

From the perspective of poetry, Dazhou folk songs have close to people's lives, clear themes, vivid images, and true feelings. Sincere features, the lyrics of Sichuan folk songs are short, easy to understand and belong to the ballad style, the general sentence is neat, flat and easy

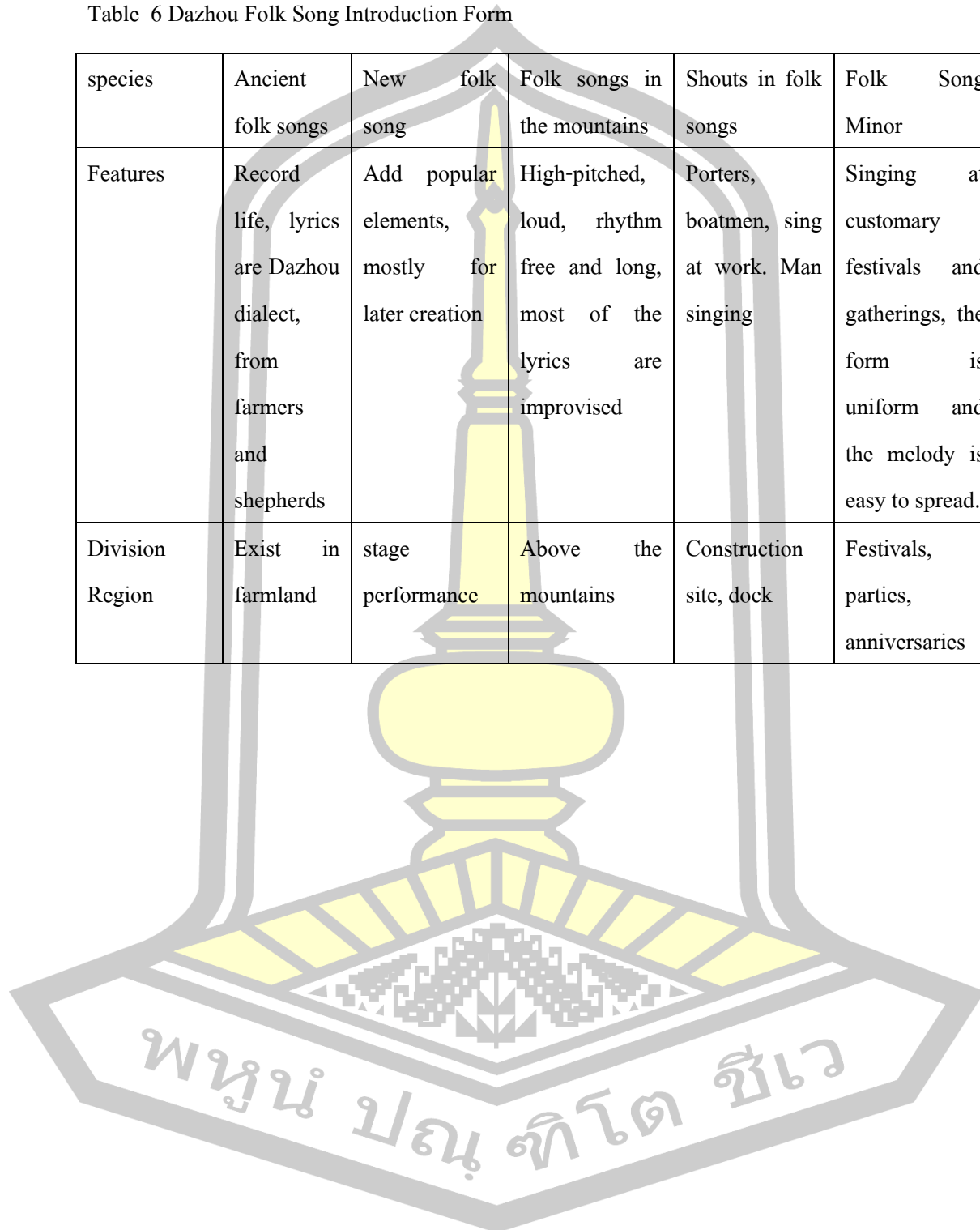
to understand, the structure is mostly two sentences and four sentences, the author of the folk song is short In a few short songs. Using metaphors, bixing, anthropomorphism, exaggeration, narrative and other techniques, the theme is clearly highlighted. For example, "Dahe Shuishuilang Chazhou" shows the grief in the heart of a lovelorn woman shouting at Dajiang, which is really touching. The first sentence was sung in the utterance, except for the word "continent" in "Dahe Rising Water Wave Sandbar", the first few words were all spoken or screamed out, and the second and third sentences were also low-profile The rap with many words, and the fourth sentence of a few large spans of strong sounds, expressing the very distinct personality and characteristics of the Dazhou women who are brave and dare to love and hate. Dazhou folk songs use a short structure, condensed music language, and extremely economical music materials to express deep thoughts and feelings. In the difficult life, folk songs sing the unfortunate encounters of people's lives: heavy labor, hard life, misfortune Marriage, separation of families. It also sings people's longing for love and longing for a happy life, just as a mountain song in Xuanhan County, Dazhou sings: "If you want to sing, you want to sing, everyone says I am poor and happy, I sing a mountain song in the morning, but I can't eat. Singing folk songs at night, when there is no oil, sing folk songs to relieve sorrow." It is verbal, collective and impromptu. The Dazhou people are naturally bold and humorous, and even their bitter life has allowed them to put humorous spices and hot peppers and have a lot of fragrance and colorfulness in their lives. The optimism spirit of laughing at life runs through many mountain song lyrics, ridicule and randomness. See you a lot. For example, "Little Husband": "Morning glory wall, climb the ladder, I see the mother-in-law, the mother-in-law is seventeen, the father-in-law is eighteen, the husband is still climbing on the ground, shouting father, crying mother, why Marry me, he is not my husband but my doll."

พหุ ประถมศึกษา

5.4.7 Dazhou Folk Song Introduction Form

Table 6 Dazhou Folk Song Introduction Form

species	Ancient folk songs	New folk song	Folk songs in the mountains	Shouts in folk songs	Folk Song Minor
Features	Record life, lyrics are Dazhou dialect, from farmers and shepherds	Add popular elements, mostly for later creation	High-pitched, loud, rhythm free and long, most of the lyrics are improvised	Porters, boatmen, sing at work. Man singing	Singing at customary festivals and gatherings, the form is uniform and the melody is easy to spread.
Division Region	Exist in farmland	stage performance	Above the mountains	Construction site, dock	Festivals, parties, anniversaries



5.5 Analysis of Examples of Dazhou Folk Songs

5.5.1 Dazhou folk songs take "Sister Shu" as an example for analysis

苏二姐新唱

词、曲：罗维佳

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每分钟80拍 欢快地

清早起 来也 嘛 嘛 亮，
蜀宣花 牛也 嘛 嘛 嘛。

牵 赶 路 忙 哎。 一 方 能 人 嘛 苏 二 姐， 办 起 一 座
产 奶 产 肉 赶 路 强 哎。 养 牛 能 手 嘛 苏 二 姐， 牛 儿 喂 得

养 牛 场。 苏 二 姐 呀 嘛 办 起 养 牛 呀 呀 呀 场 罗 喂。
个 个 弄。 苏 二 姐 喂 得 牛 儿 喂 得 牛 儿 喂 得。

牛 饲 料 交 电 她 嘛 来 托 配 养， 五 科 学 分 成 殖
利 双 方 也。 翘 脚 老 板 当 起 来 哎， 坐 地 生 财 票 几 长。
快 快 长 也。 买 牛 就 上 互 联 网 哎， 生 意 做 到 北 上 广。

（苏 二 姐， 本 领 强， 县 里 市 里
（苏 二 姐， 好 心 肠， 哪 个 有 难

叫 得 响。 合 作 养 牛 来 承 头， 带 动 多 邻 帮， 一 大 帮， 共 同 富 裕 奔 小 康，
她 来 帮。 修 路 治 水 来 承 头， 新 村 建 设 好 漂 亮， 幸 福 生 活 万 年 长，

共 同 富 裕 奔 小 康。) 苏 二 姐， 苏 二 姐 喂。
幸 福 生 活 万 年 康。) 苏 二 姐， 苏 二 姐 喂。

苏 二 姐 呀 嘛 来 承 头， 带 动 多 邻 一 大 帮， 共 同 富 裕 奔 小 康，
苏 二 姐 呀 嘛 来 承 头， 新 村 建 设 好 漂 亮， 幸 福 生 活 万 年 康，

Figure 15 Dazhou folk songs take "Sister Shu" as an example for analysis

The picture was produced by Chen Honglei through computer PS.

"Sister Su" can be made into a cultural symbol of the folks in Northeast Sichuan. The connotation conveyed by the term "Second Sister Su" is beauty, purity, simplicity and kindness. Shaanxi "Orchid Flower", Guangxi "Sister Liu", and Hubei Tujia "Sister Huang" are already well-known cultural brands, deeply rooted in the hearts of the people, and are marked with specific geographical marks. Then, "Second Sister Su"

Xuanhan folk song "Sister Su", adapted by Xuanhan musician Li Yiruo. The lyrics fragments such as: "Get up early in the morning (yo) to put the cows (Oh), a Tiankan (Second Sister Su, you, my sister) and let it out (Oh, Sister-in-law)"

The folk song is in the form of short grazing folk songs, one echoing one after another, one after another, the tune is lively and lively, the style is fresh and hearty, vividly and

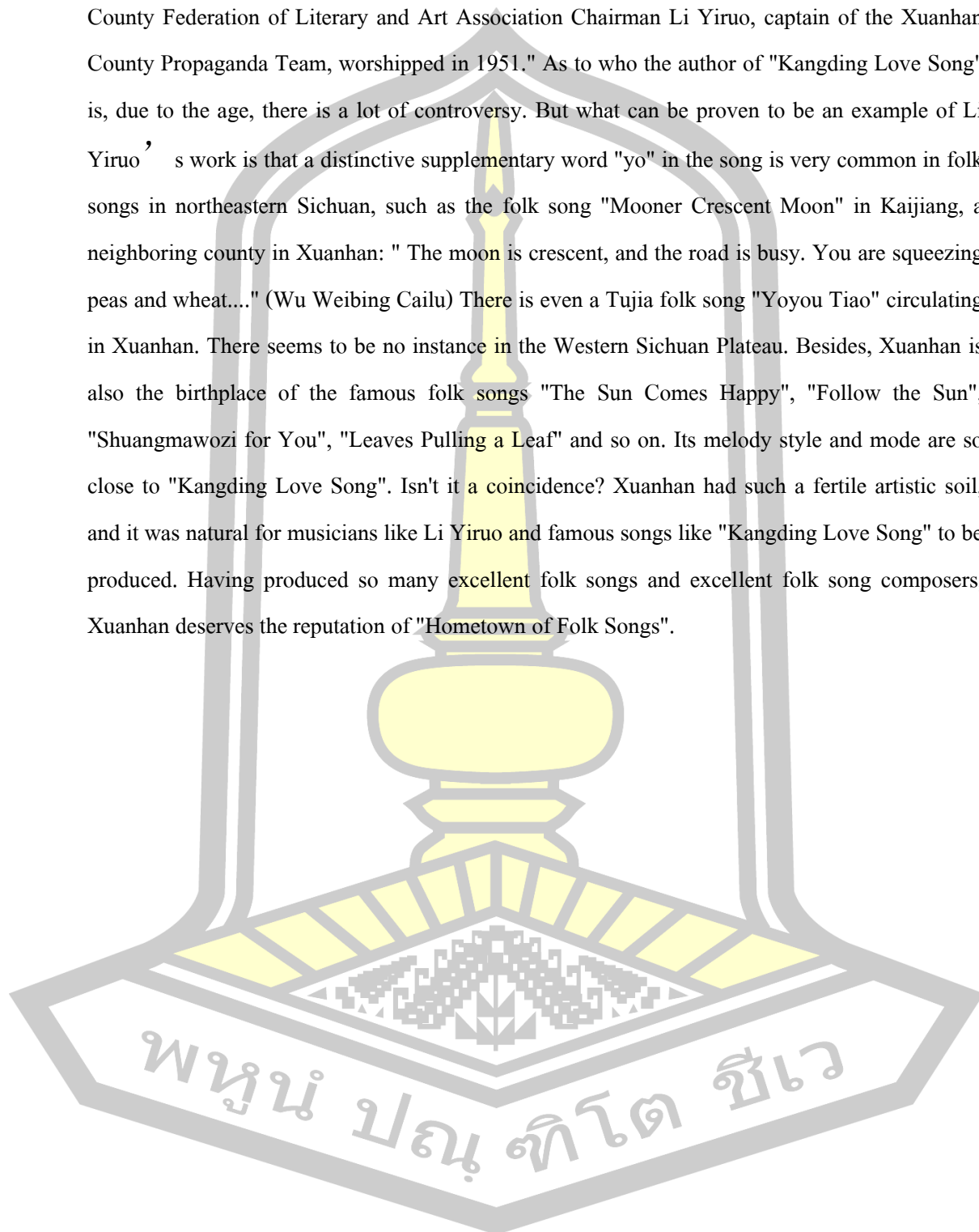
interestingly reflecting the simple and hearty spiritual quality and personality of the Bashan villagers. The lining of the song "Second Sister Su, you, me, sister, second sister-in-law" is novel, fresh, and unique. It is a vivid outline of the harmonious and intimate relationship between people in traditional rural society, which enlivens the village. The strong atmosphere of group life and the deliberately rendered environmental atmosphere are friendly and warm.

According to local literature, during the Agrarian Revolution, "Second Sister Su" was adapted by the masses of the Sichuan-Shanxi Soviet Area as "I Follow the Red Army to Make Revolution" and was widely sung in the Red Army. In 1950, the Federation of Literary and Art Circles of the Northern Sichuan Administrative Office held a "Symposium on Representatives of Musical and Opera Workers" in Nanchong. As a representative of Xuanhan, Li Yiruo organized several comrades to sing this folk song at the meeting. Since then, "Second Sister Su" has spread like wildfire and was published in many newspapers. The composer Shi Lemeng even directly borrowed the song and wrote "Heroes Conquering the Dadu River", which was spread throughout the country. In the 1950s and 1960s, Daxian Art Troupe sang it as a repertoire and was widely welcomed.

"Second Sister Su" is one of the most representative works of Sichuan folk songs. It has a great influence throughout the country and has become an important oral intangible cultural heritage in northeastern Sichuan. The term "Second Sister Su" also appeared repeatedly as a supplementary word in the folk song, which made it gain a high reputation. It is entirely possible that "Second Sister Su" will become a cultural symbol of the folks in Northeast Sichuan, and the connotation conveyed is simple. It is beautiful, pure, simple, and friendly. Shaanxi "Orchid Flower", Guangxi "Liu Sanjie", and Hubei Tujia "Huang Sijie" are all well-known cultural brands, which are deeply rooted in the hearts of the people, and are marked with specific geographical marks. Then, "Second Sister Su" can also be marked with the Dabashan mark in the northeast of Sichuan and become a famous brand and spread across Sichuan.

Li Yiruo (1911-1959), the adaptor of "Second Sister Su", formerly known as Li Tianlu, was from Baizhang Village, Madu Township, Xuanhan. According to local documents, Li has extensively collected, recorded, sorted and studied folk songs in Northeast Sichuan. The popular folk legend in northeastern Sichuan, "Kangding Love Song", one of the "Top Ten Famous Songs in the World", was his early creation in Chengdu. His self-written tombstone inscriptions still

exist. The article said: "Member of the North Sichuan Folk Song Research Committee, Xuanhan County Federation of Literary and Art Association Chairman Li Yiruo, captain of the Xuanhan County Propaganda Team, worshipped in 1951." As to who the author of "Kangding Love Song" is, due to the age, there is a lot of controversy. But what can be proven to be an example of Li Yiruo's work is that a distinctive supplementary word "yo" in the song is very common in folk songs in northeastern Sichuan, such as the folk song "Mooner Crescent Moon" in Kaijiang, a neighboring county in Xuanhan: "The moon is crescent, and the road is busy. You are squeezing peas and wheat..." (Wu Weibing Cailu) There is even a Tujia folk song "Yoyou Tiao" circulating in Xuanhan. There seems to be no instance in the Western Sichuan Plateau. Besides, Xuanhan is also the birthplace of the famous folk songs "The Sun Comes Happy", "Follow the Sun", "Shuangmawozi for You", "Leaves Pulling a Leaf" and so on. Its melody style and mode are so close to "Kangding Love Song". Isn't it a coincidence? Xuanhan had such a fertile artistic soil, and it was natural for musicians like Li Yiruo and famous songs like "Kangding Love Song" to be produced. Having produced so many excellent folk songs and excellent folk song composers, Xuanhan deserves the reputation of "Hometown of Folk Songs".



5.5.2 Dazhou folk songs take "Blessing Quxian" as an example for analysis

祝福渠县

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李一泉 词
刘北休 曲

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2̣ 3̣ 2̣ 1̣ 2̣ 1̣ | 6̣ -) | 1̣· 6̣ 3̣ 2̣ | 3̣ - | 3̣· 1̣ 2̣ 3̣ | 6̣ - |
呷 酒 飘 醇 香 梯 田 稻 金 黄,
华 莹 山 高 翠 渠 江 水 流 长,

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这 里 是 古 贾 人 辉 煌 的 家 乡。 民 风 淳 朴 美
这 里 是 巴 蜀 人 居 住 的 故 乡。 黄 花 绽 金 黄

6̣· 3̣ 3̣ 4̣ 3̣ | 2̣ - | 2̣· 3̣ 5̣ 6̣ | 3̣· 1̣ | 2̣ 3̣ 2̣ 1̣ 2̣ 1̣ | 6̣ - |
人 人 心 善 良, 我 爱 渠 县 美 我 出 生 的 家 乡。
情 歌 声 悠 扬, 我 爱 渠 县 美 我 成 长 的 故 乡。

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啊 渠 县, 心 中

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最 美 的 地 方; 渠 县, 我 祝 福 你 吉 祥。

6̣· 2̣ | 3̣ 2̣ 1̣ 6̣ | 5̣ 3̣ 5̣ 6̣ 5̣ | 3̣ - | 3̣ 5̣ 3̣ | 6̣ 3̣ 2̣ 1̣ |
渠 县, 心 中 最 美 的 地 方; 祝 福 你, 祝 福 你

2̣ 3̣ 2̣ 1̣ 2̣ 1̣ | 6̣ - || 2̣· 3̣ 2̣ | 1̣ 2̣ 1̣ | 6̣ - | 6̣ - ||
永 远 吉 祥。 d.s. 永 远 吉 祥。 Fine

Figure 16 Dazhou folk songs take "Blessing Quxian" as an example for analysis

The picture was produced by Chen Honglei through computer PS.

This song is synonymous with Dazhou people, and it is widely spread among Dazhou folk songs. It describes the life of Dazhou people through simple and pure frequency and simple emotion because of love.

Dazhou folk music musician and lead singer of the Lao Paoer band, "Gang Ge" told me that the idea of making this video was the sudden idea of a few friends in Dazhou who love music. Although it was an adapted version, the original idea was just I just want to sing Dazhou.

"Although I am a bar owner, my bar is more like a place for Dazhou musicians to revel in." Brother Gang said that rock and folk songs belong to the same family. There are about 40 people in Dazhou in this circle. We come to the people's police, veterans, institutions and other industries, but we all gather in Dazhou because of our love of "playing" music. We also have deep feelings for Dazhou. Under the influence of others, our circle is a bit "crazy". In fact, we are ordinary people just like everyone else, but we integrate music into our daily life. Maybe they were eating and muttering, everyone started singing, taking turns, one by one, singing the trivial things around them into the song. Maybe this is the Dazhou folk song as I understand it: simple, true, pure, and not artificial.

5.5.3 Dazhou folk songs take "Blessing Quxian" as an example for analysis

(二) 平水号子

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慢板

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| 0 0 6 0 | 0 0 6 0 | 6 - 5 - ||
嗨 嗨 啊 嗨

Figure 17 Dazhou folk songs take "Blessing Quxian" as an example for analysis

The picture was produced by Chen Honglei through computer PS.

Dazhou folk songs are extremely colorful: a variety of "counting boards" lyrics are often improvised by the horn head (the boatman who sings the trumpet). The horn head is divided into

loud, rough and thick "big tube" according to its voice. Different genres such as high-pitched and crisp "side tone". The names and accents of the trumpets sung at the head of the trumpet are different according to the urgency of the water, sometimes soothing and melodious, sometimes tight and noble, sometimes majestic, majestic and shocking. For thousands of years, these chants have been passed down, forming a long-standing tradition, so the Chuanjiang chants are also known as "living fossils of the Yangtze River culture."

In Dazhou folk songs, trumpets are produced in a certain labor, and a certain labor rhythm determines the rhythm of a certain trumpet. The trumpet can adjust the force of the boatman through its rhythm, so that the ship can move forward smoothly. The chant of leading the masses and harmony changes with the current and the urgency of labor, making the tunes rich and varied. According to the book "Introduction to National Music", Chuanjiang's chant was created by "Pingshui chant". For example, when driving on a calm river, sing "Pingshui Horn", the singer uses a looser rhythm to sing a free, melodious and melodious melody. "The breeze is blowing cool and leisurely, and I push the boat down to Fuzhou with my hands. The rich sit at home, but they don't know the poor and the sorrows of the poor. With the wind scattered, there is a Guanyin Tan in front of her. Guanyin Bodhisattva is not efficacious, she can't get through the beach without effort. You and I are both heroes in your hands, so gather your strength to move forward. The flat water chant needs to be changed. Squeeze the scratcher and rush across the beach." The boatmen followed the rhythm of each sentence with "Yah-ah-obscure-obscure-ho-ho". When I sang "There is a Guanyin Beach in front", I sang it when I was approaching the dangerous shoal. The horn became majestic and high-pitched, and the labor rhythm accelerated, reminding everyone to work hard and violently. In "Shangtan Congzi" or "Desperate Congzi", the rhythm used is allegro four-two beats. The chants are short, strong and powerful, and people's breathing can't help but accelerate with the sonorous tone and tight rhythm. The boatmen cheered up and prepared to meet the challenge of the rapids with fearless courage and determination.

CHAPTER VI

Conclusion, Discussion and Suggestions

6.1 Conclusion

6.1.1 The result of Objective 1.

This article mainly studies the folk songs of Dazhou City, Sichuan Province. Analyze the classroom settings and singing methods of Dazhou folk songs.

The classroom setting arranged by the teacher: each lesson lasts 40 minutes, 5 lessons per week. The number of students varies each time, about 20 students. The classroom is located at Jingu Square in Xuanhan County. There are no restrictions on the age of students between 20 and 60. In each class, the teacher will practice the voice collectively and open up his voice to release the voice. Then, students will practice singing, and finally they will practice. Dazhou folk songs are taught in classrooms by local folk song teachers in Dazhou. In class, students can learn the singing skills and singing style of Dazhou folk songs. In class, the teacher teaches students how to express the singing skills of Dazhou folk songs through specific musical score teaching.

Teachers target fewer students and teaching efficiency is low. Secondly, this teaching method focuses on phonetic skills and lacks phonetic theory support. This is not conducive to students' acceptance of vocal theory in many ways. This model is suitable for training professional singers. However, vocal music teaching can enable students to have vocal performance and scientific vocal skills, as well as rich vocal theory, so that they can use vocal music in artistic creation more scientifically. Therefore, the "one-to-one" vocal music teaching method is not suitable for the development and education of folk songs. Because the goal of modern training is to export Dazhou's folk songs and music talents to the society, it is far from enough to just teach aesthetic education and ignore voice skills. Need a scientific theoretical basis. Therefore, vocal music group lessons are the product of this teaching reform. In this group class, about 20 students are divided into groups, and then the teacher applies the traditional "one-to-one" teaching method to this group of students at the same time. The only way to improve learning efficiency.

6.1.2 The result of Objective 2.

The teaching method of Dazhou folk song class is to find the method of singing and the breath of singing and the resonance of singing when learning folk songs. The teacher will make the students believe that they imagine that they are in a beautiful garden and want to smell the scent of flowers deeply-this is the breath of singing, so that they can breathe deeply. After inhaling, hold back as shortly as before sneezing and experience the expansion and swelling around the waist. Finding this feeling is the key to singing. The way to exhale is to use the power of the diaphragm to keep the feeling of waist expansion. Exhale evenly and calmly. You can prepare a thin piece of paper measuring 10 square centimeters in size and place it on the wall at a distance of 4-6 centimeters from it. Use your mouth to blow it so that it does not fall to the ground. It is qualified for more than half a minute. You can also replace it with a burning candle and make a "u" sound to the flame. The correct breath is that the flame will not go out.

For Dazhou folk songs, after having the right breath, you can start singing. To make singing sound mellow and pleasant, resonance must be used. The resonance cavities that we mainly use in singing are the chest cavity, throat, nasal cavity and head cavity. The sound must be good, and there must be part of the resonance above the chest cavity when singing high, medium, and bass, which is the "high position of the sound." To get the high position of the voice, one must relax the throat and retract the chin. These two organs cannot be used in singing. Most people sing high notes by squeezing their throats. This is the wrong way to vocalize and cannot get a beautiful voice. The larynx should be relaxed to make it a passage for breath, and then the soft palate should be lifted, and the laughter muscles should be raised (that is, the state of smiling), so that the sound can pass to the nasal cavity. Generally speaking, the bass in singing is dominated by chest cavity resonance. After mid-range and high pitch, the proportion of high-position resonance cavity gradually increases, with nasal and head cavity resonance as the main. So the teaching method of Dazhou folk songs is mainly like this.

6.2 Discussion

Dazhou folk songs are songs of a specific area and are well known in that area. Therefore, the form and content of singing are free. It is very popular among villagers. Due to the use of local languages in folk songs, they use interesting melodies, provocative rhythms to convey emotions, thoughts, ideologies, life and folk wisdom. Folk songs have the longest history, the

simplest structure, the largest number, and the most widely spread in Chinese traditional culture. Poems from an anthology of Chinese classical poetry.

Through the study of this article, we can know that Dazhou folk songs are constantly innovating and changing. In terms of vocal music, Dazhou folk songs originated in the mountain forest area of Dazhou. In the process of development, it continuously absorbed the characteristics of local people's life, and finally formed its own singing characteristics. Therefore, when singing Dazhou folk songs, you must learn the basic skills to perform Dazhou folk songs well. Therefore, it is not only necessary to learn to perform Dazhou folk songs, but also to carry forward the Dazhou folk songs.

Objective 1) The author compares the teaching methods of Sichuan Conservatory of Music. Because the performance of Dazhou folk songs contains elements of singing Dazhou folk songs and playing Dazhou folk music instruments, it is not suitable for one pair of teaching. Therefore, the author suggests to set up a combination of folk song vocal music and instrumental music, and conduct unified rehearsals to improve the singing level of students.

Because Dazhou folk songs are spread in the local area, there are regional restrictions. Compared with the folk songs of other ethnic groups, modern communication tools should be combined to strengthen the communication channels and song innovation of Dazhou folk songs. Will be beneficial to the spread of Dazhou folk songs.

Objective 2) Because the singing method of Dazhou folk songs is a singing method accumulated by the local people through thousands of years, it has a certain degree of science. Combining with modern singing methods will have better development prospects.

6.3 Suggestion

6.3.1 Suggestions for better dissemination of Dazhou folk songs.

Continue to increase the mining and classification of original music and local music. Since 2019, Dazhou County Federation of Literary and Art Circles has cooperated to organize original music competitions, folk song competitions and folk music competitions. Introduce a reward policy and give certain financial rewards to outstanding creators and singers. Continue to do a good job in collecting and sorting out folk songs, and encourage local folk singers to sort out the lyrics and music scores sung in order to better inherit and develop.

6.3.2 Strengthen professional training.

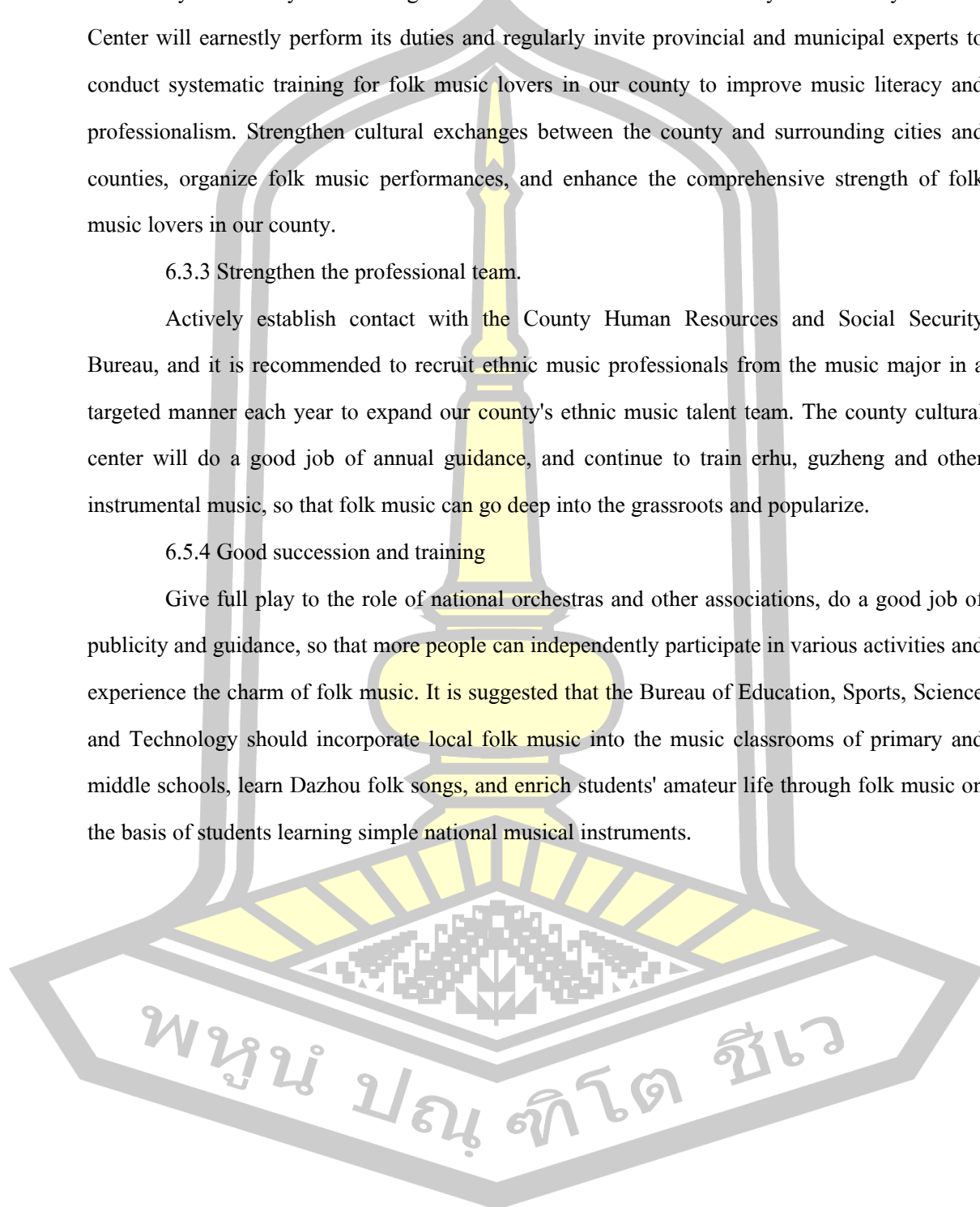
Systematically sort and register ethnic music lovers in the county. The County Cultural Center will earnestly perform its duties and regularly invite provincial and municipal experts to conduct systematic training for folk music lovers in our county to improve music literacy and professionalism. Strengthen cultural exchanges between the county and surrounding cities and counties, organize folk music performances, and enhance the comprehensive strength of folk music lovers in our county.

6.3.3 Strengthen the professional team.

Actively establish contact with the County Human Resources and Social Security Bureau, and it is recommended to recruit ethnic music professionals from the music major in a targeted manner each year to expand our county's ethnic music talent team. The county cultural center will do a good job of annual guidance, and continue to train erhu, guzheng and other instrumental music, so that folk music can go deep into the grassroots and popularize.

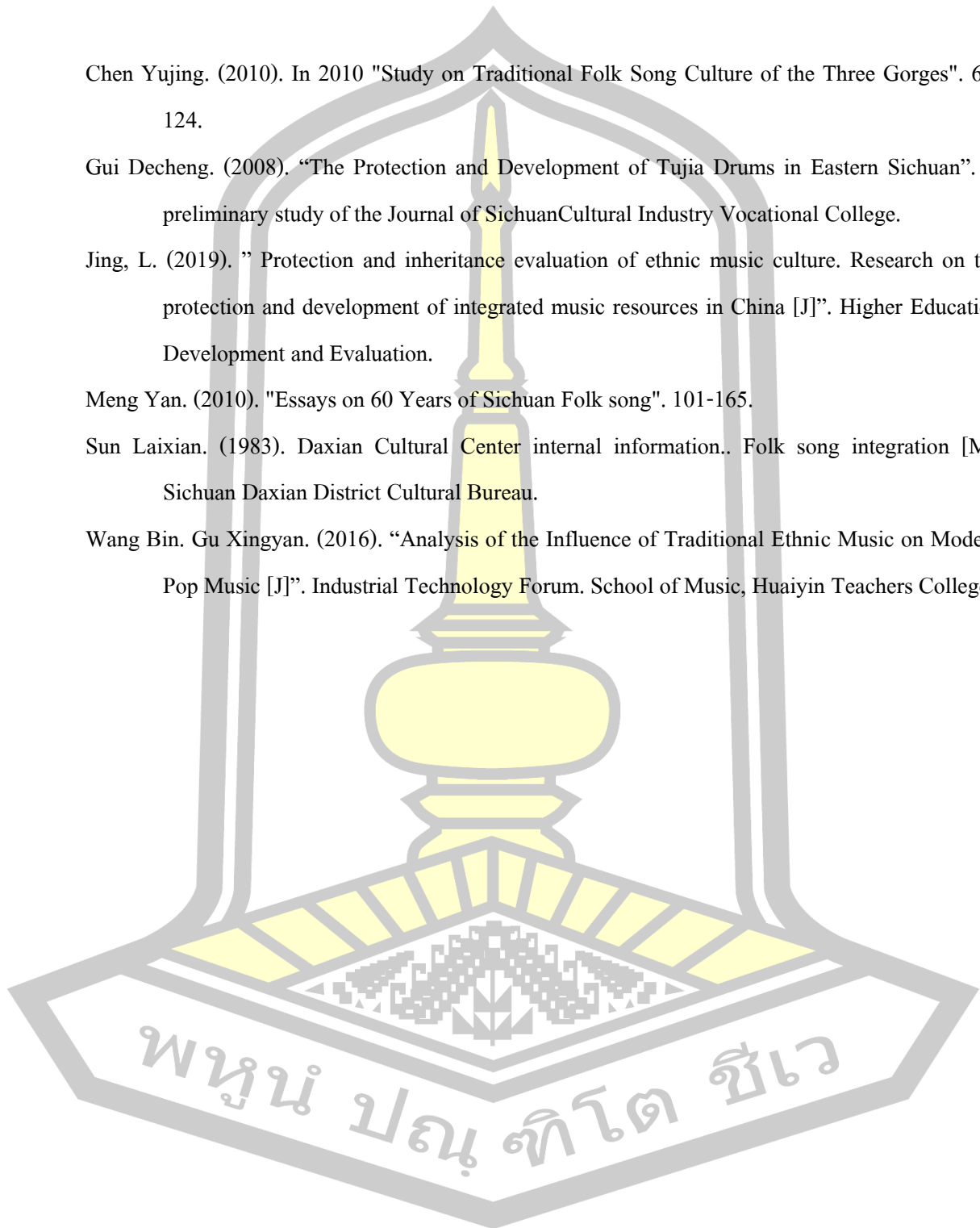
6.5.4 Good succession and training

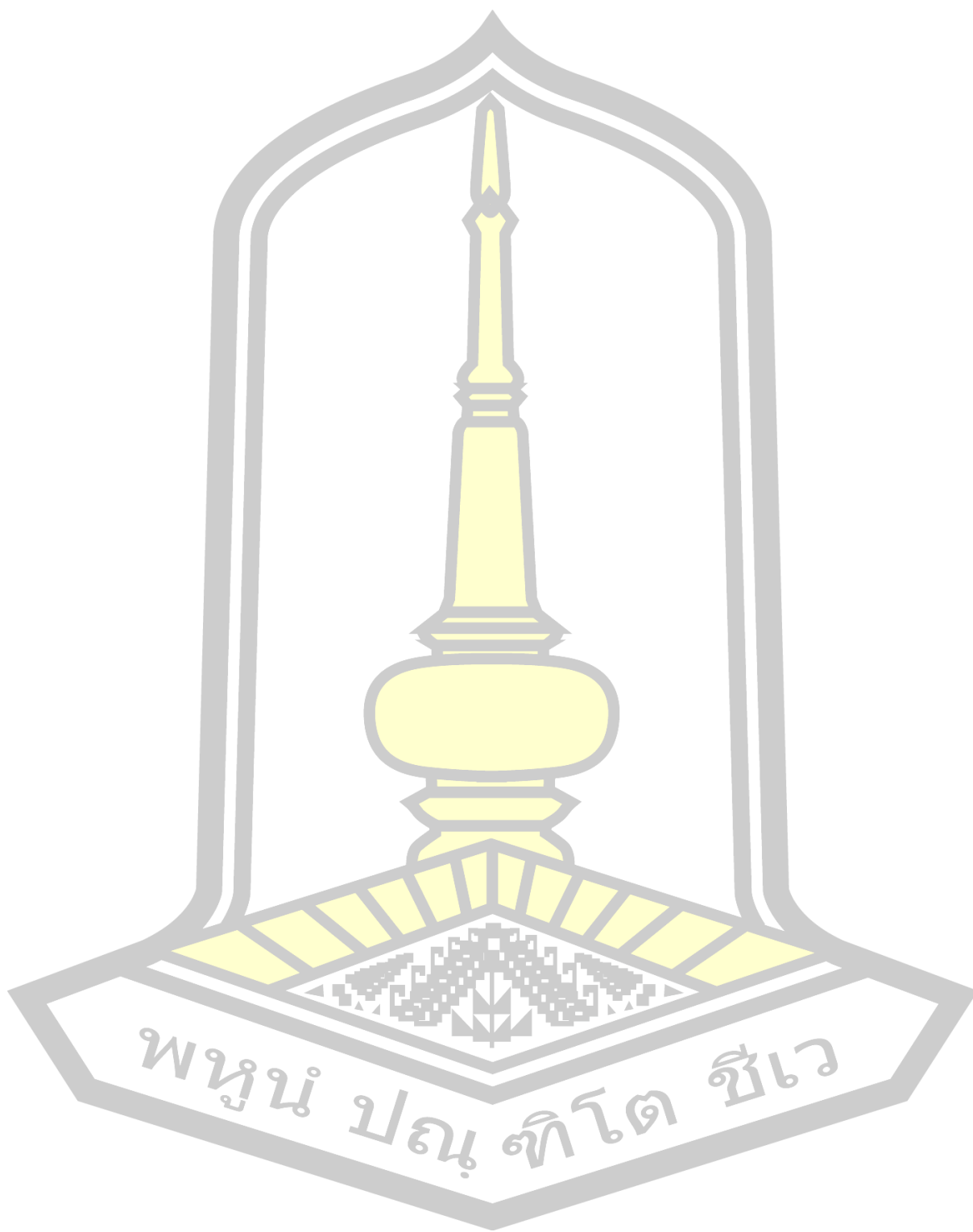
Give full play to the role of national orchestras and other associations, do a good job of publicity and guidance, so that more people can independently participate in various activities and experience the charm of folk music. It is suggested that the Bureau of Education, Sports, Science and Technology should incorporate local folk music into the music classrooms of primary and middle schools, learn Dazhou folk songs, and enrich students' amateur life through folk music on the basis of students learning simple national musical instruments.



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