



The Format of Activities Learning of The“Miao” Song According To the Folk Philosopher to
Develop Primary School In Songtao County, Guizhou Province China

Zhou Wenjian

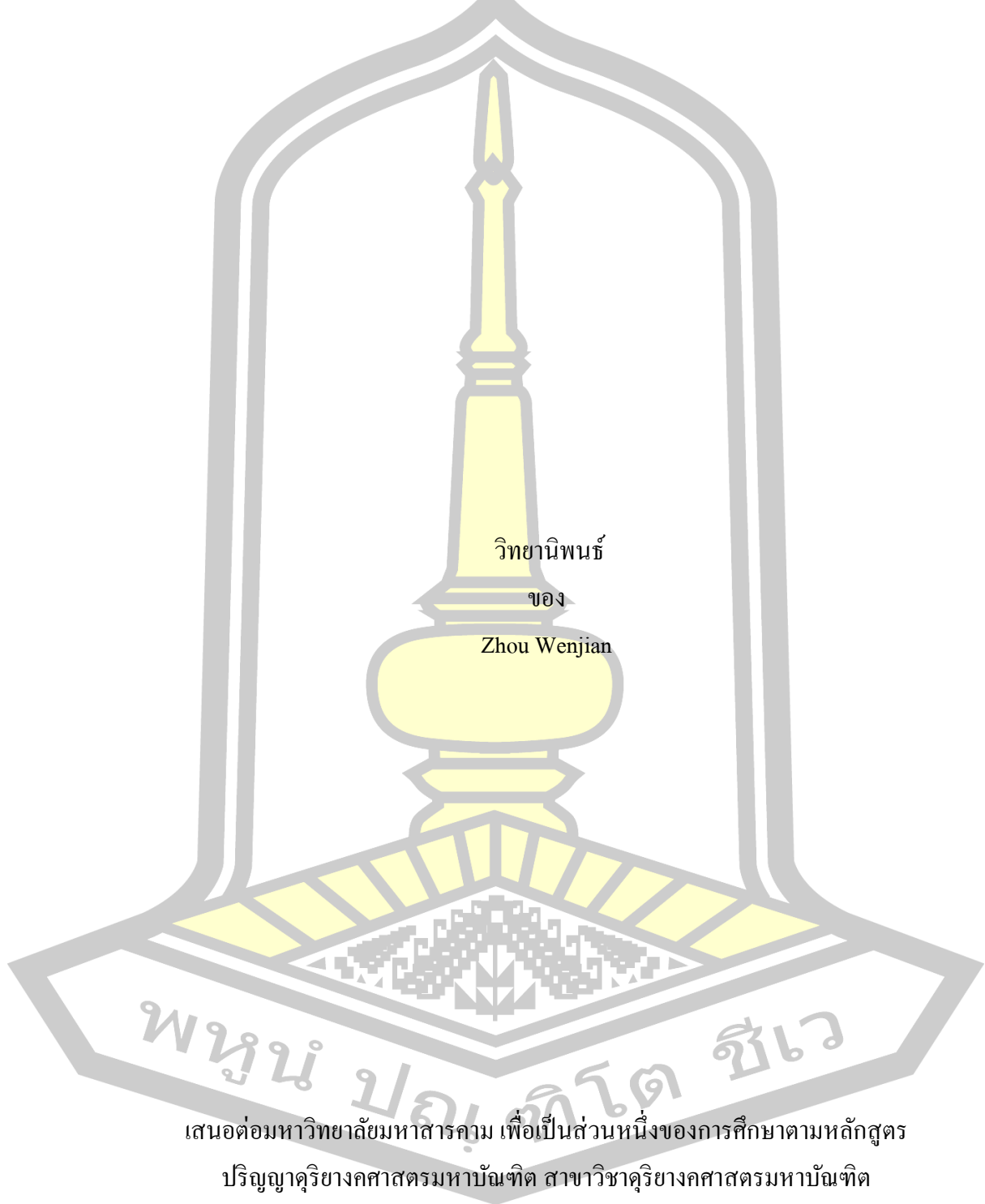
A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Master of Music in Music

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โจวประเทศจีน



วิทยานิพนธ์

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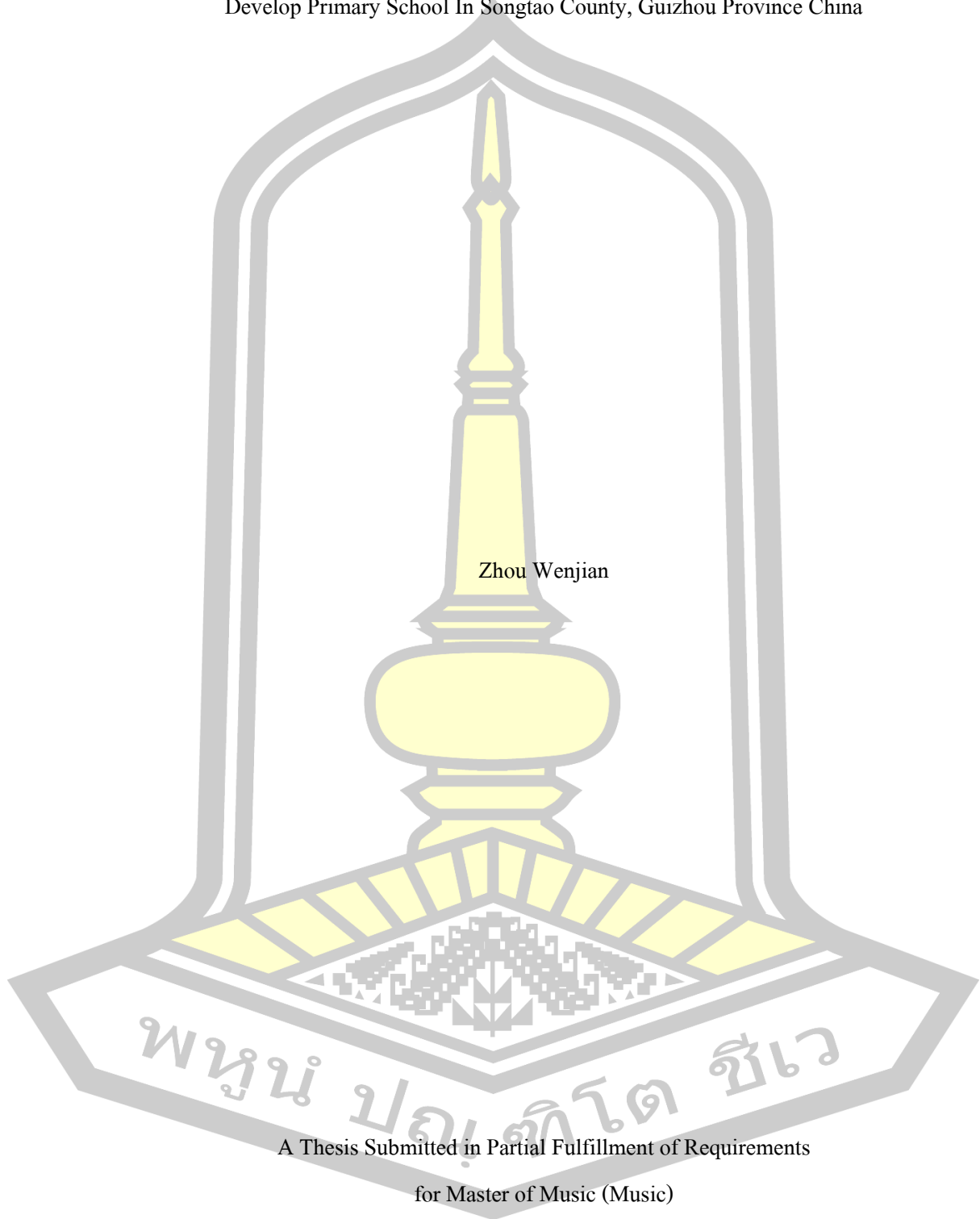
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for Master of Music (Music)

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The examining committee has unanimously approved this Thesis, submitted by Mr. Zhou Wenjian , as a partial fulfillment of the requirements for the Master of Music Music at Maharakham University

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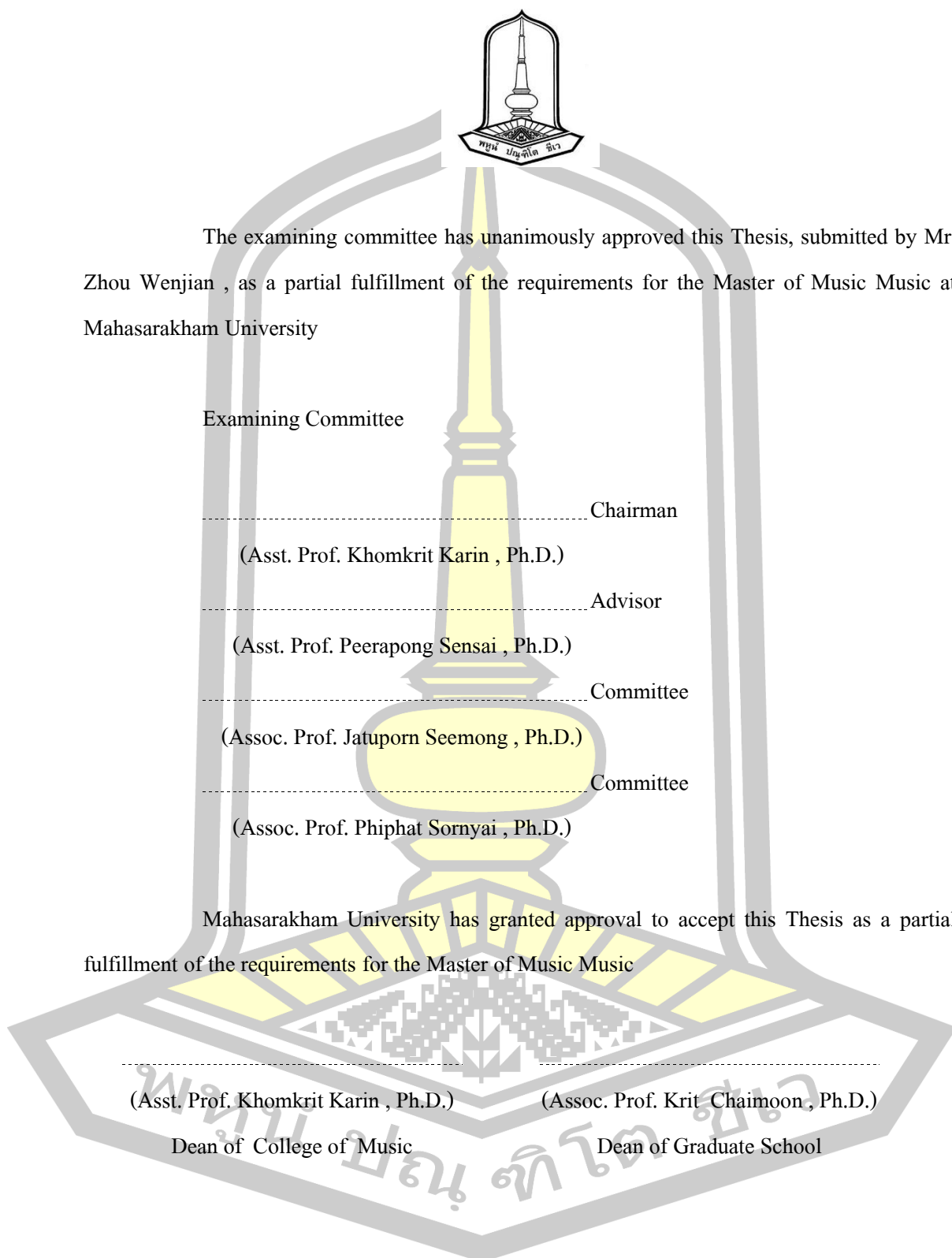
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ABSTRACT

China's national culture is splendid, and the mutual collision and integration of multi-cultures are everywhere. As a result of the war, a long migration began. One of the Miao people went to Guangxi and Hunan; one went to Guizhou and Yunnan; the other stayed in the border area of Hunan, Hubei, Sichuan and Guizhou. For thousands of years, Miao culture and regional culture have combined to form a unique culture.

Education is an important means of cultural heritage. In history, family education and social education have played an important role in carrying forward the Miao culture. Since modern times, school education has gradually become the main means for Miao people to integrate into the mainstream society and promote economic development. It faced a series of difficulties of loss of traditional culture under the impact of the times. In the 21st century, under the guideline of modern multi-education, the education of Miao nationality has not only become an organic part of education, but indeed plays an important role in the local and national culture inheritance. The social education of Miao nationality aims in inheriting advanced culture and national culture, and also for innovating and developing. Guided by the theory of educational history, this paper uses the methods of literature analysis, interview, integrated research and case study to collect and sort out the first-hand materials about the current situation of Miao's education provided by the teachers of local ethnic schools and regions. This paper also systematically combs and explores the education of Miao nationality from ancient times to the present. Under the background of discussing Miao's unique culture, this paper tries to elaborate

and analyze the historical development process and characteristics of Miao's education through the field survey of representative Miao schools, combing its development process, revealing its educational characteristics, summing up the existing problems of Miao education and put forward countermeasures.

On the basis of the historical development process of Miao education and highlighting national characteristics, we should promote the overall development of Miao education and jointly develop it into a characteristic and a high-quality modern education.

Keyword : Miao Culture, Miao Song, Education, Activities Learning



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I was in Mahasalaam University two years of intense study. This school has given me a comprehensive and systematic opportunity to learn music, and I greatly admire the knowledge of professional teachers. There is an old Chinese saying that "learning high is a teacher, and being upright is a model." My teacher not only taught me a lot of things academically, but also taught me a lot of codes of conduct. For this, I would like to express my heartfelt thanks.

This paper was completed under the guidance of Asst professor Dr. Peerapong Sensai a tutor. The topic selection, scheme design, data processing and analysis, and even the writing of the paper, each link has devoted the painstaking efforts of the tutor. The achievements and progress I can make now can not be separated from the earnest teachings of Asst professor Dr. Peerapong Sensai . As the thesis is about to be completed, I would like to thank my tutor, Asst Professor Dr. Peerapong Sensai who has put forward many valuable opinions in the whole process of thesis writing, from the topic selection to the writing of the opening report, and then to the writing of the main body. Every problem pointed out by Asst Professor Dr. Peerapong Sensai and every idea of guidance I have carefully reflected, studied, judged and studied. What impressed me most was Asst Professor Dr. Peerapong Sensai's rigorous academic attitude. Professors give important guidance in terms of format, key points or structure. They gave me timely help so that I could finish my thesis successfully.

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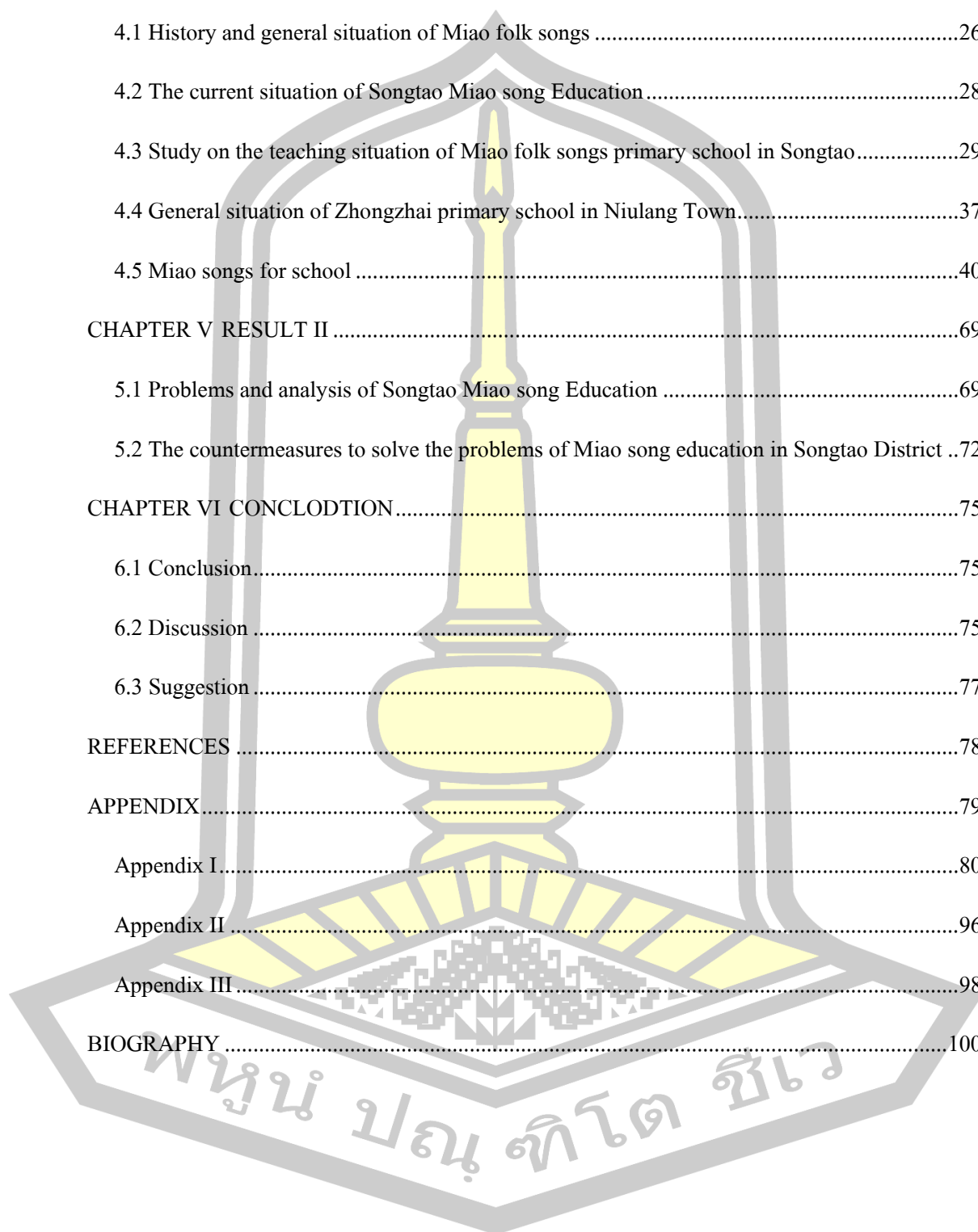
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Zhou Wenjian

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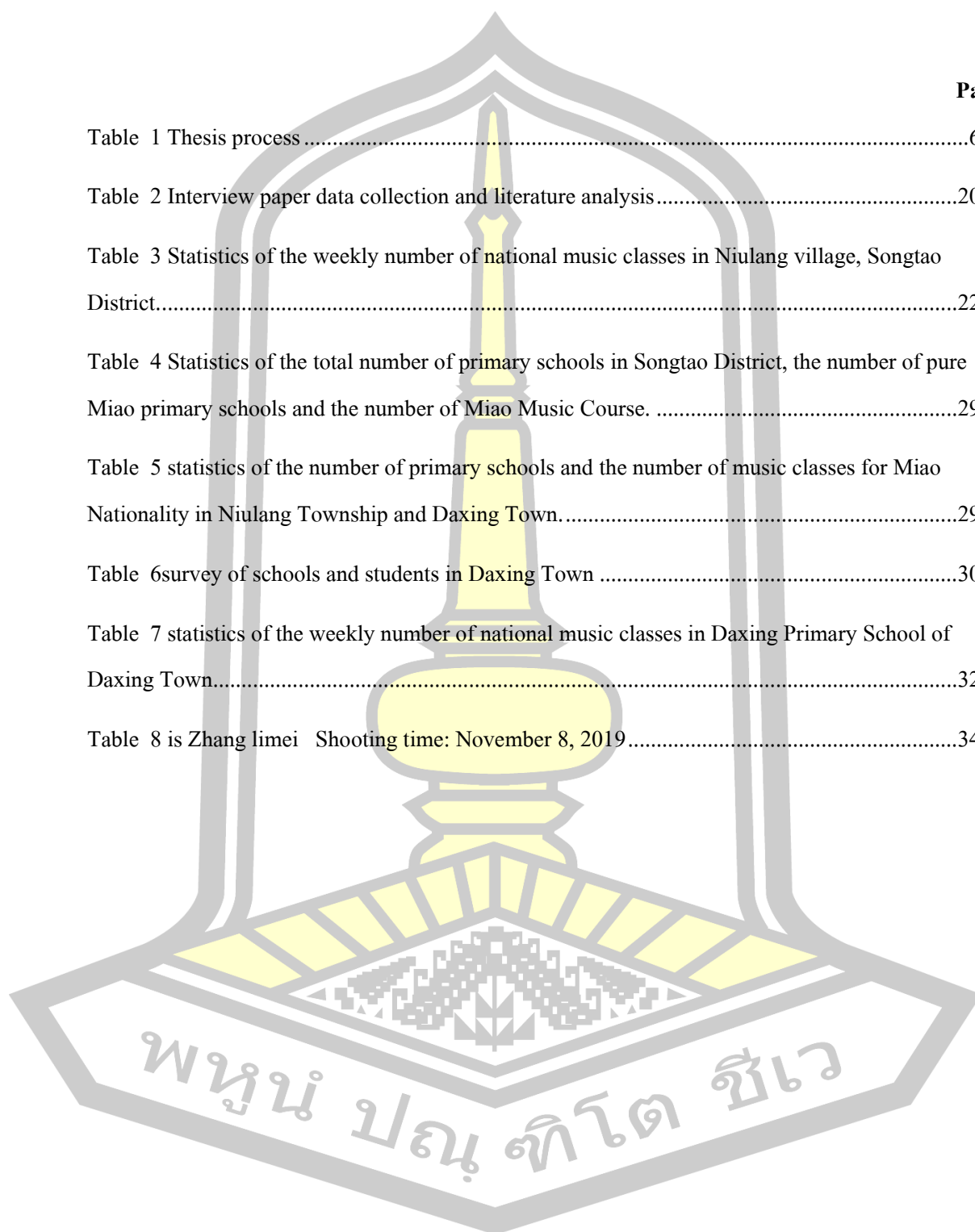
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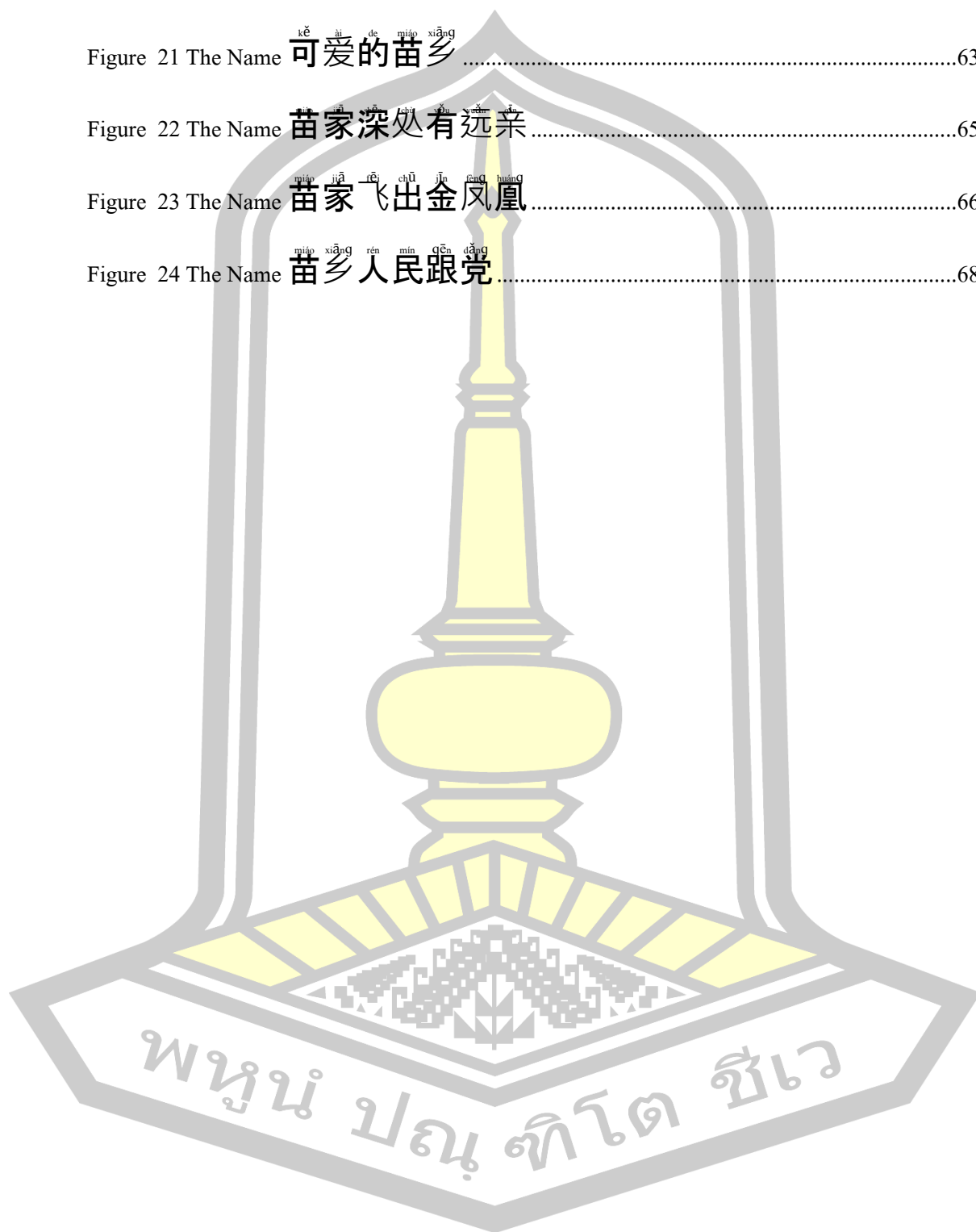
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CHAPTER I

INTRODUCTION

1.1 Statement of the Problem

1.1.1 Geographical Background

Guizhou is a multi-ethnic province, and the multi-ethnic city has multi-ethnic music culture. In this colorful land of national music culture, Miao folk music has become an indispensable part of the national folk music culture. The mountains and rivers here nurture millions of Miao compatriots. For thousands of years, Miao people have created a lot in the struggle with nature. Colorful and splendid music culture. Miao song, with beautiful melody, unique melody and rich lyrics, blooms in this land.

Songtao is a Miao Autonomous District in Guizhou Province. The Miao nationality here is an ancient nation with language and no words. The Miao song passed down from generation to generation is not only an indispensable spiritual food in the daily life of the Miao people in Songtao, but also a carrier for the Miao people in Songtao to express their joy, anger, sorrow and joy, and to eulogize the truth, goodness and beauty to obtain spiritual consolation. In addition, the Miao song in Songtao bears the responsibility of remembering Recording history and inheriting national culture. In the natural struggle of the Miao people, they have created a splendid music culture, the most famous of which is the colorful and unique Miao songs. It is also an important part of Miao people's daily life. For this ethnic group with language and no words, this study will study the inheritance of Songtao Miao song culture from the perspective of education inheritance.

However, in today's era when the traditional national culture is impacted by foreign culture and the inheritance ecology is damaged, the study of Songtao Miao song's education inheritance must first understand the Songtao Miao song. Its cultural background, cultural connotation and educational heritage value. To understand how Miao folk songs are passed down in education, to study the curriculum of Miao folk songs in local primary and secondary schools and the teaching methods of national folk songs in local primary and secondary schools, and what changes have taken place in the past and present forms of education, and what role has been played in the teaching of primary and secondary school students. Through the joint efforts of school education, family education and community education, we hope to provide valuable theoretical basis for the inheritance of Songtao Miao song culture and promote the inheritance and development of Songtao Miao song culture. At the same time, this study also provides a reference for Songtao's minority music education and inheritance practice, which has a positive practical and far-reaching historical significance for the protection and inheritance of minority cultural heritage.(<http://www.songtao.com>)

1.1.2 Cultural Background of Miao Music

Songtao Miao song music culture, like other national music culture, is also bred in specific historical culture, special geographical environment and unique folk cultural life. To understand the cultural background of Miao songs in Western Hunan, we should first understand the profound historical culture, specific living environment and unique folk life of Miao people. Only when we know the cultural background, can we understand the connotation of Miao song culture more clearly and inherit the essence of Miao song culture more accurately. (2017)

There are three reasons for the problems of Miao education in Songtao District, Guizhou Province: first, the old Miao people lack the consciousness of national culture inheritance and protection, and there is no requirement for inheriting their own music culture; second, the young Miao people lack the consciousness of national culture. Third, because the economic and cultural level of the Miao nationality is far lower than that of the city, the Miao nationality youth receiving the new education have higher requirements for material and spiritual needs, which is the reason for this problem.

1.2 Research Objectives

1.2.1 To study the current teaching of Miao folk song.

1.2.2 To put forward the suggestions about Miao folk song teaching according to the way of the folk Philosopher.

1.3 Research Questions

1.3.1 What is the current teaching of Miao folk song. After research and investigation, we found a series of problems in the teaching of Miao folk songs. For example, it lacks of unified curriculum; The quantity of Miao song teachers is weak; There is no corresponding teaching material of Miao song.

1.3.2 What suggestions can be put forward about Miao folk song teaching according to the way of the folk philosopher. For example, It optimize the curriculum, Compiling local textbooks, Training teachers, Enrich teaching forms.

1.4 Importance of Research

1.4.1 Importance of studying the current teaching of Miao folk song.

In the research of educational anthropology and cultural anthropology, the original ecological Miao song cultural heritage in Songtao, Guizhou, has been impacted by foreign culture, which has caused the crisis of Miao song cultural heritage that has been circulated orally for thousands of years. However, in the face of these problems, we should first find out the existing problems and reasons of Miao song cultural education and inheritance. One is the lack of a unified curriculum. Reasonable curriculum design directly affects the course objectives, structure and content design of the selected courses. At present, song culture of Miao Nationality in Songtao District, Guizhou Province is in the inheritance of basic education. Therefore, teaching materials play an important role in classroom teaching.

There are three reasons for the problems of Miao education in Songtao District, Guizhou Province: first, the old Miao people lack the consciousness of national culture inheritance and protection, and there is no requirement for inheriting their own music culture; second, the young Miao people lack the consciousness of national culture. Third, because the economic and cultural level of the Miao nationality is far lower than that of the city, the Miao nationality youth receiving the new education have higher requirements for material and spiritual needs, which is the reason for this problem.

1.4.2 Importance of putting forward some suggestions about Miao folk song teaching according to the way of the folk philosopher.

1.4.2.1 Optimize the curriculum.

1.4.2.2 The development trend of new curriculum reform is to compile local teaching materials, which plays an important role in protecting and inheriting local national culture.

1.4.2.3 We should cultivate teachers with a history of one hundred years.

1.5 Definitions of Terms

1.5.1 Songtao Miao Autonomous District

In the ancient and mysterious land of Songtao, the Miao nationality has created a unique culture here in the long historical process, which is also an important settlement of the Miao nationality. Many of the Miao culture here are representatives of the provincial intangible cultural heritage.

1.5.2 Miao folk Music

Miao folk song has its own characteristics and is the product of highly concentrated nationality. It reflects Miao's customs, food culture etc. through the use of folk songs, it can convey feelings and express ideas.

1.5.3 Miao

The Miao people are ethnic minorities. They have their own national customs and culture. They also have their own unique language.

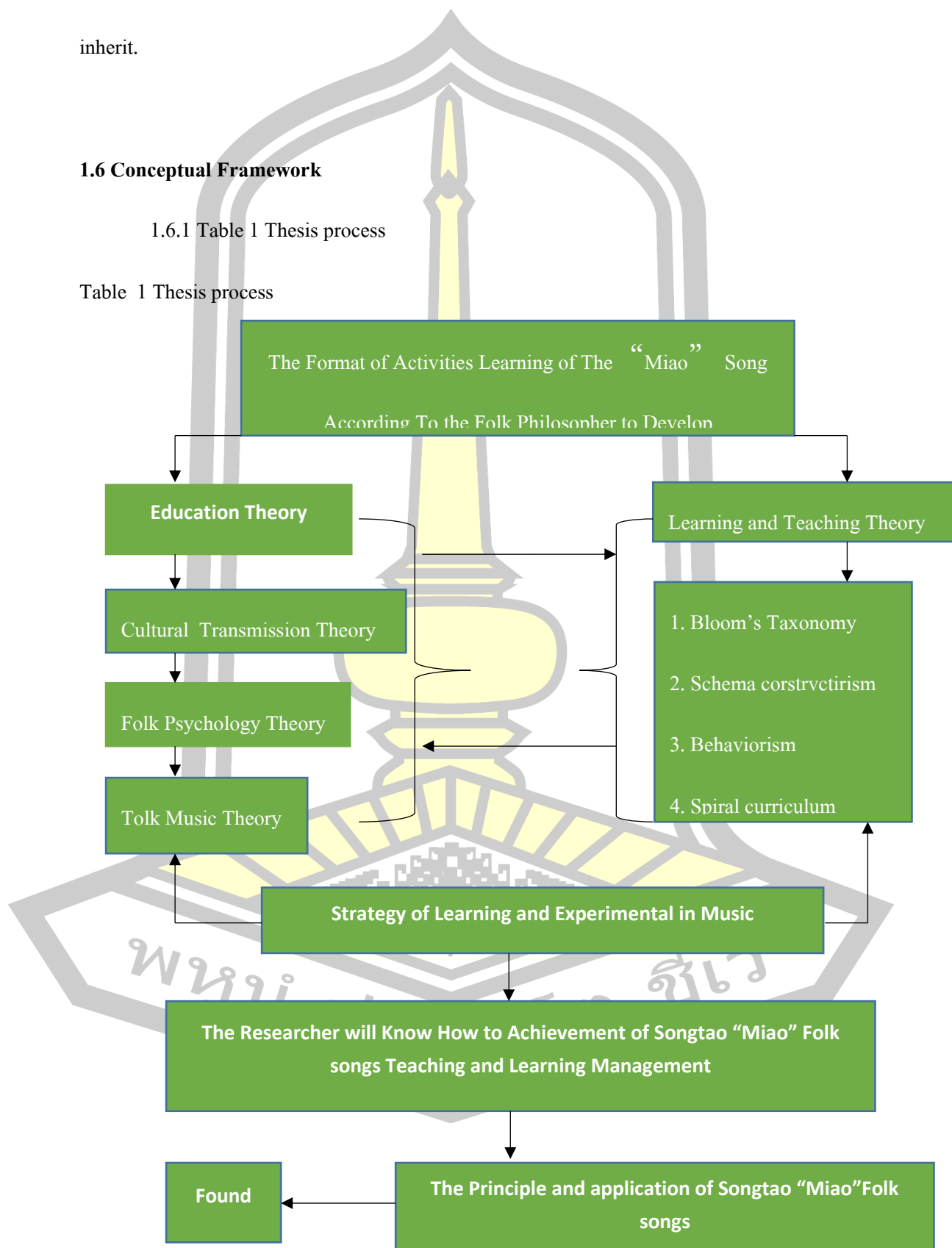
However about the Meow culture Especially the Meow folk music Being featured by the new generation decreases with time. The researcher therefore wants to search for which areas, schools and In cities of Guizhou Inheriting the culture and also teaching local folk music to students. And want to know the methods of teaching and problems in teaching As well as

researching the management of teaching problems for the next generation of young musicians to inherit.

1.6 Conceptual Framework

1.6.1 Table 1 Thesis process

Table 1 Thesis process



CHAPTER II

LITERATURE REVIEWS

2.1 Topic Review

The music and Singing Education of Miao folk songs is a new research topic in China. In the past 10 years, with the rapid development of economy, Miao music has really complied with the historical popularization and development trend of music education in China. This is also a positive response to the development of music life in today's society. Miao music has gradually entered the field of local primary and secondary education. It is still a topic worthy of discussion and innovation in music education, and its form and value are changing all the time. The primary and secondary schools in the Miao area have developed their music education to the more comprehensive Chinese national vocal music education. Therefore, many scholars began to study the music education of Miao nationality, and through the theoretical research of music education, they have achieved quite fruitful results. Through sorting out the relevant literature, different scholars interpret it from different perspectives.

Fan Shuangshuang discusses the current situation of primary education. He says that as a basic education, primary education has a very important impact on the development of students. Due to the influence of many factors, there are a series of problems in the development of primary education in China, which have a certain impact on the development of primary education. (fan Shuangshuang 2012). Chen Shulan is exploring the current situation and inheritance of Miao song in Songtao. He points out that the impact of modern culture, many young people do not like Miao

song, and the inheritance of Miao song has become a worrying phenomenon. In order to save and protect Miao song, we need to explore some good inheritance methods, so that the excellent ancient Miao song art can be inherited and carried forward. (Chen Shulan, 2013)

Zhang Xianyong found that before the reform and opening up, because of the lack of entertainment, singing Miao songs became the main way of entertainment in Miao festivals and gatherings, and also an important way for Miao youth to fall in love. After the reform and opening up, with the rapid development of economy, the popularization of entertainment such as film and television, Internet, karaoke and the change of life style, singing Miao song as a traditional entertainment way has been gradually replaced and marginalized, facing the crisis of inheritance. (Zhang Xianyong, 2019)

This paper studies the problems in the teaching of national music. He points out that music teachers should think and practice after repeated practice. Deng Feiyan analyzed the problems and Countermeasures of junior middle school national music teaching. It is our duty to spread the national music culture. (Deng Feiyan, 2011)

In the process of music classroom teaching, teachers should adopt effective strategies, and be able to teach every music lesson in the classroom, so that every student can get the edification of beauty and feel the charm of music art. Pan Pan makes corresponding research and simple discussion on the current situation and Countermeasures of music education classroom teaching. (Pan Pan, 2016)

In this paper, since the 1950s, the thinking of minority music education operation strategy has entered into the field of educators' research. It also explores the teaching methods and

organizational strategies. Since the new century, the fundamental problem of "how to carry out minority music education" has become the focus of scholars. Zhang Yinghua explored two problems: 1) curriculum strategy and construction; 2) summary and exploration of teaching strategy. (Zhang Yinghua, 2012)

2.2 Objective 1 Review

In this paper, the author deeply explores the inheritance and singing practice of Chuxiong Yi folk songs, and proposes to do a good job in the inheritance and protection of folk songs, so that more and more college students can understand Chuxiong Yi folk songs and Yi music culture. At the same time, it puts forward corresponding solutions to the problems existing in the current college education and inheritance of national folk art. (sun Meijuan 2019)

In the educational function of Qiang Folk Songs is the result of people's internalization of Qiang Folk Songs in their hearts. This paper discusses the problems existing in the education of Qiang Folk Songs, which are mainly reflected in the impact of the present culture, the fact that most young people don't like Qiang Folk Songs, and many other reasons that lead to the inheritance of folk songs. Affected. (Xiang min 2016)

The author is exploring the importance of Qiang Folk Songs in home education. Xiang min sums up the necessity of folk songs education from the moral, intellectual and aesthetic functions of Qiang Folk Songs, as well as the reasons for the existing problems.

In this paper, the importance of music education and national music education to children's development is beyond doubt. The research is based on the basic theories of preschool

education, curriculum and pedagogy, Ethnomusicology. On the basis of clearly defining and analyzing the concepts of ethnomusicology, ethnomusicology education, and kindergarten ethnomusicology education, it makes interdisciplinary theoretical integration and innovation. (Wang Wenshuo 2014)

At the same time, the author analyzes the current situation of national music education in kindergartens, combs the existing problems, so as to explore more effective strategies and measures for the implementation of national music education in kindergartens. Based on the unique cultural significance and spiritual power of national music, the kindergarten national music education is used to promote the inheritance of national spirit.

2.3 Objective 2 Review

In this paper, taking the Han folk songs of Guangxi as the main line and the Han folk songs of Guilin as the main research object, through the investigation and analysis of the current situation of the protection and education of the Han folk songs of Guilin, the author puts forward effective measures and strategies for the protection, inheritance and education of the Han folk songs of Guilin. (Yi Xiaoping 2015)

In the study of Guangxi traditional folk song education, the author explores the importance of national song education. National culture carries rich cultural historical information, national will, folk customs and other cultural implications. In the exploration, the author puts forward the importance of national education and analyzes the reasons for the current problems in education.

In order to carry out quality education in primary and secondary schools, we must pay attention to music education. With the development of economy, music education in primary and secondary schools has been paid more and more attention. Art education has been paid more and more attention. As an important means to implement aesthetic education, school music education has been pushed to an unprecedented important position. It has made remarkable achievements in teaching, scientific research and other aspects. "However, as a music education in Miao areas, it should also be established, and Miao folk songs in Miao areas are in the middle. There is almost no primary school, which can not keep pace with the times of promoting quality education. In Songtao, a relatively backward place, it has certain characteristics of complexity, dispersion, locality and backwardness. (Wang Yan 2009)

2.4 Objective 3 Review

One of the main problems in the teaching of folk songs in our country is the lack of attention to local folk songs. Generally speaking, students' interest in popular songs is much higher than that of folk songs. Under the background of learning interest, the improvement of the overall quality of folk song teaching is facing a huge challenge. Therefore, in order to solve this problem, we should start from the local folk songs, continue to deepen the folk song teaching and strive to improve students' interest in learning, so as to improve the quality of folk song teaching and improve the level of folk song teaching. ([http// www.qikan.com](http://www.qikan.com))

In this paper, the author points out that there are some problems in the teaching process of Chinese folk songs, and points out that the local people do not pay enough attention to them,

and that the present people are not interested in them. Therefore, the author puts forward some countermeasures for their education.

In the analysis of the current situation and Countermeasures of folk songs, it is of great significance to study the genes and essence of Chinese traditional culture. This paper makes a systematic and comprehensive analysis of the current situation and existing problems of Henan Folk Song research, and puts forward its own opinions on the future research of Henan Folk Song. (Ding Lu 2016)

In the paper "Research on the strategy of introducing music education into Wuhe folk songs", starting from the general situation and development status of Wuhe folk songs, this paper expounds the practical significance and research value of introducing music education into Wuhe folk songs. According to the detailed analysis of the problems faced by the introduction of Wuhe folk songs into music teaching, the main performance is as follows: first, the social foundation of development has changed; second, the inheritors of Wuhe folk songs are aging and impoverished; third, the singing methods have not formed a teaching system of systematic research; fourth, the introduction of music education will face the double pressure of enrollment and employment. At last, the paper puts forward the reasonable solution and the multi-path of the introduction of Wuhe folk songs into music education. The author discusses the practical significance and research value of the study of the folk music education in Wuhe folk songs, the current situation of inheritance in the music education, the discussion and research, and finally puts forward the Countermeasures for the problems existing in the current situation of the folk music education. (Zhao Yanyan 2016)

African black dance music is characterized by a strong sense of rhythm and rhythm.

Dance movements mainly come from the imitation of farming, hunting, war and other activities.

Therefore, the music activities of African black people are adapted to various needs and cannot exist independently from society. (Xu Huilin, 2013)

2.5 Theoretical Review

Bloom's taxonomy theory

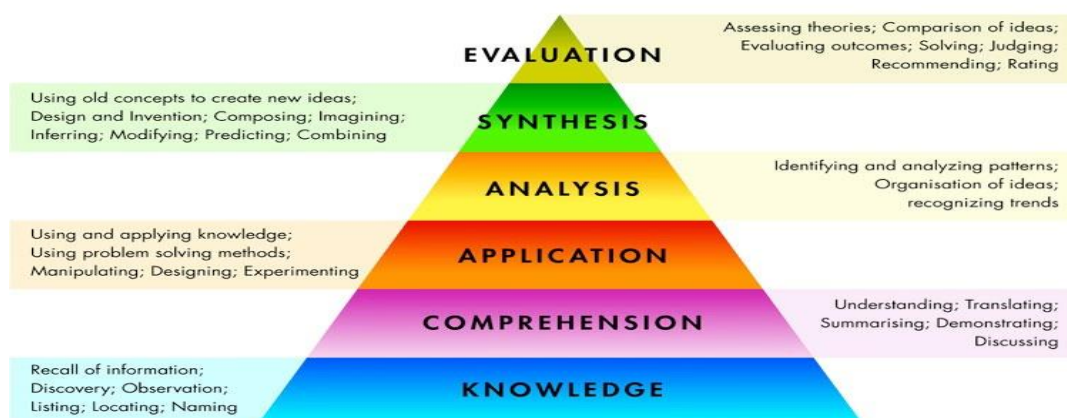


Figure 1 From (<https://www.eidesign.net>)

Bloom is an American educator who believes that teaching is successful and has That efficiency The instructor must specify the purpose clearly. And classify the behavior based on Learning theory and basic psychology that Humans will learn in 3 areas: intellectual, physical, and mental. And this principle is classified as an educational purpose called the Taxonomy of Educational (<https://www.eidesign.net>)

Bloom, is a theoretical framework for learning and identifies three domains of learning:

Cognitive: Skills in the Cognitive domain revolve around knowledge, comprehension and critical thinking on a particular subject. In traditional forms of education, classrooms or online learning, the emphasis is more on the skills in this domain, particularly the lower-order objectives.

Affective: Skills in the Affective domain describe the way people react emotionally and involve learning that happens at the behavioural level. Affective objectives aim to increase the awareness and improve attitudes, emotions and feelings. (<https://www.eidesign.net>)

Psychomotor: The Psychomotor domain deals with skill-based learning. Skills involve the capability to bodily manipulate tools or instruments similar to a hand or a hammer. Psychomotor objectives usually focus on change or development in behaviour and skills.

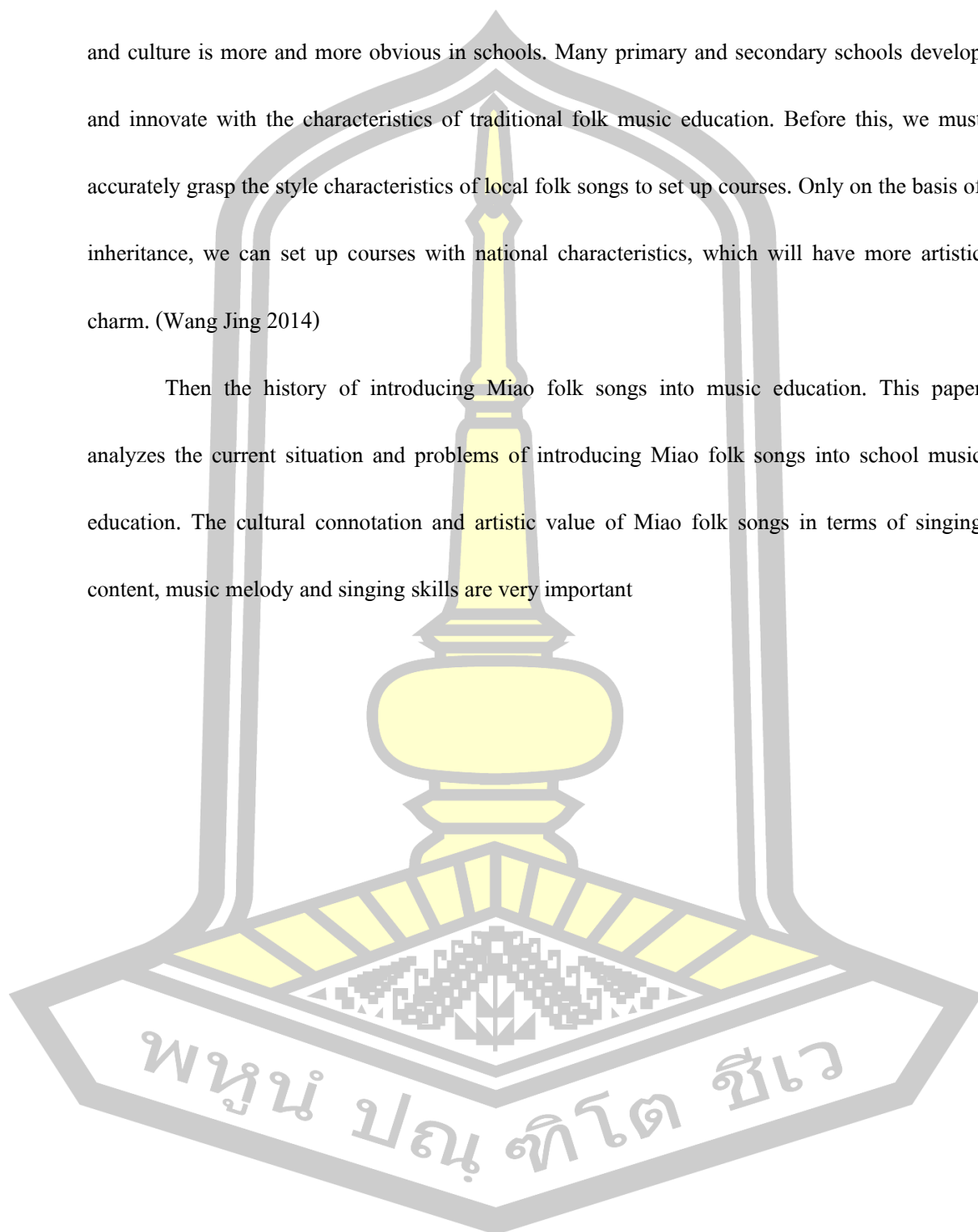
History and Survey of Traditional Music Academic Disciplines

the connection Relevant with Songtao Miao song music culture, like other national music culture, is also bred in specific historical culture, special geographical environment and unique folk cultural life. To understand the cultural background of Miao songs in Western Hunan, we should first understand the profound historical culture, specific living environment and unique folk life of Miao people. Only when we know the cultural background, can we understand the connotation of Miao song culture more clearly and inherit the essence of Miao song culture more accurately. (2017)

Miao folk songs are rich in content and various in form. They have well-known flying songs, exquisite and lingering folk songs, etc. they express the simple, bold, true and enthusiastic character characteristics of Miao people with their unique vocal characteristics and moist

characteristics. With the development of society, the national music education with diversified art and culture is more and more obvious in schools. Many primary and secondary schools develop and innovate with the characteristics of traditional folk music education. Before this, we must accurately grasp the style characteristics of local folk songs to set up courses. Only on the basis of inheritance, we can set up courses with national characteristics, which will have more artistic charm. (Wang Jing 2014)

Then the history of introducing Miao folk songs into music education. This paper analyzes the current situation and problems of introducing Miao folk songs into school music education. The cultural connotation and artistic value of Miao folk songs in terms of singing content, music melody and singing skills are very important



CHAPTER III

RESEARCH METHEDODOLOGY

3.1 Research Scope

As the saying goes, "one side of mountains and rivers nurtures one side of people". A specific geographical environment is not only a prerequisite for human survival and development, but also the basis for the formation of national culture. After seven migrations, the Miao people have been divided into many branches. They are all over the country, even overseas. Some of the ancestors came to Songtao District, which borders Chongqing and Hunan, in the northeast of Guizhou Province. It is known as "the hometown of Chinese folk culture and art" and "the hometown of Chinese folk stunt culture and art". Songtao Miao Autonomous District has jurisdiction over 13 towns and 15 townships, covering an area of 3409 square kilometers. The local population has reached 740000, and 27 ethnic groups, such as Braun, Buyi, Achang and Hani, are living in the District, among which Miao ethnic minorities account for the total. 68.1% of the population. (<http://www.tr.gov.cn>)

Miao people mainly live in Songtao and Miao Autonomous District, "why do all Miao people love singing, because they live on high hillside and hear a lot of birds singing and flying spring?" The Miao people in Songtao, deep in the mountains, have a picturesque living environment and beautiful scenery, which brings endless imagination and infinite joy to the Miao people who live here for generations. At the same time, the Miao people who are diligent in

thinking, good at thinking, have unique musical talent, aesthetic imagination and creativity create unique folk culture different from other nationalities.

3.1.1 Research Site

Tongren, Guizhou Province, is a District of Songtao Miao Autonomous District. It is located in the northeast of Guizhou, adjacent to Hunan, Xiangxi, Chongqing, Xiushan and Youyang. It is an Autonomous District of ethnic minorities inhabited by Miao people.

2) Southwest of China



Figure 2 The Orange dot

Pictures from (<https://worldatlas.com>)

พหุวัฒนธรรม ชีว

3) Map of Songtao

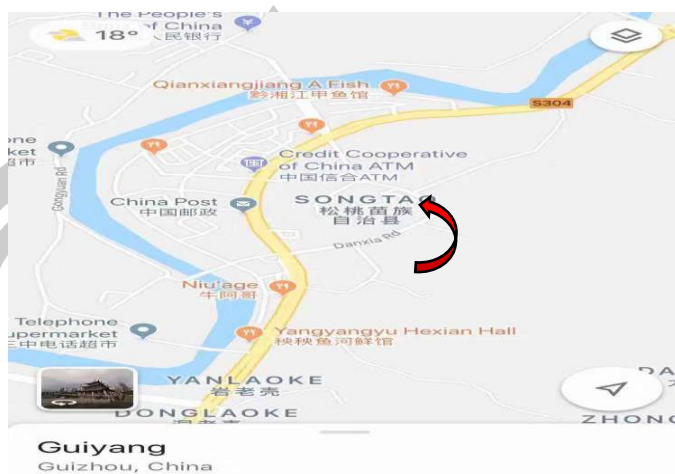


Figure 3 Where the red arrow in Figure 3 points

Pictures from (<https://support.google.com>)

3.1.2 Research Content

- 1) To study the current teaching of Miao folk song.
- 2) To put forward the suggestions about Miao folk song teaching according to The way of the folk philosopher.

3.1.3 Research Method

I intend to do qualitative research in my thesis. Qualitative research is an important research direction of music education in China. I plan to do these six steps to study the type.

To introduction and problem statement.

2) To argumentation

3) To field survey (questionnaire survey, interview, data collection, literature analysis).

4) To there are mainly two methods. First, classification and summary. The second is comparative analysis. I choose comparative analysis

5) To put forward their own views.

6) To conclusions and suggestions.

This study is a qualitative study on the problems, causes and Countermeasures of Miao song education in primary schools of Songtao District, Guizhou Province. Investigation on the current situation of Miao song education in primary schools of Songtao District in Guizhou Province At the same time, some representative music courses of Miao song education in Songtao primary school were investigated.

As for the criteria for selecting regions, my population is 509 primary schools in Songtao District, Guizhou Province, and my sample is 2 of 275 primary schools of Miao nationality, which should have Miao song education course in Songtao District, Guizhou Province. Therefore, we can only conduct research in representative primary schools of Miao nationality.

3.1.4 Research Time

1) In November 2019, I will collect information about the current situation of Miao song education on the Internet and in the library, analyze and introduce information and problem statements, and establish papers.

2) From November 2019 to March 2020, I will go to the local Miao primary school in Songtao District, Guizhou Province to make a field visit, analyze the literature, and compare some local Miao primary schools.

3) From February 2020 to August 2020, I studied the comparative analysis and put forward my conclusions, discussions and suggestions.

3.2 Research Process

3.2.1 Research Tool

- 1) Questionnaire.
- 2) Interview form

3.2.2 Data Collecting

- 1) I collected data from the internet and Library.
- 2) I collected data from the fieldwork, which including questionnaire, Interview paper data collection and literature analysis.

Table 2 Interview paper data collection and literature analysis

Activity name	Venue
Dance	Dance room on the fourth floor of teaching building
Chinese Calligraphy	Reading room on the second floor of complex building
Body paper cutting and carving	Art room on the fourth floor of teaching building
painting	Art room on the fourth floor of teaching building

Table 2 (Continued)

Activity name	Venue
Recitation	Multimedia classroom on the first floor of complex building
Electronic creation	Computer room on the fourth floor of complex building
Lion dance team	School playground
basketball team	School basketball court
Table tennis team	School playground
Miao drum team	School basketball court
Suona team	Music room on the fourth floor of teaching building
Miao songs team	Music room on the fourth floor of teaching building

From table 2. Daxing Town Primary School overview Daxing Town primary school is located in Songtao District, a pure Miao district school. The school has more than 300 students, and is a large-scale primary school of Chunmiao school in Songtao District. In order to inherit and protect the national culture of Songtao, enrich the extracurricular activities of the school and train the students' interests and hobbies.

Table 3 Statistics of the weekly number of national music classes in Niulang village, Songtao

District.

Grade	Grade 1	grade 2	grade 3	grade 4	grade 5
Section classes per week	1	1	1	1	1

From table 3, we can see that in terms of curriculum setting, the school has set up courses with national cultural characteristics in the last semester from the first grade to the sixth grade, one class per week, which is combined with the regular music courses set up by the Ministry of education.

3.2.3 Data Management

- 1) I classify the data from Internet, library and field survey.
- 2) I look up internet documents and library documents from the official Internet.
- 3) I will check the field investigation documents on the official Internet and the documents of the local Miao primary school.

3.2.4 Data Analysis

1) Through the analysis of the network and library literature, this paper investigates the existing problems of Miao song education in primary schools of Songtao District, Guizhou Province.

2) Through the analysis of the network and library literature, this paper summarizes the causes of the existing problems of Miao song education in primary schools in Songtao District, Guizhou Province.

3) Through the analysis of network, library, field survey and other literature, this paper makes a comparative analysis on the curriculum of Miao song education level in primary schools of Songtao District, Guizhou Province, and puts forward countermeasures for Miao song education in primary schools of Songtao District, Guizhou Province.



Figure 4 is Wu Yonggui.

Location: Miao Palace

Shooting time: May 5, 2019

She is the inheritor of Miao folk songs in Songtao area. Her beautiful songs are deeply loved by local Miao people.

พหุพันธ์ ปณฺ ทิโต ชีเว



Figure 5 is Long Xiaojin Location: Daxing primary school

Shooting time: May 6 , 2019

He is a famous singer of Miao folk songs in Songtao area and lao'shi who Teaches Miao songs in Daxing primary school.



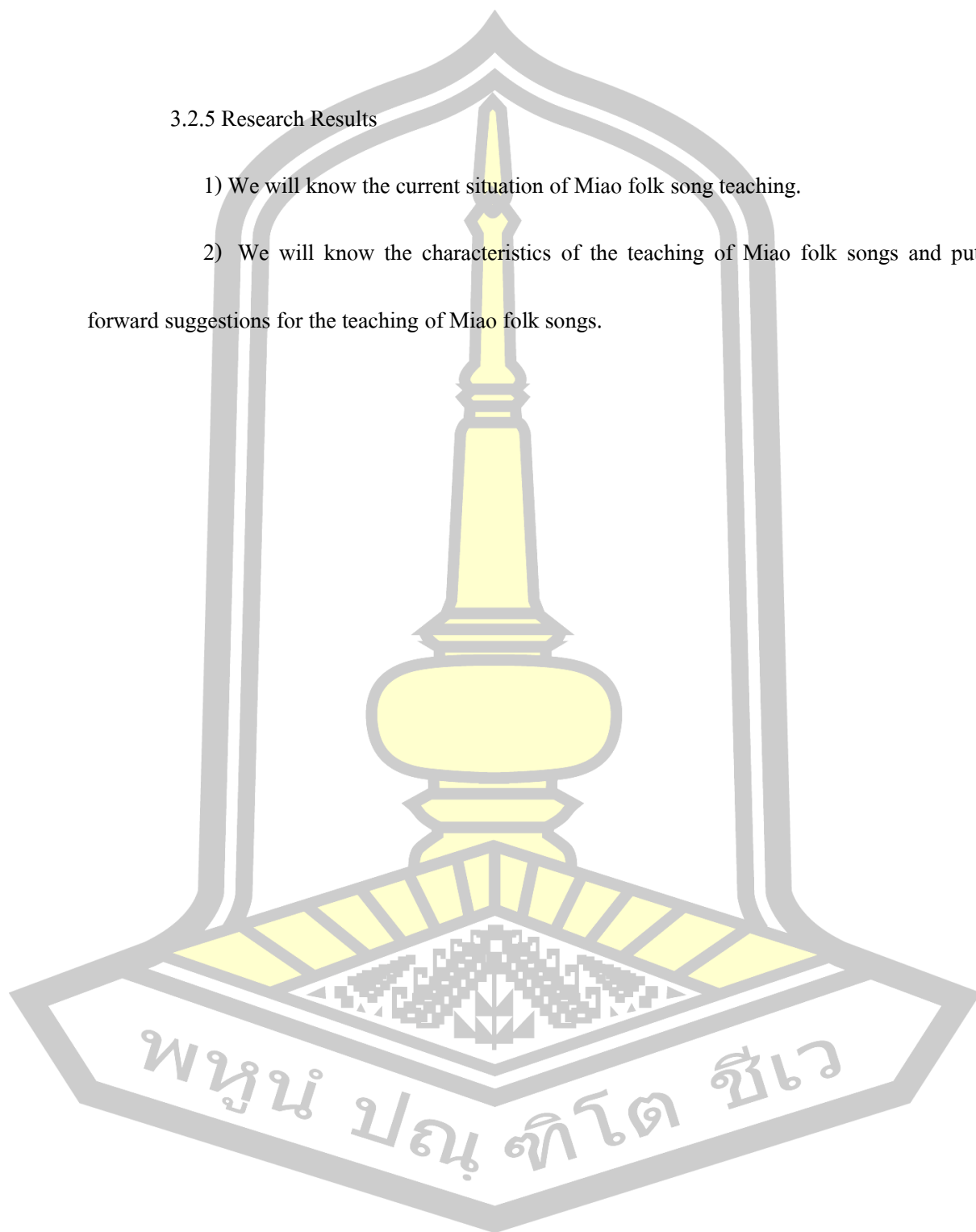
Figure 6 Long hui Location: Miao Village

Shooting time: May 10, 2019

He is a famous singer and inheritor of Miao Youth Folk Songs in Songtao area.

3.2.5 Research Results

- 1) We will know the current situation of Miao folk song teaching.
- 2) We will know the characteristics of the teaching of Miao folk songs and put forward suggestions for the teaching of Miao folk songs.



CHAPTER IV

The current teaching of Miao folk song

4.1 History and general situation of Miao folk songs

With the rapid development of China's economy and the rapid spread of modern culture, as well as the increase of the mobility of minority population, Miao traditional culture, like many minority cultures, is facing the dilemma of extinction and inheritance. Education is an important means of cultural heritage. In the 21st century, on the one hand, the role of Miao family education and social education has gradually weakened, on the other hand, under the guidance of modern multiple education, the integration of Miao culture has become an integral part of school education in East Fujian, and school education has become the main way of Miao culture inheritance. But at the same time, it also faces the contradiction between the original appearance of Miao culture and the inheritance of modern culture, the hot spot of school education and the cold problem of social education, the good problem of primary school inheritance, the weak problem of middle school inheritance, and the difficult problem of inheritors. (Guo Shaorong and Liu Dong 2016)

Based on the fact that marriage and entertainment, the main functions of Miao songs in Western Hunan, are declining gradually, and combined with the field survey, this paper shows that Miao songs in Western Hunan have begun to decline. In the environment of how to survive and develop Miao folk songs in Western Hunan, as a national intangible cultural heritage project,

it is gratifying to have such a situation in our village. Explain the significance of cultural identity in the revival of Miao songs in Western Hunan. (Liu Fang 2013)

Miao nationality has a long history and inherits its own profound and unique history and culture. The important carrier of Miao's history and cultural heritage. However, according to the investigation, it is quite serious that Miao songs in the west of Hunan are inherited and broken, and the inheritance and protection of Miao folk songs in the west of Hunan is very serious and urgent. (Zeng Lirong 2010)

Miao song is an important part of the music culture of the Miao nationality. It has a long history. It is not only an art of song music, but also a comprehensive reflection of the social structure, production and life, marriage, cultural heritage and spiritual life of the Miao nationality. Miao song has three special functions: sacrifice function, education function and entertainment function. (Xiaquan 2011)

In the process of research, we should consider the value of the heritage from a higher point of view, combine it with the local culture and the historical background of the Miao nationality, study and innovate the content, form and scope of the heritage, and promote it to become a living excellent culture. Miao song has an important cultural function significance and strong cultural custom color in Miao culture. Under the impact of modern cultural forces, especially the concept of global consumption culture, Miao song's explicit way, singing content, cultural function, inheritance way, educational concept, acceptor and cultural fate all present a new style of square entertainment, We have acquired a new cultural identity. It is also inseparable

from our school education. Since childhood, we have cultivated the cognition of Miao song, so education is very important.

4.2 The current situation of Songtao Miao song Education

Through the research on the value of Songtao Miao song and the value of Songtao Miao song education inheritance, we can understand that Songtao Miao song not only has a wide range of themes, rich content and beautiful melody, but also has artistic value, literary value, historical value, aesthetic value and entertainment value. It is the carrier for Songtao Miao people to inherit culture and spread civilization. Instead, it adopts education to inherit Songtao Miao song culture. It can not only provide talent resources for the inheritance of Songtao Miao song culture, but also survive the Songtao Miao song culture in the way of "living inheritance" and awaken the "cultural consciousness" of Songtao Miao people in the education inheritance.

So, what is the current situation of Songtao Miao song education and inheritance?

In order to further understand the current situation of Songtao Miao song culture inheritance, we visited some schools in Daxing, Niulang, Panxin, Taiping and other towns of Songtao, and focused on the current situation of Miao song education and inheritance in some schools in Niulang Township, Daxing, Niulang and other towns, and the inheritance of Miao song culture Investigation.

An investigation and analysis of the current situation of the education and inheritance of Miao song culture in Songtao District.

4.3 Study on the teaching situation of Miao folk songs primary school in Songtao

Table 4 Statistics of the total number of primary schools in Songtao District, the number of pure Miao primary schools and the number of Miao Music Course.

District	Total number of schools	Number of pure Miao primary schools	Number of music courses for Miao Nationality
Songtao Miao Autonomous District	403	335	4

Table 5 statistics of the number of primary schools and the number of music classes for Miao Nationality in Niulang Township and Daxing Town.

Township / town	Number of schools	Number of music courses for Miao Nationality
Daxing Town	16	1
Niulang Township	14	1

It can be seen from the above table that at present, there are 28 middle schools, 375 primary schools and 115889 primary and secondary school students in Songtao District. Among them, there are 335 schools in Chunmiao district. In terms of the education and inheritance of Miao songs, the schools that do well are Daxing Town primary school, Niulang Township Primary School and Panxin town primary school. In addition to these four schools, the remaining 399 primary and secondary schools in Songtao District have not yet offered courses on Songtao Miao song culture. Only Daxing primary school has put Songtao Miao song into the music curriculum. The other three schools are all offering "Miao song interest class" in extracurricular

art activities, and there is no official Miao song course in the whole school. In view of this situation, 2 schools that have already offered courses related to Miao song culture have been investigated.

4.3.1 Investigation of pure Miao primary school

Primary school students are a very special group of students. Primary school students are in the stage of rapid physical development, but their psychological level is still in the stage of half mature and half naive, and they are easily influenced by the peer groups, families, society and various cultural forms outside the school. In today's multicultural background, "traditional culture" and "foreign culture" are learning problems faced by middle school students. Today's schools use the educational inheritance of Miao song culture to enhance the sense of national cultural identity of middle school students. What is the educational method and content of Miao song culture to achieve the effect of its educational inheritance? Therefore, a survey was carried out on Daxing Town School and Niulang Township Primary School.

Table 6 survey of schools and students in Daxing Town

Daxing Town	Number of teaching sites / schools	Students in School
Teaching point of the whole town	13	4039
Middle School	2	2158
Primary School	16	2953
Kindergarten	9	407

There are 13 primary and secondary schools (spots) in the town, with 4039 primary school students, including 16 primary schools, 2953 students, 2 general middle schools, 2158 students, 9 preschool classes, 407 children In kindergarten.

Daxing primary school in Daxing town is located in the upper street of Daxing town. It is a Township Central Primary School with a service population of more than 6000. The school covers an area of 13463.64 square meters and a building area of 2345 square meters. It has 872 students, 18 teaching classes, 56 teaching staff and 100% qualified teachers. Students establish interest groups, chorus, dance team, batik interest group, dragon and lion dance team, basketball team, track and field team, aerobics team, insist on weekly specialty training, improve students' interest and professional level. The school also set up a stage for students to show their talents through various extracurricular activities. In addition, according to the students' own hobbies, special classes such as music, art, sports, etc. are set up. According to the characteristics of the special classes, appropriate courses are carefully designed and arranged. The school's philosophy is to establish the school for culture.

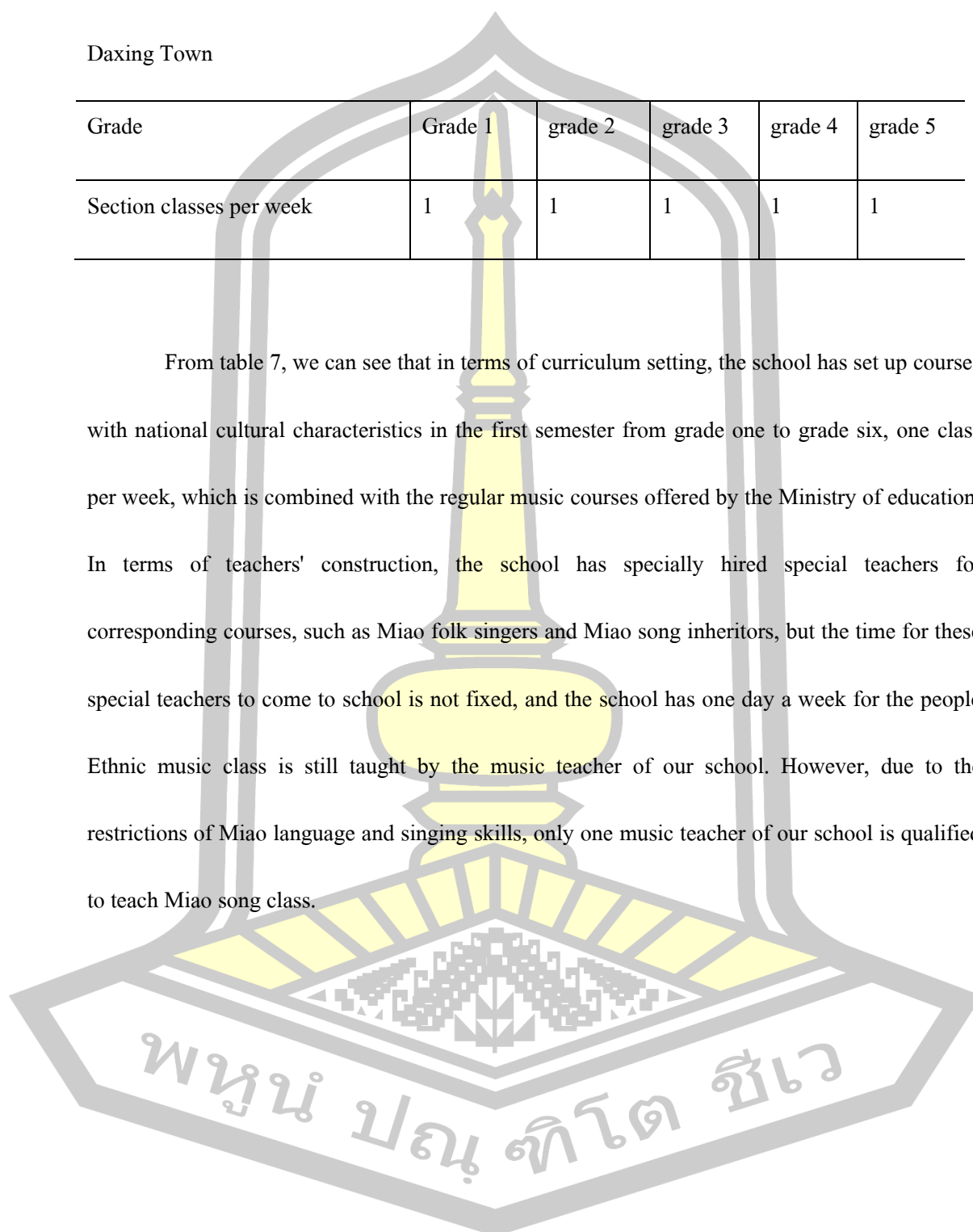
4.3.2 The current situation of Miao songs education in Daxing primary school

According to the introduction of school leaders, Miao song has officially opened courses with national culture characteristics, including national music, art, physical education and other courses, and has compiled corresponding school-based teaching materials. As a part of Songtao national music, Songtao Miao song has been included in the teaching plan of national music course.

Table 7 statistics of the weekly number of national music classes in Daxing Primary School of Daxing Town

Grade	Grade 1	grade 2	grade 3	grade 4	grade 5
Section classes per week	1	1	1	1	1

From table 7, we can see that in terms of curriculum setting, the school has set up courses with national cultural characteristics in the first semester from grade one to grade six, one class per week, which is combined with the regular music courses offered by the Ministry of education. In terms of teachers' construction, the school has specially hired special teachers for corresponding courses, such as Miao folk singers and Miao song inheritors, but the time for these special teachers to come to school is not fixed, and the school has one day a week for the people Ethnic music class is still taught by the music teacher of our school. However, due to the restrictions of Miao language and singing skills, only one music teacher of our school is qualified to teach Miao song class.



4.3.3 The current situation and analysis of classroom education



Figure 7 is Zhang Meili Teacher

Figure 8 is Zhang limei Shooting time: November 8, 2019

Location: Daxing primary school

Teacher Zhang is a teacher in the Miao area. She teaches singing Miao songs and wears Miao costumes. The students in the classroom also wear Miao costumes.

From the observation results of classroom teaching, the teaching purpose of Miao song lesson is to let students understand the history and culture of Miao nationality, feel the music characteristics of Miao song, learn the pronunciation and singing of Miao language after learning this lesson. The teaching focus is to enable students to understand the Miao nationality's national customs and characteristics of Miao music. The difficulty of teaching is to teach students to sing and grasp the emotion of songs accurately.

Table 8 is Zhang limei Shooting time: November 8, 2019

lesson plan
Teaching Content: Songs
Teaching goal:
1. Students sing in a brisk, emotional voice. 2. Know and can accurately "sing" songs.
Teaching emphasis: Students can be familiar with Miao songs
Teaching difficulties: Can sing Miao songs.
Teaching aids preparation: Piano, multimedia courseware, musical instruments.
Teaching process:
1. Organize teaching.
2. Introduce :
① The teacher hums the Miao nationality song to let the student guess what this song is.
② Then play the Miao music video, let the students enjoy ,(listen to the song Fan sing)
③ Teachers play songs with musical instruments, teachers sing.
Learn songs : 1. Listen to music, Feel the mood of Miao song.
2. Teaching students to speak the corresponding Miao language in the song.
① The teacher teaches the lyrics of the first paragraph of the song, paying attention to the accuracy of pitch and rest
② After the students can sing the first lyrics of the song, teach the second lyrics.
③ A teacher introduces the form of singing songs pairs of songs (singing by dragon)
④ The teacher played the students with the piano to sing the songs.
3. Students sing songs with music accompaniment.
All the students practice songs with music video, then the teacher uses piano accompaniment students to practice songs with piano accompaniment :
Songs: singing in groups in the form of songs.
Complete singing of songs by all students.

Table 8 (Continued)

lesson plan
Class summary to learn what songs this class has learned, what students have gained, whether students can complete the song.
Homework,;after class many practice singing,
4.3.4 Table 8 Teaching plan
4.3.5 Teaching process
<p>The teaching process is mainly divided into three parts: classroom introduction, new class learning and classroom summary. In the introduction part of the class, the teacher creates the learning atmosphere of the Miao song class by singing the song and playing the related video of the song, and guides the students to enter the situation of learning the Miao song culture. In the part of Protestant education, the teacher mainly introduces the inheritors of Miao song, appreciates the high and flat tune of Miao song, learns to sing Miao song "love and meaning are inseparable", simulates five links of Miao song meeting to let the students deeply understand the Songtao Miao song culture, and finally concludes the whole class through the part of class summary. From the perspective of the design of teaching content, the whole class is rich in content and ingenious in design. Before teaching singing Miao songs, teachers first guide students to understand the historical and cultural background and musical characteristics of Miao songs, which is undoubtedly a good preparation for the teaching of singing Miao songs. After students have a deep understanding of Miao song culture, they can better understand the charm of Miao song music The force is there.</p>

4.3.6 Teaching methods

From the perspective of teaching methods, teachers adopt various teaching methods such as discussion method, teaching method, demonstration method and practice method. With the help of multimedia teaching equipment, they present the wonderful teaching contents in the form of courseware, which is flexible and colorful, bringing students an intuitive, vivid and comprehensive Miao song music lesson.

Interview and analysis of "Miao song identity" and "Miao song cultural cognition"

In order to further understand the interest of teachers and students in teaching and learning Miao songs. After class, the author interviewed the teachers. In the interview with the lecturer, the author learned that the lecturer, Mr. Huan, was a master's degree student graduated from Guizhou University for Nationalities majoring in musicology. He was 30 years old this year and came to Daxing primary school after graduation in 2014. Now in school, she is mainly responsible for the study of Songtao Miao song. For the current classroom teaching situation of Miao song class, Mr. Zhang gave the author a brief introduction.

According to the interview with Mr. Zhang, the students are still very interested in Miao song class. Especially for the students who are not Miao nationality, Miao song class attracts them more. For teacher Zhang, Miao Ge is the music culture she has been exposed to since she was a child. She has deep feelings for Miao Ge. In order to inherit Miao song culture in the school, Mr. Zhang agrees very much. However, due to the extensive and profound national music culture, Mr. Zhang thinks his research level is not enough, and hopes to get the guidance and help of relevant experts and scholars.

4.4 General situation of Zhongzhai primary school in Niulang Town



Figure 8 is Long Yunhui Location: Niulang Zhongzhai

Shooting time: November 9, 2019

Niulang Zhongzhai ethnic complete primary school is located in wujiashai group, Kaimen village, Niulang Town, east of Songtao District. It belongs to Chunmiao district school, with 207 students. It is a medium primary school in Songtao District. In order to inherit and protect the national culture of Songtao, enrich extracurricular activities and train students' interests, the school officially established the Miao Culture Center for youth activities in 2013, and set up interest classes for 12 cultural and sports activities such as Miao flower drum, Miao song and Miao dance, and hired Long Yunhui, the second generation of Miao Flower Drum King of Songtao, a national intangible cultural heritage inheritor.



Figure 9 is Miao students Location: Niulang primary school

Shooting time: November 9, 2019

Long Yunhui has a strong interest in the art of flower drum since he was a child. He often cracks his tiger's mouth and his hands are full of hard cocoons. Because his father is the king of drum, at his father's instigation, and with his diligence and intelligence, long Yunhui finally practices his own flower drum dance. 30 years ago many villages in Fenghuang, Mayang, Songtao and other counties jointly held flower drum competition. Long Yunhui was named as the king of drum by virtue of his skillful actions and his grasp of the flower drum drumming points. He was only 16 years old at that time.

From the understanding of the cultural and educational heritage of Miao songs in Zhongzhai primary school, the "interest class of Miao songs" launched by the school is mainly to cultivate students with singing talent. Every year, the school will recommend good students from the "interest class of Miao songs" to participate in the "three independence" competition in the city. In terms of teachers, the school does not have a teacher who can teach Miao song. Generally, the inheritors of Miao song will be hired from outside the school to teach in "Miao song interest class". However, because the time of external teachers' classes is not fixed, students may not be able to teach Miao song every week.

Through the interviews between the two teachers mentioned above, we can learn that there are not many students in the interest class of Miao Ge at present. There are three main reasons for this phenomenon,

First, there is no fixed music textbook for the Miao Nationality in the school, so there is no fixed teaching direction for the music education of the Miao nationality

Second, because the school's Miao drum teaching is well carried out and recognized by parents, students are more willing to learn Miao drum

Third, learning to sing Miao songs requires students to have certain singing conditions, so the number of students enrolled is even smaller.

As for the teachers of "Miao song interest class", the school hired some folk Miao singers, but the time for them to come to the school was not fixed, so they would teach the school's music teacher, Mr. Wu, every time they came, and then Mr. Yang would take the place.

4.5 Miao songs for school

1. The Name 苗家美

苗家美
(阿幼朵 演唱)曾 令 多 词
余刚林 曾令多 曲

中速 优美地

1. 木楼里 溢出了 酒 一样 甘甜的 哈哈, 小溪里
2. 歌 场里 唱得 那 掉了 牙的 婆婆 也 俏 啦, 芦笙舞

跳 动 着 歌 一 样 忧 美 的 浪 花, 牛 群 里 跑 动 着
跳 得 那 驼 了 背 的 公 公 也 帅 啦, 原 野 里 激 动 着

花 一 样 可 爱 的 娃 娃, 竹 林 里 走 来 了
小 伙 子 吹 木 叶 去 啦, 阳 光 下 映 照 得

(蜜 一 样 甜 美 的 人 家,) 蜜 一 样 甜 美 的 人 家, 蜜 一 样 甜 美 的
(姑 娘 似 飘 来 的 彩 霞,) 姑 娘 似 飘 来 的 彩 霞, 姑 娘 似 飘 来 的

人 家。 哎 罗, 阿 罗 罗 罗 喂, 阿 罗 罗 罗 喂, 要 说
彩 霞。

苗 家 有 多 美 哟, 不 用 写 诗 和 作 画。 你 看

那 (阿 妹 打 油 茶 呀, 阿 哥 捶 糍 粑, 阿 妹 打 油 茶 呀, 阿 哥 捶 糍 粑,) 只 唱 那

山 歌, (不 说 话 咧,) 不 说 话

咧。

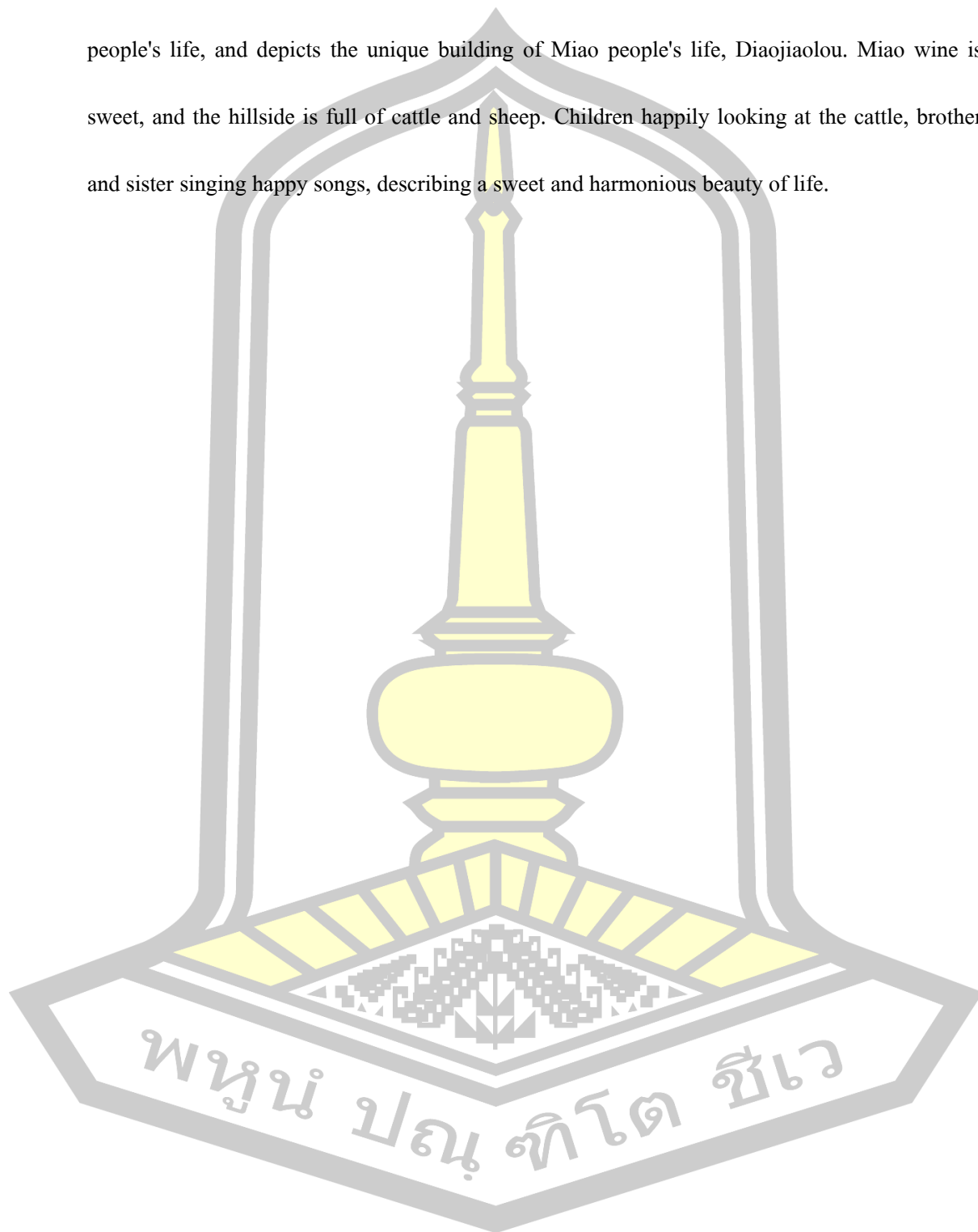
1.

2.

Figure 10 The Name 苗家美

(Zhou Wenjian : 2020)

The song "beauty of Miao family" describes a beautiful landscape picture of Miao people's life, and depicts the unique building of Miao people's life, Diaojiaolou. Miao wine is sweet, and the hillside is full of cattle and sheep. Children happily looking at the cattle, brother and sister singing happy songs, describing a sweet and harmonious beauty of life.



2. The Name ^{wǒ men de míng zì jiào miáo zú} 我们的名字叫苗族

我们的名字叫苗族

张元奇 词
陶永华 曲

进行曲速度

为什 么 我 们 要 说 苗 话 为 什 么
为什 么 么 我 们 要 学 苗 文 化 为 什 么
我 什 么 么 我 们 要 从 苗 俗 为 什 么
我 们 要 穿 苗 装 不 为 这 也 不 为 那
我 们 要 将 苗 理 讲 倡
我 们 要 把 苗 礼 倡
我 们 的 名 字 叫 苗 族 (啊)
不 为 这 也 不 为 那 我 们 的 名 字 叫 苗 族
我 们 也 有 血 我 们 也 有 肉 (地 嗒 生 呀
我 们 也 不 勤 劳 我 们 也 不 善 凌 弱 (地 嗒 生 呀
我 们 不 恃 强 我 们 不 凌 弱 (地 嗒 生 呀

หมูนุ่ ปณฺ ทิโต ชบ.

2

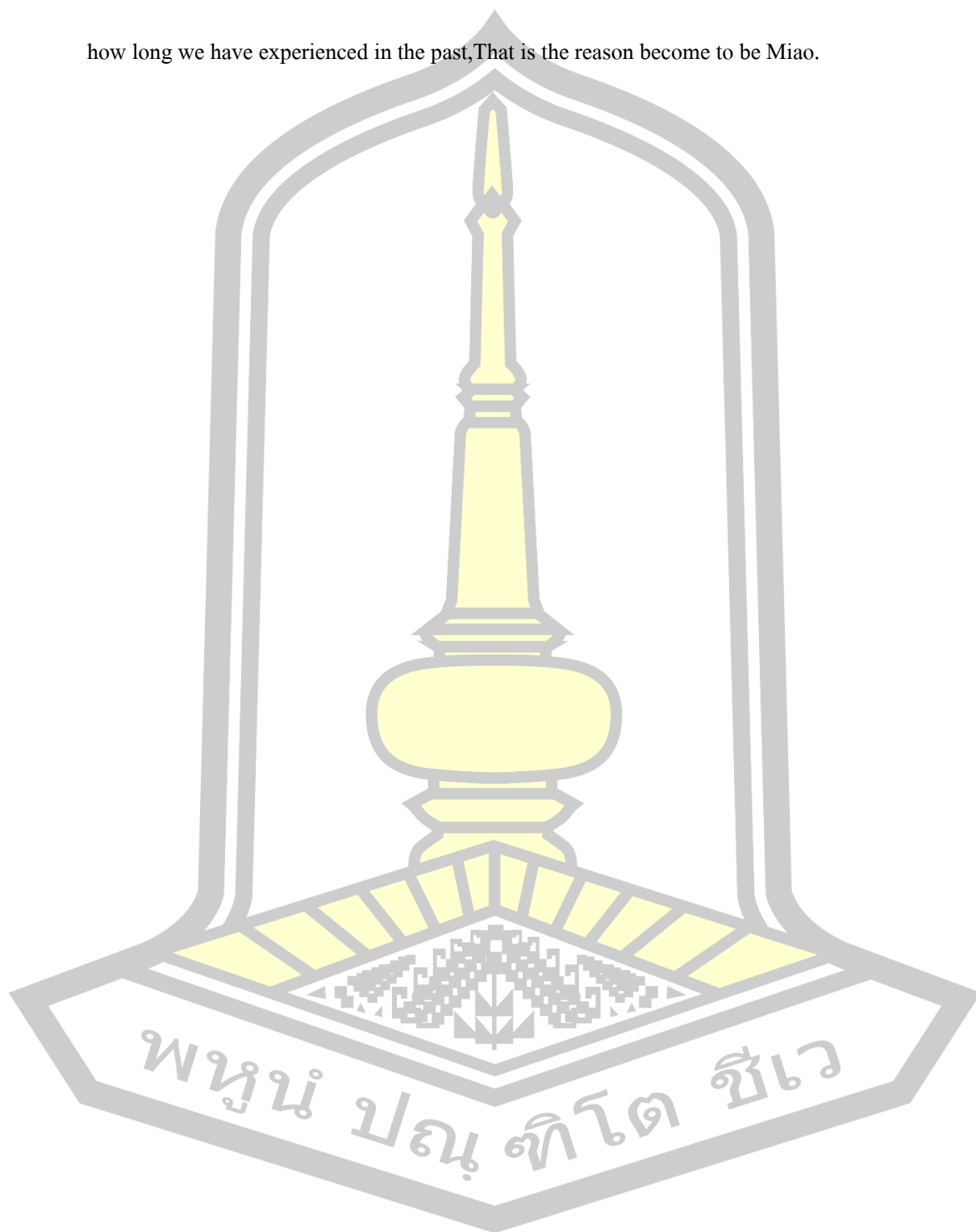
(地 喏 生 我 们 也 有 情 我 们 有 向 往
(地 喏 生 我 们 也 既 淳 朴 我 们 又 善 良
(地 喏 生 我 们 爱 和 平 我 们 尚 自 由
(贝 呀 哈 贝 呀 哈) 我 们 是 人 类 的
(贝 呀 哈 贝 呀 哈) 我 们 与 山 各 族 水 人 民
一 迁 分 子 别 人 多 悠 久
大 徙 徙 过 从 东 方 平 原 创
团 结 和 谐 共 建 创
我 们 多 悠 长
到 西 南 的 山 上 园
美 好 的 家 园
3. 尾声
园
无 论 我 们 走 到 哪 里 不 能 忘
无 论 过 去 多 少 时 间 要 牢 记 千 秋 万 代 我 们 都
是 嘎 嘎 嘎 梦 梦 梦

Figure 11 The Name **我们的名字叫苗族**

(Zhou Wenjian : 2020)

The song "our name is Miao" tells us why we are called Miao and why we have Miao language? Why do we have our own Miao clothes? Because we have our own Miao culture, we

have our own Miao language, which has been passed down for thousands of years. No matter how long we have experienced in the past, That is the reason become to be Miao.



3. The Name 苗家木叶歌

苗家木叶歌

(童声齐唱)

阮居平 词
周国强 曲

活泼、富有朝气地

1. 山 茶 花 红 似 火 哎 哟 哟 哟 哎 哟 哟 哟 哎 哟 哟 开 了 一 朵 又 一 朵 哟
2. 山 茶 花 红 似 火 哎 哟 哟 哟 哎 哟 哟 哟 哎 哟 哟 开 了 一 坡 又 一 坡 哟

哎 哟 哟 哟 哎 哟 哟 哟 哟 哟 哟 哟 苗 家 娃 娃 吹 木 叶 赶 着 那 鸭 儿
哎 哟 哟 哟 哎 哟 哟 哟 哟 哟 哟 哟 苗 家 娃 娃 吹 木 叶 赶 着 鸭 儿

上 高 坡 高 坡 建 水 库 样 哟
笑 呵 呵 家 乡 变 了 样 哟

云 里 荡 清 波 哎 木 叶 声 声
处 处 好 景 哎 木 叶 声 声

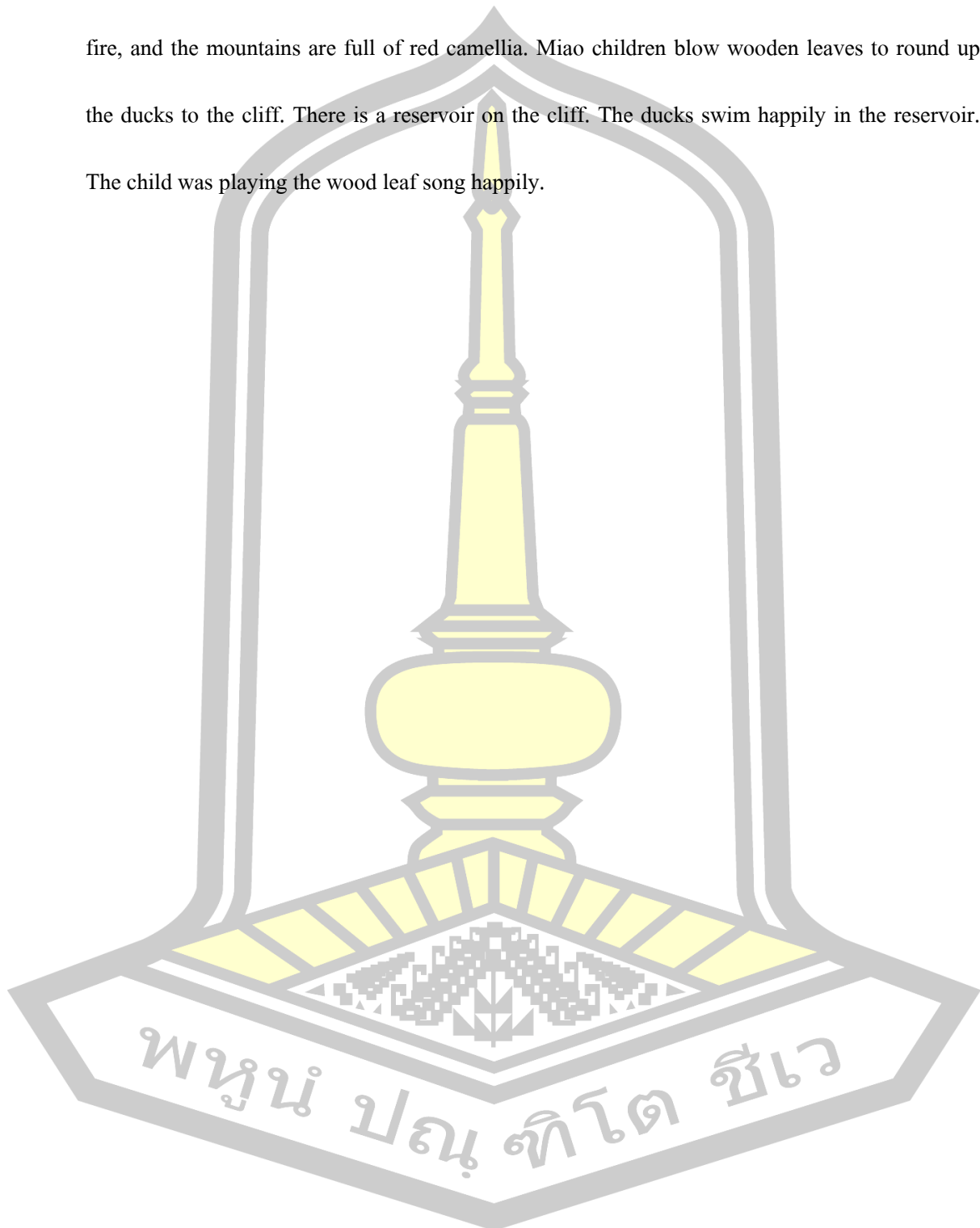
随 风 传 催 伴 鸭 群 去 庆 贺 催 伴 鸭 群
随 风 传 伴 着 鸭 群 扭 秧 歌 伴 着 鸭 群

去 庆 贺 哟
扭 秧 歌 哟

Figure 12 The Name 苗家木叶歌

(Zhou Wenjian : 2020)

The song "Miao's wood leaf song" tells us that the camellia on the hillside are as red as fire, and the mountains are full of red camellia. Miao children blow wooden leaves to round up the ducks to the cliff. There is a reservoir on the cliff. The ducks swim happily in the reservoir. The child was playing the wood leaf song happily.



4. The Name 梦回苗家

梦回苗家

(演唱: 庾志)

作词: 庾志
作曲: 庾志

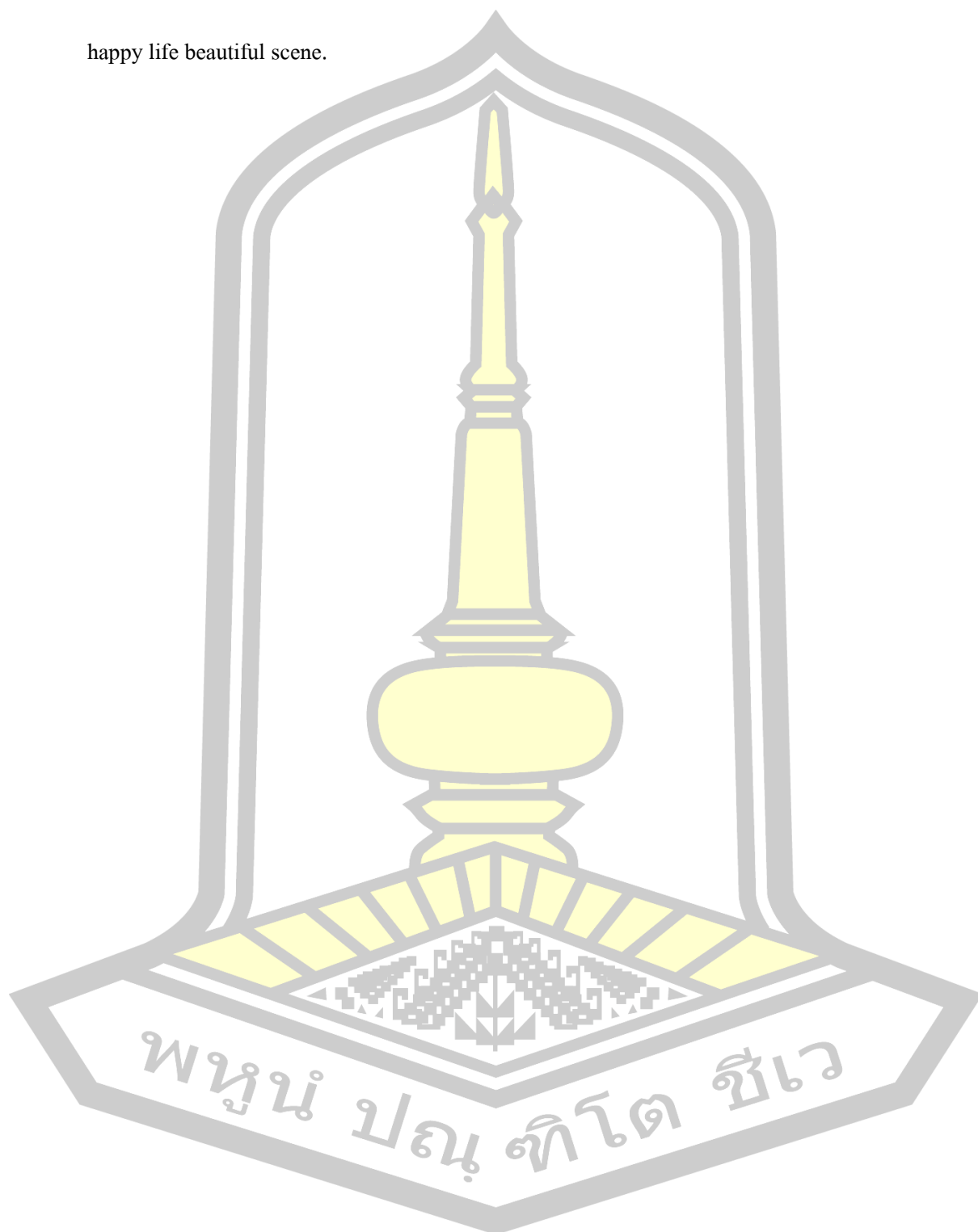
Figure 13 The Name 梦回苗家

(Zhou Wenjian : 2020)

This song is "Dream back to the Miao family" represent about missing the days in the Miao family. someone miss the sweet smile of the girls in the hanging foot tower of the Miao nationality, the green mountains and green water of the Miao people, the singing and dancing of

the people, the strength of the Miao men and the beauty of the girls. Singing out the Miao family

happy life beautiful scene.



5. The Name 亚鲁王

亚鲁王
(男声独唱)郑和云词
李占忠罗发兴曲

深情 眷恋地

你的故事，大山天日安迷说；你的传奇，江河年年歌唱。你是一面旗帜，飘扬在迁徙的路上；你是一幅画卷，影映在文明的长廊；你是一座奇峰，在群山之巅起舞；你是一颗明星在历史的天空闪亮亚鲁王

亚鲁王，我的英雄，我的王。亚鲁王 亚鲁王 我的英雄 我的灵魂。

(稍快)

你把热血洒在 洒在万里疆场，你把希望播在 播在原野山岗，

1. (回原速)
你把功德藏在 藏在无字书里，你把梦想写在 写在故土东

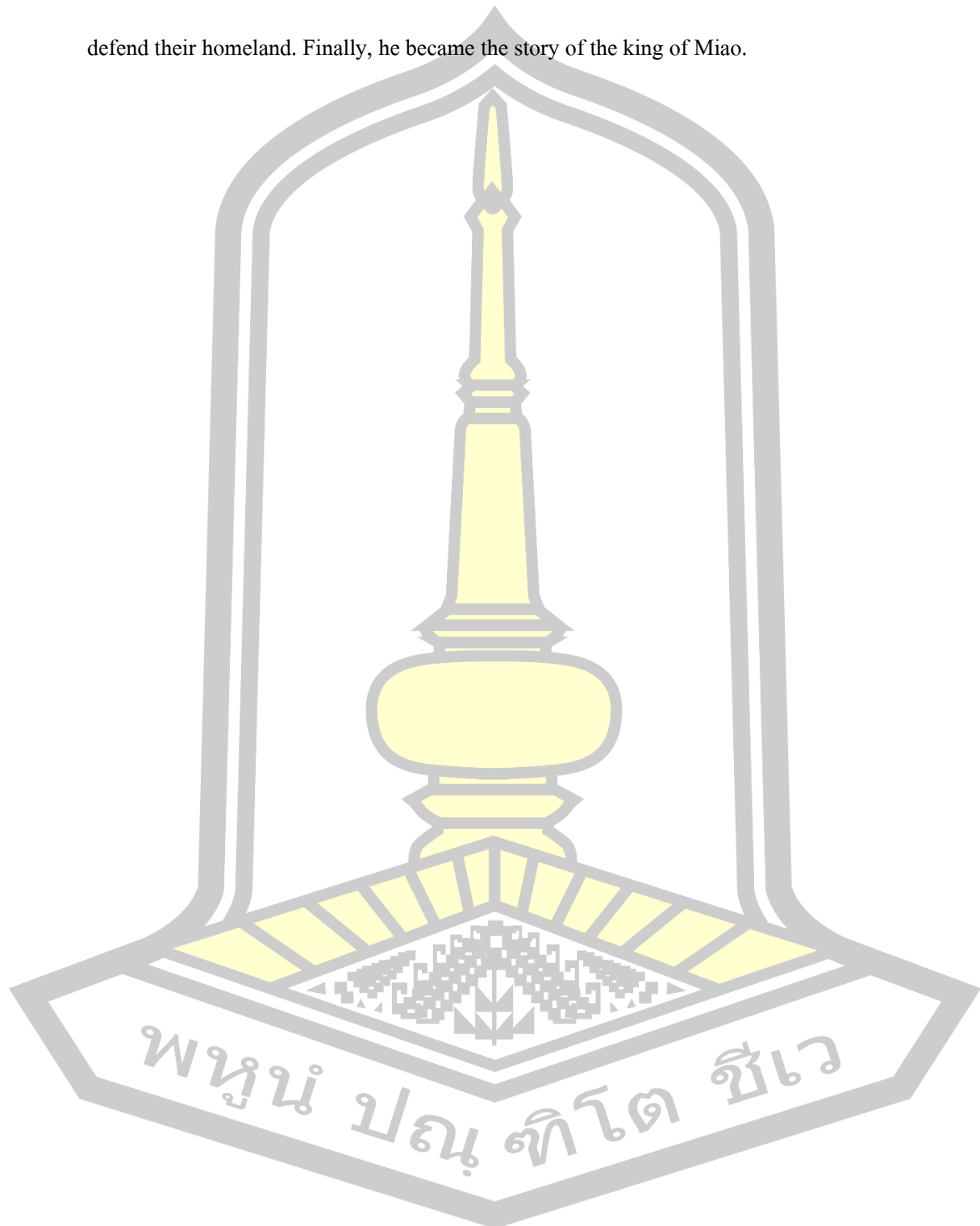
2. (回原速)
方。亚鲁 写在故土东 方。

Figure 14 The Name 亚鲁王

(Zhou Wenjian : 2020)

This song is about King Yalu, the ancestor of Miao Nationality in the West. King Yalu is a real Miao hero. He made his tribe live a happy life. But because he was very talented, the two brothers envied him and started the war. Therefore, King Yalu had to take his family and tribe to the mountains where it was difficult to survive. He began to live again by slashing and burning.

However, his two brothers did not let him go. Finally, he took the tribe people to fight against and defend their homeland. Finally, he became the story of the king of Miao.



6. The Name ^{chūn dào miào xiāng} 春到苗乡

春到苗乡

作词：唐新虎
作曲：天妮

自由地

春天到哎 到苗乡喽
到苗乡喽 苗乡来
喽来喽来 苗乡喽

稍快

快来苗乡采春光喽，欢乐荡漾在心上，
日子蒸蒸日上走喽，苗乡生活似蜜糖，
苗乡多美好喽，苗乡多美好喽，朋友请你快来苗乡。
幸福在心上喽，幸福在心上喽，朋友请你快来苗乡。
清泉似酒流淌 原野花朵飘香，迎接四海朋友，来到美丽苗乡。

自由地

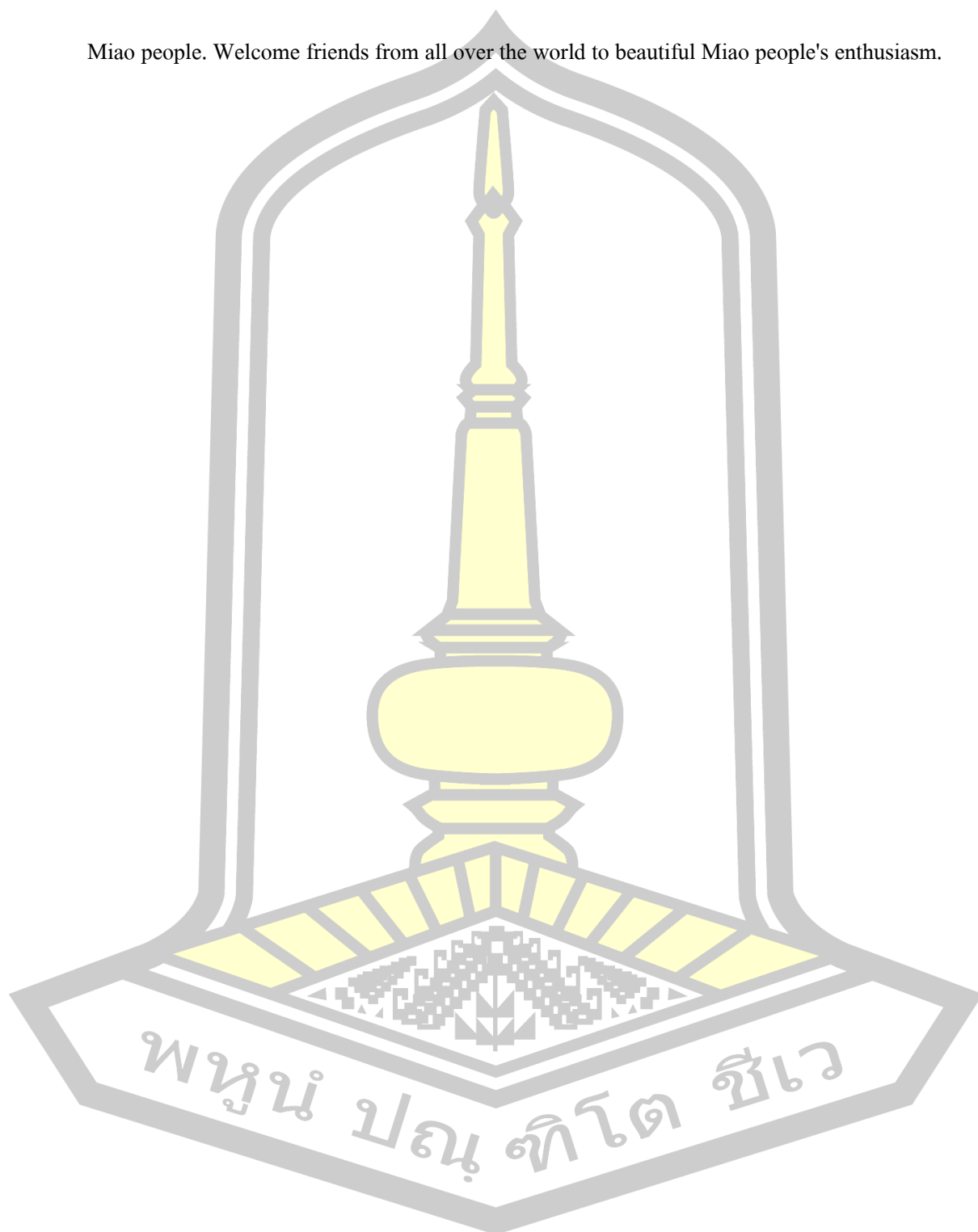
来喽 来喽 来喽 来喽
春天到哎 到苗乡喽
到苗乡喽 苗乡

Figure 15 The Name ^{chūn dào miào xiāng} 春到苗乡

(Zhou Wenjian : 2020)

The song "spring to Miao village" represent the coming of spring. Welcome friends from all over the world to come to Miao village. Come to the Miao village to experience the Miao

culture, taste the rice wine of the Miao people, and see the green mountains and waters of the Miao people. Welcome friends from all over the world to beautiful Miao people's enthusiasm.



7. The Name 醉美的苗乡

醉美的苗乡

(张欢演唱)

杨世勤 孙一平 词
张方平 曲

幸福 美好地

The musical score is written in a 2/4 time signature. It consists of several staves of music with corresponding lyrics in Chinese. The lyrics describe the beauty of the Miao village, mentioning its streams, mountains, and people. The score includes various musical notations such as notes, rests, and dynamic markings like 'D.S.' and 'rit.'.

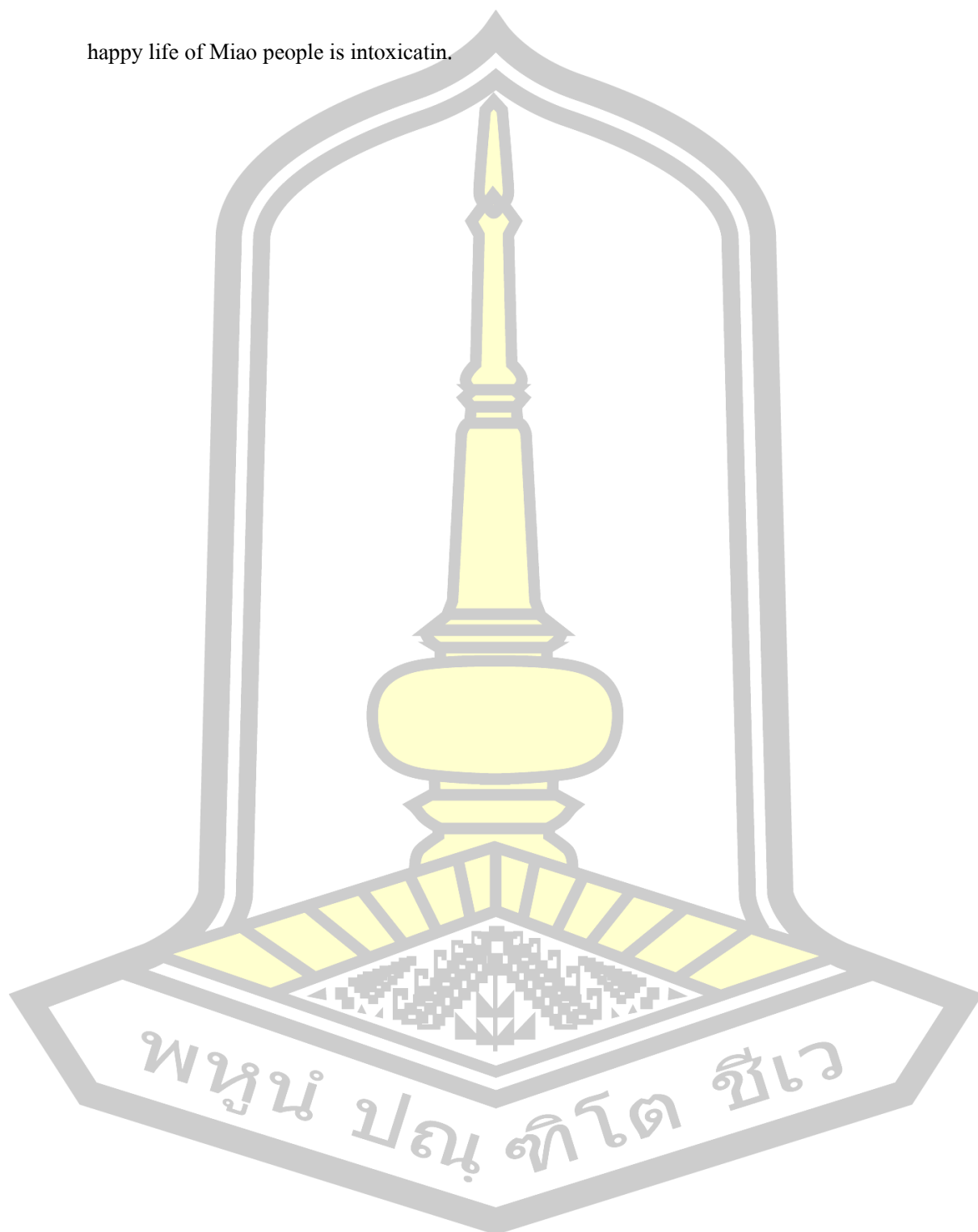
是那 条条 的 小 溪，醉 美 了 悠 悠 的 锦 江。是 那 朵 朵
是 那 绵 绵 的 山 脉，醉 美 了 古 老 的 村 庄。是 那 清 清
的 浪 花，醉 美 了 长 寿 之 乡。是 那 勤 劳 致 富 的 人 民，
的 泉 水，醉 美 了 生 态 苗 乡。是 那 党 对 人 民 的 牵 挂，
醉 美 了 苗 歌 的 飞 扬。哎 哎 我 们 放 声 把 歌 唱，
醉 美 了 明 天 的 向 往。哎 哎 我 们 放 声 把 歌 唱，
传 唱 四 面 和 八 方，漫 山 如 诗 又 如 画，遍 野 橙 果 也 飘 香。
唱 出 心 中 的 小 康，武 木 之 乡 美 名 扬，艺 术 传 承 遍 三 湘。
我 们 满 怀 新 时 代 的 希 望，为 醉 美 的 苗 乡 谱 写 华 章。
我 们 以 两 个 百 年 的 梦 想，为 醉 美 的 苗 乡 再 创 辉 煌。
煌。 D.S. 煌。 再 创 辉 煌。

Figure 16 The Name 醉美的苗乡

(Zhou Wenjian : 2020)

The song "drunk and beautiful Miao village" represent the beautiful scenery of Miao village. It's so beautiful that people are intoxicated. Look at the how moving stream here, look

through people's hard work and listen to the songs of the Miao people, people's freedom. The happy life of Miao people is intoxicating.



8. The Name 苗乡的月亮

苗乡的月亮

作词：何安江
作曲：虞青草

♩ = 70 优美地

小竹楼的灯光，暗的有些迷茫，你清瘦的脸庞却写着那坚强，
小竹蓝的模样，土的有些心伤，你穿行的身影却写着那顽强，

没有名贵的药剂，没有先进的病芳，一个个生命的重生，靠你瘦弱的肩膀，
不管是酷暑骄阳，不管是寒冬风狂，一双双企盼的眼睛，是你坚持的力量，

靠你瘦弱的肩膀，啊... 你是一只春燕，滴血独自呢喃，
是你坚持的力量，啊... 你是一只春燕，滴血独自呢喃，

收起候鸟的翅膀，首着寂寞的一方，你是一轮明月，
收起候鸟的翅膀，首着寂寞的一方，你是一轮明月，

射着纯洁的光芒，照在故土的村寨，你就是苗乡的月亮。
射着纯洁的光芒，照在故土的村寨，

2. 渐慢
你就是苗乡的月亮。照在故土的村寨，你就是苗乡的月亮。

Figure 17 The Name 苗乡的月亮

(Zhou Wenjian : 2020)

The song "the moon of Miao" represent the Miao people's yearning for their hometown.

Seeing the moon is like seeing the moon of my hometown. They miss the landscape and land of

hometown. Because the moon shines here, also in the hometown of Miao.

9. The Name 苗家敬酒歌

苗家敬酒歌

和文光 词曲

热情地 苗族民歌风

最美不过苗家歌，歌声迎来自远方客。
最甜不过苗家酒，酒逢知己千杯少。

最亲不过苗家人 苗家人，姑娘小伙把您留，把你留。
最浓不过苗家情 苗家情，有缘就是好朋友，好朋友。

结束句

牛角杯 举起来，情和意 杯中留。
同心酒 喝起来，好朋友
不要走。好朋友 不要走。

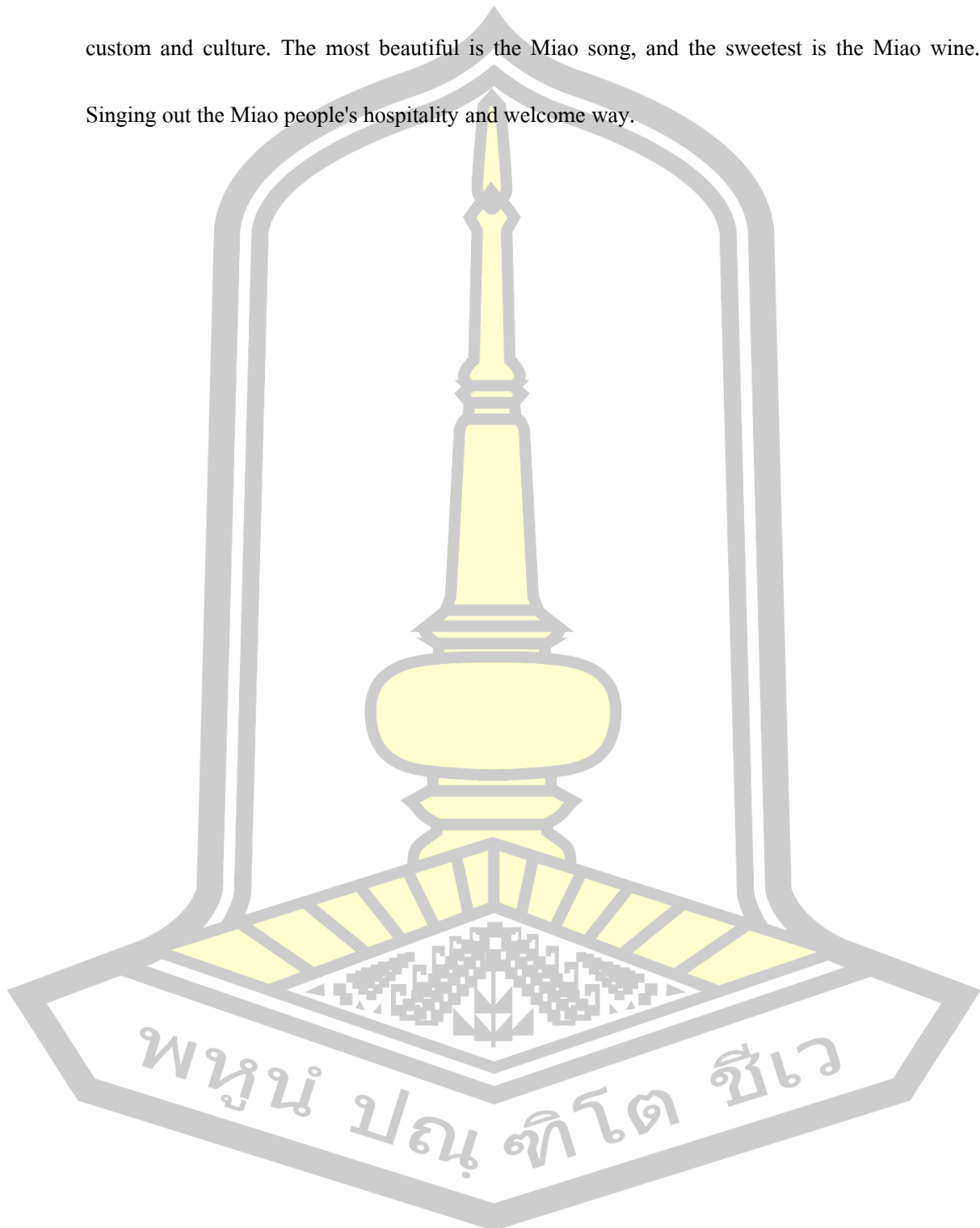
Figure 18 The Name 苗家敬酒歌

(Zhou Wenjian : 2020)

The song "Miao's tumbler song" represent that Miao people welcome friends from afar.

Miao people sing tumble songs while honoring friends from afar to greet them. It is also the

highest etiquette of the Miao people to welcome their friends. It is also a kind of Miao people's custom and culture. The most beautiful is the Miao song, and the sweetest is the Miao wine. Singing out the Miao people's hospitality and welcome way.



10. The Name 娶朵苗乡的红玫瑰

娶朵苗乡的红玫瑰

宴明祥 词
宴敏敏 曲

热情、欢快地

苗乡的红玫瑰!

嘿嘿嘿嘿嘿! 嘿嘿嘿嘿嘿 嘿嘿

欢欣的锣鼓, 长长的队, 喜庆的鞭炮 伴歌随。

前面芦笙舞舞, 后面喇叭吹, 亲家门前把歌对, 幸福的歌声苗乡飞,

幸福的歌声啦 苗乡飞。 致富路上牵红线,

田园相恋自作媒, 阿妹真心爱阿哥, 阿哥真心娶阿

妹, 新郎背新娘乐在心里醉, 新娘背新娘乐在心里醉。

新娘的红盖头啊, 羞答答地藏笑 像朵含羞的红玫

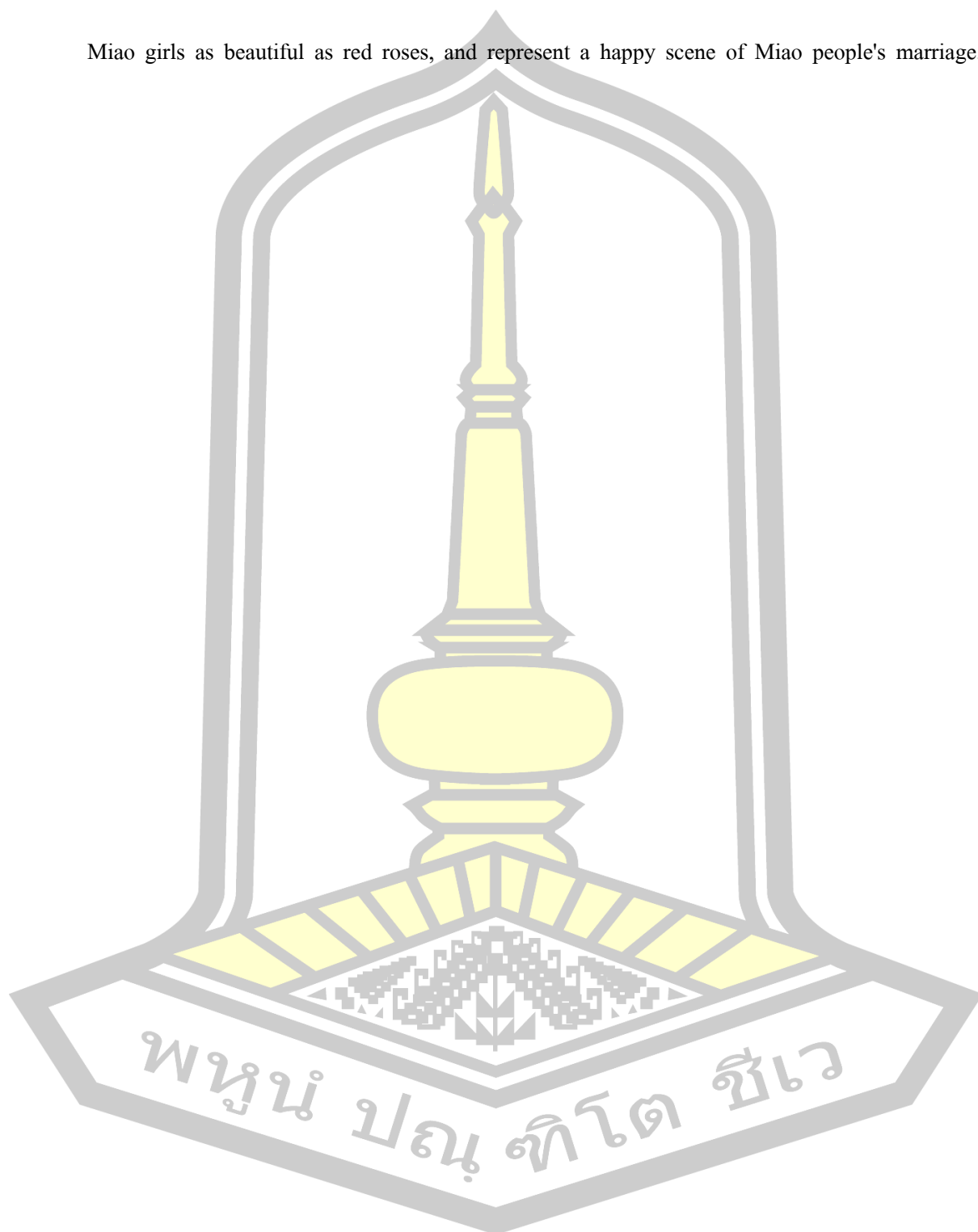
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瑰 含羞的红玫瑰。 啊 苗乡的红玫瑰啊， 阿哥绿叶配，
 今日结良缘，喜酒喝个醉。 苗乡的红玫瑰哟， 阿哥绿叶配，
 我们共举幸福杯， 祝明天生活呀 更甜美。
 哟 哟 哟 哟 哟 哟， 哟 哟 哟 哟 哟 哟， 哟 哟 哟 哟 哟 哟， 哟 哟 哟 哟 哟 哟！
 苗乡的红玫瑰， 阿哥绿叶配， 啊 咿 咿 咿 咿 咿 喜酒 喝个醉。
 嘿 嘿 嘿 嘿 嘿 嘿！ 苗乡的红玫瑰呀， 阿哥绿叶配， 今日结良缘，
 喜酒喝个醉。 苗乡的红玫瑰啊， 阿哥绿叶配， 我们共举幸福杯，
 祝明天生活呀 更甜美。 携手 建家
 园啦， 幸福比翼 飞！

Figure 19 The Name 娶 朵 苗 乡 的 红 玫 瑰

(Zhou Wenjian : 2020)

The song "marry a red rose of Miao village" represent Miao girls as red roses, represent Miao girls as beautiful as red roses, and represent a happy scene of Miao people's marriage.



11. The Name 醉在苗乡

醉在苗乡

张楠词曲

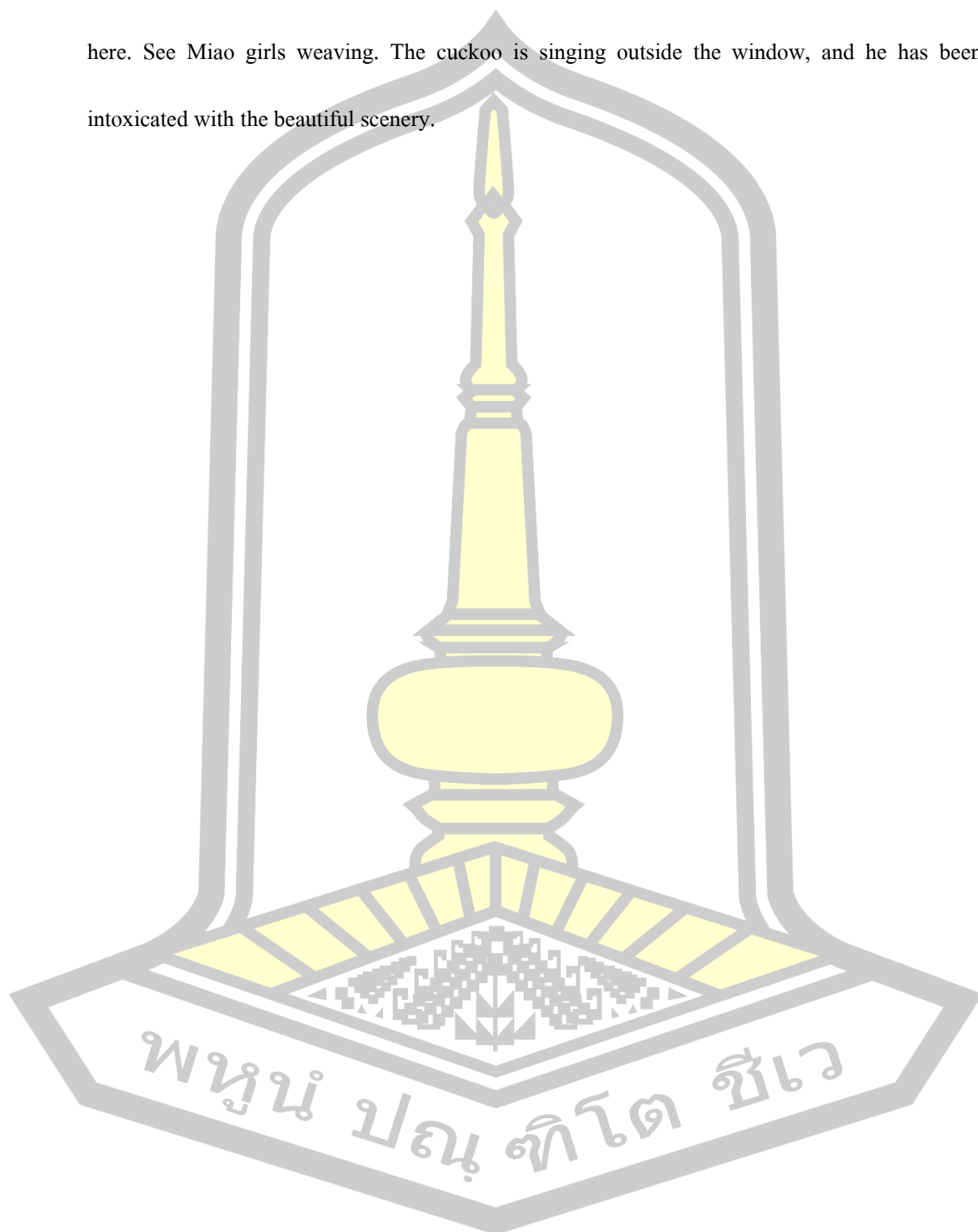
苗族飞歌风 ♩ = 100

哎 你看那吊脚楼 耸在天上哟，屋角
钩住了太阳和月亮，哎 你看那清水江 云里飘
来 好一幅美景 胜过天堂。（喝酒）
苗家的河 清哟 苗家的水 长，
苗家的山 高哟 苗家的情 长，
苗家的姑娘 哟 最 飘 亮， 巧手那个 织 起 七 彩
苗家的小 伙 哟 最 豪 放， 芦笙那个 捧 起 就 是
虹 哟， 秀腿那个 跳 弯 跳 弯那个 大 山 梁 哟， 飞歌一曲 嘛
舞 哟， 木鼓那个 敲 响 敲响那个 更 疯 狂 哟， 铜鼓一 踩 嘛
杜鹃开 地， 开口那个 引 来 百 鸟儿 唱， 酒 窝里 荡 起 那 彩 霞 飞 哟，
满 身 轻 地， 木 叶 那个 声 声 传 四 方， 酒 歌 唱 起 情 四 海 哟，
俏 嘴 那个 甜 你 到 梦 乡。 阿 得 就 得 哇 阿 得
叫 你 那个 醉 倒 到 苗 乡。
就 得 哇。 酒 窝 里 荡 起 彩 霞 飞 （嘿 嘿 嘿 嘿） 哎 俏 嘴 那个 甜 你
酒 歌 唱 起 情 四 海 （嘿 嘿 嘿 嘿） 哎 叫 你 那个 醉 倒
到 梦 乡。 乡。 哎 好 一 个 返 朴 归 真
在 苗
回 归 自 然 哟， 心 灵 栖 喜 的 好 哟 地 方 嘿。

Figure 20 The Name 醉在苗乡

(Zhou Wenjian : 2020)

The song "wandering in Miao" is about coming to Miao. See the moon here, the river here. See Miao girls weaving. The cuckoo is singing outside the window, and he has been intoxicated with the beautiful scenery.



12. The Name 可爱的苗乡

可爱的苗乡

(阿幼朵演唱)

杨支府 词
刘乐权 曲

欢乐 多情地

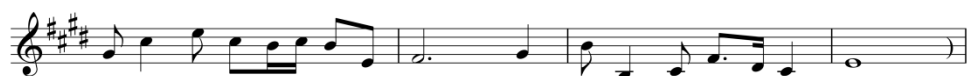
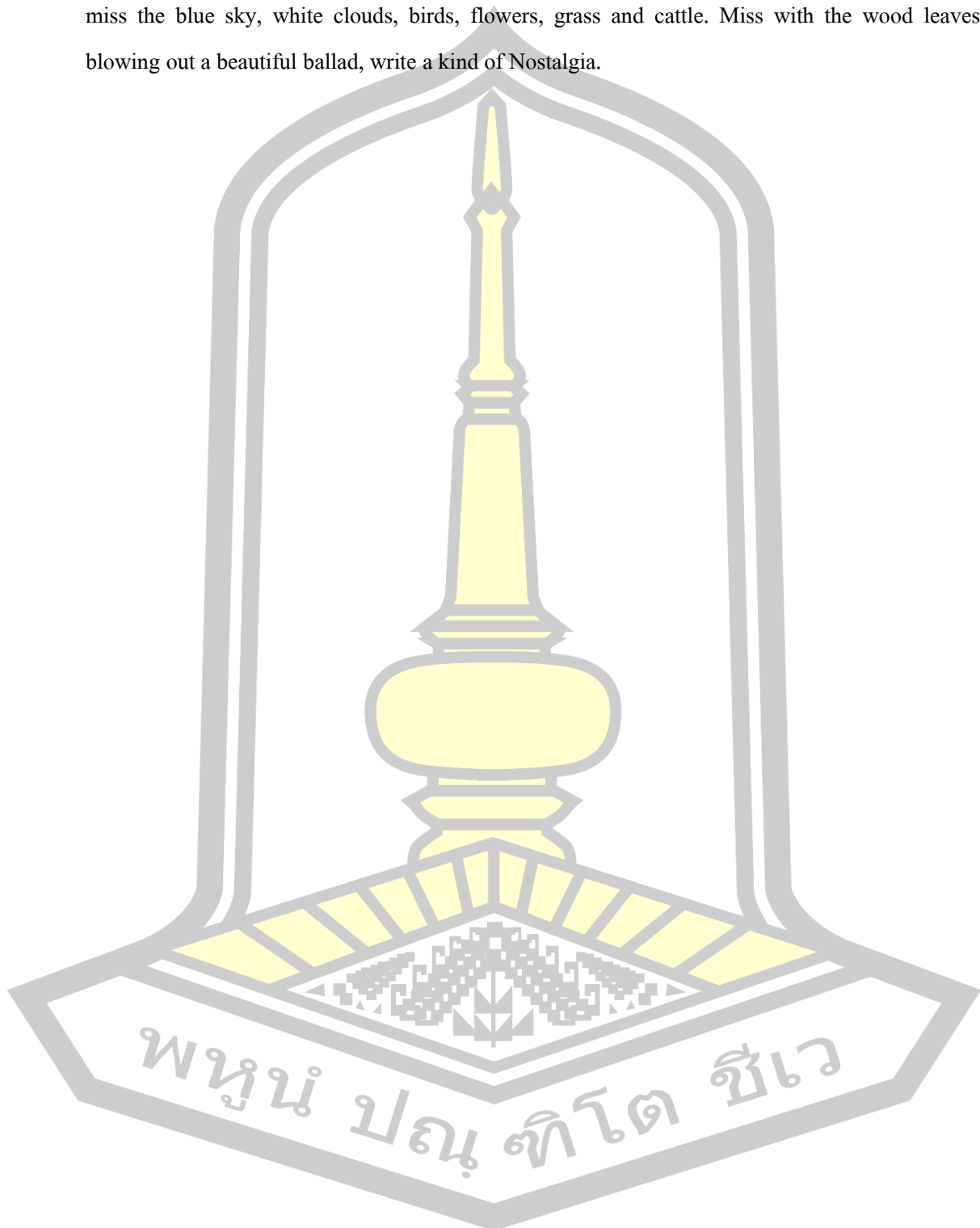


Figure 21 The Name 可爱的苗乡

(Zhou Wenjian : 2020)

The song "lovely Miao village" represent a place he missed called Miao village. someone miss the blue sky, white clouds, birds, flowers, grass and cattle. Miss with the wood leaves blowing out a beautiful ballad, write a kind of Nostalgia.



13. The Name 苗家深处有远亲

苗家深山有远亲

苗寨放歌

词曲 李铨

质朴深情地

十八洞苗寨高，十八洞苗寨远，十八洞村人啊，
 亲人的话儿啊，暖心怀，十八洞村的人民啊，
 盼望咱亲人来。家住深山啊有远亲，
 建设咱苗寨。如今咱十八洞村啊变了模样。
 北京的亲人啊，来到咱苗寨地，来到咱苗寨地。
 风光如画哎，美好人寨间呢，美好人寨间呢。
 进村就拉住乡亲的手，问寒问暖呵问收成。
 高山峡谷彩云端，问猕猴桃栽满哟栽满山。
 成。要精准扶贫，要共同富裕，要让所有乡
 坡。青青山道连奇洞，洞洞相
 亲呵都走上小康路。都走上小康路。
 连呵美景看不完哟，美景看不完。
 十八洞苗寨高，十八洞苗寨美。十八洞村的人民啊，
 盼望咱亲人来。咱苗寨的篝火旺，咱苗家的腊肉香，
 还有苗家米酒啊醉心房啊，醉心房。
 北京的亲人啊，您何时再到苗家来，最美的苗歌献给您啊，
 献给您，最美的苗歌献给您！

Figure 22 The Name 苗家深处有远亲

(Zhou Wenjian : 2020)

The song "Miao family has distant relatives in the mountains" represent that the Miao area is an important area for the state and the grope of party to help. In order to make the Miao people live a happy life, state leaders often visit the Miao people. So this song is written for the Miao people's distant relatives.

14. The Name 苗家飞出金凤凰

苗家飞出金凤凰

作词：魏力兴
作曲：金姗姗 翟耀庆

$\text{♩} = 80$

太 阳 出 来 暖 洋 洋 哎 苗 家 飞 出 金 凤 凰
月 亮 出 来 亮 堂 堂 哎 苗 家 飞 出 金 凤 凰

哎 嗨 呀 哎 嗨 呀 呀 太 阳 苗 家 金 凤 凰
哎 嗨 呀 哎 嗨 呀 呀 月 亮 苗 家 金 凤 凰

金 凤 凰 山 高 天 蓝 水 长 长 哎
金 凤 凰 山 高 水 蓝 情 长 长 哎

苗 家 的 女 孩 像 太 阳 甜 蜜 蜜 的 笑 容 甜 蜜 蜜 的 美 哟
苗 家 的 女 孩 像 月 亮 漂 亮 亮 的 模 样 漂 亮 亮 的 美 哟

一 个 个 就 是 金 凤 凰 山 高 天 蓝 水 情 长 长
一 个 个 就 是 金 凤 凰 心 高 梦 蓝 情 长 长

苗 家 飞 出 金 凤 凰 金 凤 凰
苗 家 飞 出 金 凤 凰 金 凤 凰

凤 凰 金 凤 凰

Figure 23 The Name 苗家飞出金凤凰

(Zhou Wenjian : 2020)

The song "the Miao family flies out of the Golden Phoenix" represent the beautiful Miao girls. The Miao girls are as beautiful as the Golden Phoenix, as sweet as the sun and as pure as the moon.

15. The Name 苗乡人民跟党走

苗乡人民跟党走

女声独唱 伴唱

李荣卫 吴凯词
杨明国 吴凯曲
吉聿制谱

中速稍慢

心连 心哎， 哟火哟火！ 手拉 手哎，
哟火哟火！ 哟火哟火！ 跟党走
走罗， 走罗！ 跟党走 走罗， 走罗！

稍快
心连 心， 手拉 手， 迈开大步 跟党走。
气昂 昂， 雄赳 赳， 满怀豪情 跟党走。

迎风 雨， 踏坎 坷， 峰回路转 不回头。 跟你 走， 跟你 走，
山常 青， 水长 流， 苗乡四季 风光秀。 跟你 走， 跟你 走，
苗鼓 咚咚 震山 河， 跟你 走， 跟你 走， 苗歌 声声 唱风 流。
龙飞 凤舞 庆鼓 堂， 跟你 走， 跟你 走， 张灯 结彩 吊脚 楼。

哎！ 走得那 清 泉 变美酒。 变美酒！ 走得那 贫 穷
哎！ 走得那 盛 夏 携春 游。 携春 游！ 走得那 隆 冬

变富有。 变富有！ 走得那 日 子 甜 蜜 蜜，
似金 秋。 似金 秋！ 似金 秋 前 程 更 灿 烂，

走得生活乐悠悠。乐悠悠。跟你走，跟你走，
走得天长地永久。地永久。跟你走，跟你走。

哟火哟火!哟火哟火!哟火哟火!哟火哟火! 山山岭岭披锦绣。
哟火哟火!哟火哟火!哟火哟火!哟火哟火! 年年岁岁庆丰收。

披锦绣!
庆丰收!

D.C

Figure 24 The Name ^{miao xiāng rén mín qǐn dǎng} 苗乡人民跟党走

(Zhou Wenjian : 2020)

The song "Miao people follow the group of party" sings the determination to follow the group of party and yearn for a better life. Heart to heart, hand in hand, Miao people always follow the group of party, we are not afraid of difficulties. We unite as one to meet the wind and rain, with the sound of Miao and drum, Zhenshan River, go with you, follow you, meet the beautiful future, embark on the bright road, and live a happy life.

พหูนัน ปณ ทิโต ชเว

CHAPTER V

RESULT II

The suggestions about Miao folk song teaching according to the way of the folk Philosopher

5.1 Problems and analysis of Songtao Miao song Education

In the research of educational anthropology and cultural anthropology, education is to a certain extent the product of national cultural heritage, which is one of the goals of education. However, it is regrettable that the original ecological Miao song cultural heritage in Songtao, Guizhou Province has been impacted by foreign culture, which has led to the crisis of Miao song cultural heritage that has been handed down orally for thousands of years. First of all, we should find the problems and reasons of the inheritance of song culture and education.

5.1.1 Lack of unified curriculum

There is no course about Miao song in Songtao District, only a few schools offer Miao song course, which is the incompleteness of Miao song culture and education.

5.1.2 Weak Miao teachers

At present, all schools in Songtao District, Guizhou Province have a common problem in the inheritance of Miao songs, which is the weak link of teachers. From the current situation, the reasons for the weakness of the teachers in the Miao song class are as follows:

First, teachers are required to understand the cultural connotation of Miao songs and have the ability to sing.

Second, because of the limitation of language, many music teachers don't speak Miao language, let alone sing Miao songs.

Third, school education. The relevant departments don't pay attention to the inheritance of Miao folk culture, and they don't know much about Miao folk.

5.1.3 There is no corresponding teaching material of Miao song

The results show that there are few teaching materials of Miao songs, which is not conducive to the effective inheritance of Miao song culture in school education.

5.1.4 The traditional family inheritance mode gradually disappeared

In the process of education, both the educator and the educatee are indispensable, and without any party's "education" can not be carried out. It is also the same in the inheritance of national culture. Only the "pass on" people, without "pass on" people, the inheritance can not continue. For thousands of years, the Miao people have passed on the traditional culture of their own nation through their elders' words and deeds and heart to heart teaching to their elders. That is to say, through the family inheritance mode, the traditional culture is imperceptibly passed on from generation to generation in family education. However, from the current survey, most of the Hmong villages live in old people and young children. Young people either go to study in the city, or because they are forced to go out to work in the city. Few young people can be seen in the quiet Miao race. This also causes the traditional inheritance mode of family inheritance to disappear gradually in Miao village. There are three main reasons for this problem:

First the elders of the Miao nationality lack the awareness of the inheritance and protection of national culture, and they have no requirements for the inheritance of their own music culture.

Second the young people of Miao nationality lack the sense of identity to their own national culture, and they have not realized that they have the obligation and responsibility to inherit the national culture.

Third because Miao's economic and cultural level is much lower than that of the city, and Miao's young children with new education have higher requirements for material and spiritual needs, so they are more willing to go out of the mountains and explore the prosperous world outside.

5.1.5 Young people lack of national cultural identity

For the suffering Miao people, Miao song is a way for the Miao people to express their feelings, comfort their spirits, and entertain their lives. It is also a medium for the Miao people to convey their feelings. In the Miao family, no matter men, women, old and young, everyone loved to sing Miao songs, and everyone could sing Miao songs. But now the majority of Miao youth in Western Hunan can't sing Miao songs. Through the investigation, the author found that the difficulties in cultural and educational inheritance of Songtao Miao song mainly come from the following three aspects:

(1) it's the popularization of mainstream culture in Miao village. Some Miao teenagers lack the understanding of Miao culture. They don't know how thick the historical and cultural background, rich cultural connotation and unique artistic value the old generation likes. They don't understand how wonderful the music of Miao song sung by their ancestors is. They prefer fashionable pop music. More in pursuit of changing tide culture. They think that only the culture popular in modern society is the culture affirmed by everyone, only following the trend can not be despised by people, can not be abandoned by the times, they have no confidence to change what this society pursues, so they can only change themselves:

(2) it is the Miao teenagers who are not aware of their responsibilities. If they do not inherit the Miao song culture, it is likely that the national music culture passed down from generation to generation will disappear in their generation.

(3) influenced by their families, some old Miao villagers also think it's unnecessary for their children to learn the music and culture of their own nation, because it doesn't change their living conditions and quality of life. Only the current popular culture is the culture that leads them to progress, which is a good culture.

All in all, the Miao youth nowadays generally lack the sense of national cultural identity.

5.1.6 The elders' awareness of national cultural heritage is not strong

According to the survey, most of the elders of Miao nationality are still interested in Miao song culture. Influenced by their families, they still like singing and listening to Miao song, but their awareness of inheriting Miao song is generally lacking. There are two reasons for this problem:

(1) the elders of Miao nationality with low education level lack the cognition of their own culture. They like to sing Miao songs, but that's because singing Miao songs is a part of their life's entertainment from ancient times to the present. For the old Miao people living in the remote areas, they have little chance to accept new things from other places, and there is no other way for them to express their feelings and express their sadness. Therefore, Miao songs are handed down by their ancestors. An important way to express your feelings. With the development of transportation, the Miao people now live in villages and roads. For the young people, they can go out of the mountains to receive good education and meet new things. They have more ways to express their emotions and entertainment life. Most families have the phenomenon that the young

people are unwilling to learn Miao songs and the old people do not force them to learn. They seem to agree that they don't have to learn to sing Miao songs.

(2) for the Miao nationality, which has been oppressed for a long time, the elders of the Miao nationality have suffered a lot. Now their children and grandchildren can finally get out of the big cause and live a rich life in the city. Of course, they hope their children can get rid of the hard life in the countryside. In the eyes of God, it doesn't matter if children can live a good life and sing or not.

So from the survey, there are many problems in Songtao Miao song education, such as the lack of curriculum, the weakness of teachers, the lack of textbooks, the lack of interest of young people, and the weak awareness of the elderly.

5.2 The countermeasures to solve the problems of Miao song education in Songtao District

5.2.1 Optimize the curriculum

The reasonable setting of curriculum has a direct impact on the curriculum goal, curriculum structure and curriculum content design of the selected curriculum. In view of the current situation of the inheritance of Miao song culture in primary and secondary schools, most schools only aim to cultivate students' extracurricular interests and hobbies, and introduce Miao song culture into the campus as extracurricular activities, without stable teachers and fixed courses. More schools do not offer courses related to Miao song culture, which proves that the inheritance of Miao song culture has not been paid enough attention in basic education, and the basic education department has not played its role in inheriting national culture, which undoubtedly has an impact on the effective transmission of Miao song culture. To inherit the national music culture in school education, first of all, we should make a reasonable arrangement for the curriculum setting. All kinds of schools at all levels should pay attention to the inheritance of local national music culture. We should make a unified arrangement for the setting of the national music curriculum in primary and secondary schools from the aspects of the design of curriculum structure, the selection of curriculum content, the arrangement of teaching materials, the arrangement of class hours, the allocation of teachers, etc. All kinds of schools have rules to find, textbooks to use, teachers to teach, so as to help Guizhou Songtao Miao song culture better inherit in school education.

5.2.2 Compiling local textbooks

It is the development trend of the new curriculum reform to compile the national culture and local teaching materials with inheritance value, which plays an important role in protecting and inheriting the local national culture. Therefore, we should make full use of the resources of traditional music culture of Miao Nationality in Songtao, Guizhou Province, and compile a set of music teaching materials with quality and weight to meet the aesthetic needs of students according to the aesthetic psychological characteristics of primary and secondary school students of different ages and the physiological characteristics of children's voice before and after the voice change. To organize a professional compilation team to compile Guizhou Songtao Miao song music textbook needs the high attention of the education department. The education department should take the lead to lead the way, organize experts and scholars of relevant disciplines, cooperate with professional teachers with rich teaching experience in each school to form a compilation team, and formulate a clear division plan and work schedule for textbook compilation. Prepare for further collection, arrangement and compilation of Guizhou Songtao Miao song music textbook

language can become a music teacher who inherits the Miao song of Songtao in Guizhou. In addition, we can also hire local Miao song Wang and Miao song inheritors as music teachers who teach Miao song on the basis of the treatment of in-service teachers. Strengthen the Faculty of the school.

5.2.3 Enrich teaching forms

Good teaching forms For a hundred years, education is the foundation, vitalizing education, and teachers are the first. Teachers are the soul of teaching. Whether they can interpret school-based teaching materials clearly, intuitively and excellently and make students have interest in learning and consciousness of protection of national music culture depends on Teachers' own accomplishment and teaching ability. In other words, the quality of teachers and teaching ability directly affect the learning efficiency of students and the professional level of a subject. Therefore, teachers' training is very important. For the cultivation of music teachers who inherit the Miao song culture of Songtao in Guizhou, we can adopt the ways of "sending out" and "inviting in", so that teachers who understand Miao la

5.2.3 Training teachers.

can stimulate students' interest in learning, and rich extracurricular activities can provide a platform for students to show. Guizhou Songtao Miao song originates from the daily life of Miao people, grows between the mountains and rivers, restores the living environment of Miao song culture, and we should enrich the teaching form, not only limited to teaching Miao song music in the classroom, but also bring students to the natural environment in the pleasant weather season. Deep in the beautiful landscape, can inspire people's creative inspiration. If we can only teach Miao songs in the classroom, we can also use modern education technology to play some videos and audio about Miao songs to students, so as to meet the aesthetic taste of modern people and implant Miao song culture into people's hearts. Only rich teaching forms can attract children's interest in learning Miao songs. In addition to developing Miao song interest class in extracurricular art activities, we can also carry out campus, national culture and Art Festival, national culture and art competition and other activities, not only to provide students with an opportunity to learn national culture, but also to provide students with an opportunity to display national culture, and strive to build a national culture atmosphere on campus. In addition, all the Miao folk festivals have the activities of antithetical and competition songs, students should go to watch the edification, or participate in antithetical and competition songs. This can greatly cultivate students' interest in singing Miao songs and their ability of aesthetic creation, so that Miao songs can be truly inherited.

In my opinion To make education and inherit music in the new generation. The government and schools should provide support for meow music. In order to inherit the beauty of the Meow musical culture For the new generation and students not to abandon their local music without work.

พหุ ประถมศึกษา ชีเว

CHAPTER VI

CONCLODTION

6.1 Conclusion

Through the network literature survey and the library material survey, fieldwork about the curriculum of voiceprogram of popular songs in selectednormal primary school, the author formed the relative systematic understanding.

1) With the continuous development of economy and the impact of modern culture, Miao song culture is gradually disappearing in the local area, which is not paid more and more attention by the local people, so there are many problems. The formation of the music style of Miao nationality is influenced by the natural ecological environment and the main production mode, living customs, language, religion and many other factors. It is an indispensable part of people's life.

2) Miao music is an important part of Chinese culture. Miao music has formed different styles in people's migration, and there are some problems in the current education. Through interview, investigation, data collection and analysis, the author summarizes some problems existing in the primary education of Miao songs in Songtao District.

6.2 Discussion

1) According to the survey data, interviews and data analysis, the main problem of this topic is the current situation of Songtao District Miao song in primary school education. In addition, this paper attempts to discuss and analyze the causes of the problems in detail, and find out the specific improvement measures and implementation methods.

2) As for the problems existing in the primary school education of Songtao Miao songs, such as the lack of teachers, the lack of standardized textbooks, the lack of scientific curriculum and the lack of attention from people under the impact of the current culture, the author also discusses and analyzes these current problems.

Miao folk songs are songs of a specific local area and is well known in that region. The style of singing is therefore free in form and content It is popular with the villagers. Because of

the reason that folk songs use local language, they use fun melodies, provocative rhythms, content conveying feelings, thoughts, ideologies, living and folk wisdom. Folk song is the longest history, simplest structure, richest numbers, and widest spreading musical genre among Chinese traditional culture. The poems of Chinese artiest poetry anthology. The Book of Songs, appeared 3,000 years ago.

Miao folk songs are considered to be a type of folk literature used to sing and play in local society, passed on through memory. No record of the author. The origin of the song or even the method of playing it is used to memorize each other. Therefore, can be called oral literature or folk literature that it is the entertainment culture of local people and spread from one place to another. So, it is very related to the way of life.

Miao folk songs are the evolution of language at a higher level. Because when observing the folk songs, it will be a media that conveys stories that happened in villagers at all levels, from the villagers level in the village, until the national level. At some point there will be a person who invented words, giving them beautiful words. Rhyming words At some point, there will be a person who thinks the melody and the instrument are attached. thus, make folk songs sweet Has value in providing entertainment and reflects the state of society in all aspects We can all study life, beliefs, values, languages and cultures from folk songs.

Miao from the study, the importance of folk songs are as follows.

1. Miao folk songs are communication for the entertainment of the community.
2. Miao folk songs are local wisdom of the villagers.
3. Miao folk songs are the strengthening of certain activities. The house plan is to show the harmony of the people in the community.
4. Miao folk songs promote educational activities.
5. Miao folk songs are the intellectual heritage of society and the nation.

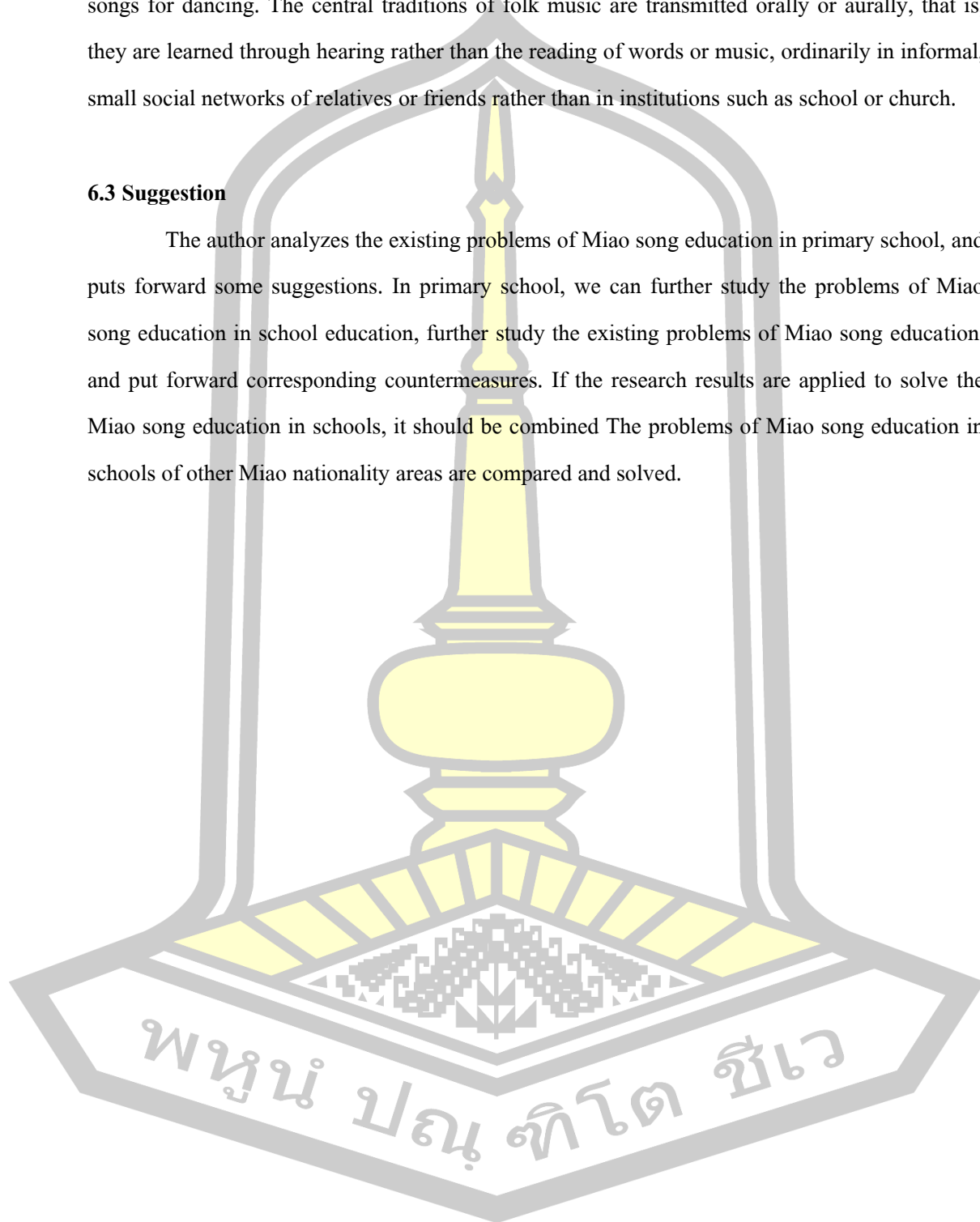
Miao from the above description, it can be concluded that songs originating among the people of a country or area, passed by oral tradition from one singer or generation to the next, often existing in several versions, and marked generally by simple, modal melody and stanzaic, narrative verse. a song of similar character written by a known composer.

Miao folk songs are generally functional: examples include those linked to the cycle of the year (whether the rural year as in harvest songs or the church year as in carols), work songs such

as sea shanties, children's songs, narrative ballads telling a story often of a moralistic nature and songs for dancing. The central traditions of folk music are transmitted orally or aurally, that is, they are learned through hearing rather than the reading of words or music, ordinarily in informal, small social networks of relatives or friends rather than in institutions such as school or church.

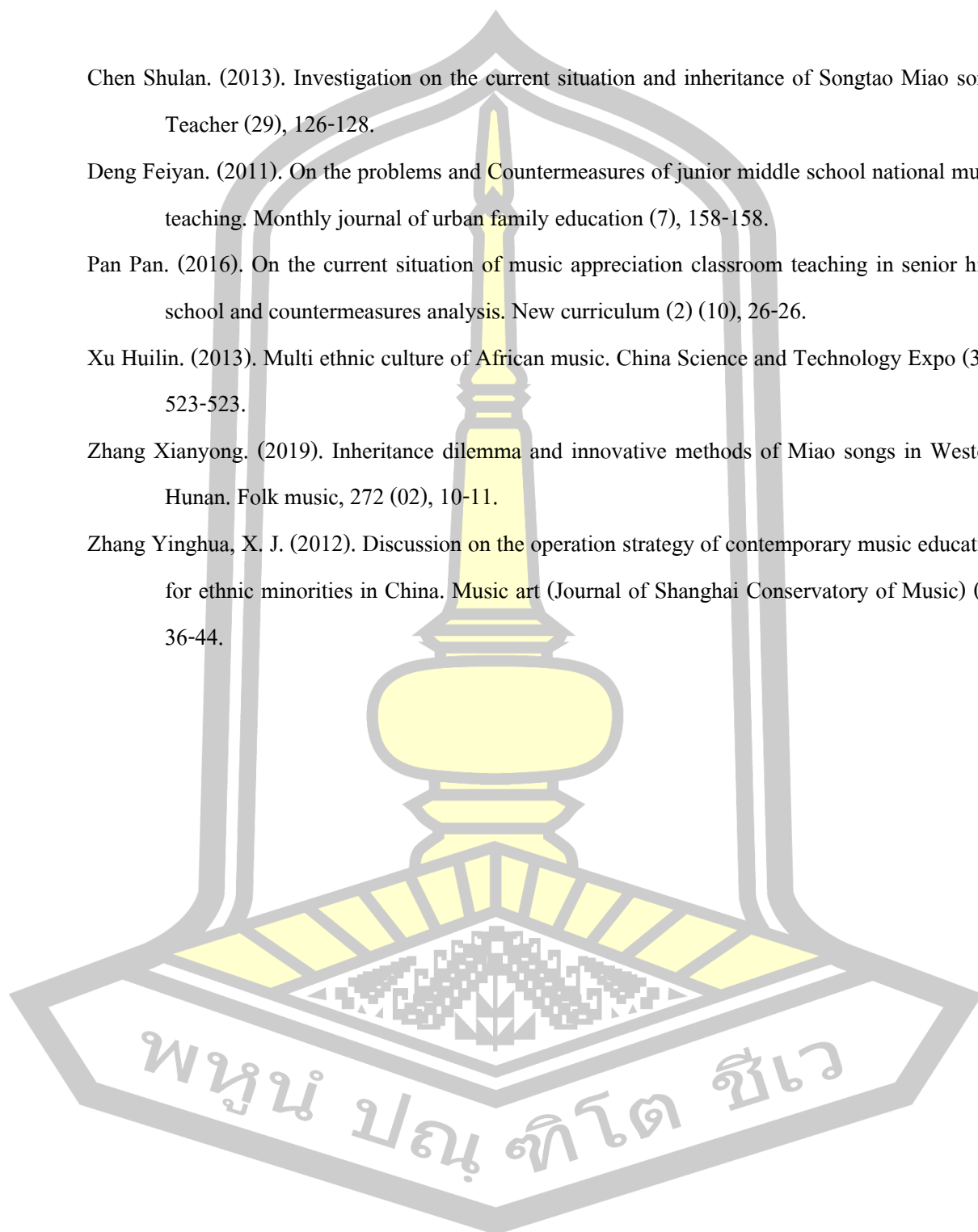
6.3 Suggestion

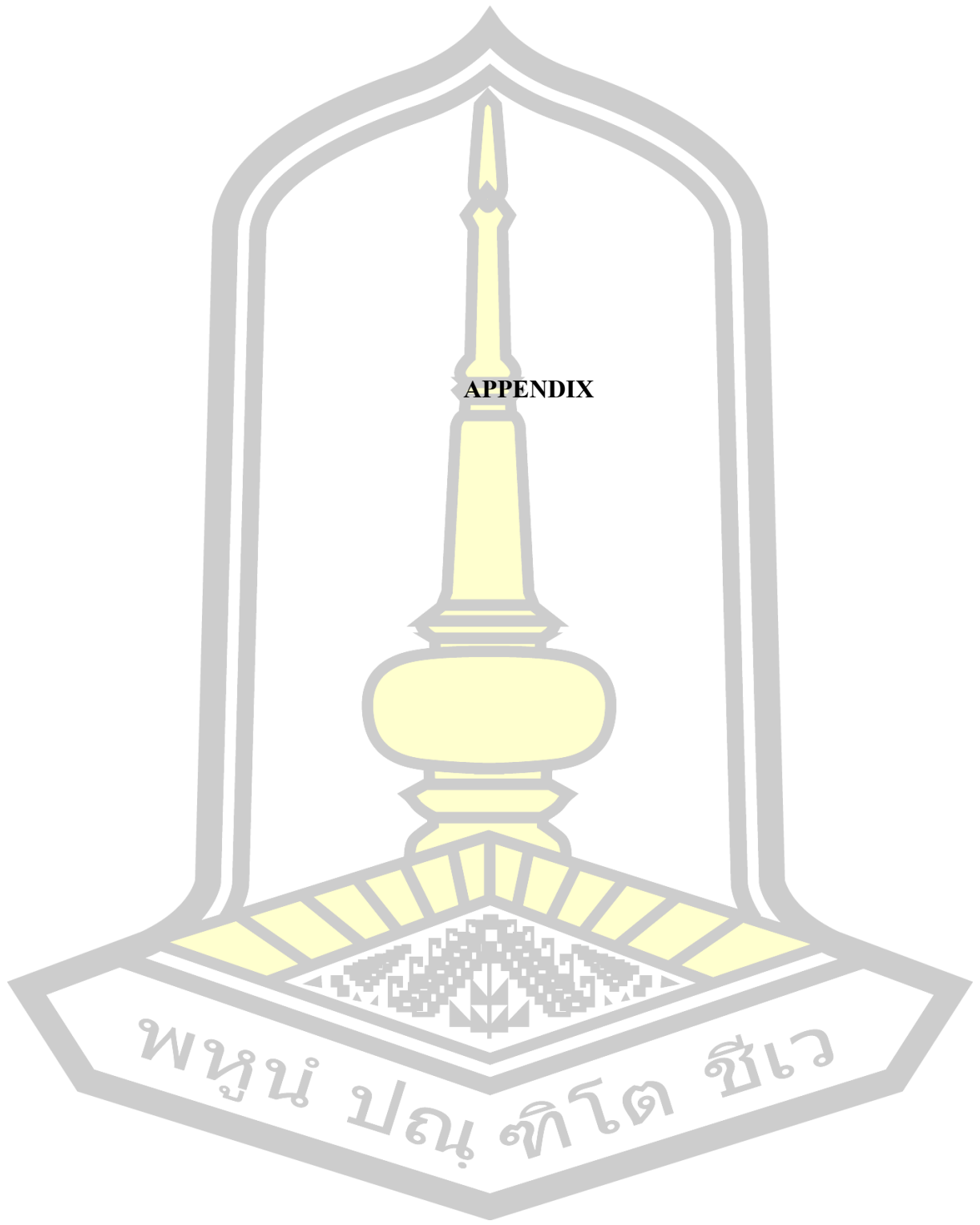
The author analyzes the existing problems of Miao song education in primary school, and puts forward some suggestions. In primary school, we can further study the problems of Miao song education in school education, further study the existing problems of Miao song education, and put forward corresponding countermeasures. If the research results are applied to solve the Miao song education in schools, it should be combined The problems of Miao song education in schools of other Miao nationality areas are compared and solved.



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APPENDIX

พหุบัณฑิตยาลัย

Appendix I

苗家美

(阿幼朵演唱)

曾令多词
余刚林 曾令多曲1 = bE $\frac{3}{4}$

中速 优美地

(3 5 | 6 - - | 3 $\dot{1}$ 7 6 5 | 6 5 3 - | 0 0 3 6 | 5 · 3 2 | 3 2 1 2 1 |6 6 6 6 | 3 6 6 6) ||: 6 2 2 | $\overset{\#}{3}$ 2 1 6 | 5 5 6 2 | 2 6 0 5 |1、木楼里 溢出了 酒一样 甘甜的
2、歌场里 唱得那 掉了牙的 婆婆也 $\overset{\#}{1}$ 6 - | 6 - - | (6 - 6 5 | 3 - -) | 3 6 6 | $\overset{\#}{5}$ 6 5 3 3 | 2 2 3 5 |哈哈，
俏啦，小溪里 跳动 着歌一样
芦笙舞 跳得 那驼了背的

3 6 0 6 | 3 2 - | 2 - - | (2 6 2 | 2 6 5) | 6 1 6 | 2 1 2 3 |

优美的 浪花，
公公也 帅啦，牛群里 跑动着
原野里 激动着5 6 $\dot{2}$ | $\dot{2}$ 6 · 7 6 5 | 5 3 - | 3 - - | (3 - - | $\dot{2}$ $\dot{1}$ 7) |花一样 可爱的 娃娃，
小伙子 吹木 叶去啦，2 3 5 | 6 - $\dot{1}$ | 2 - - | 2 - - | 3 2 3 | 1 2 2 1 6 | 5 6 6 0 |竹林里 走 来 了 (蜜一样 甜美 的 人 家，)
阳光下 映 照 得 (姑娘似 飘 来 的 彩 霞，)

7 6 7 | 5 6 6 5 3 | 2 3 3 0 | 6 2 3 | 2 3 1 · 6 | 5 6 6 - |

蜜一样 甜美 的 人 家， 蜜一样 甜美 的 人 家。
姑娘似 飘 来 的 彩 霞， 姑娘似 飘 来 的 彩 霞。(3 6 7) | 2 - 3 5 | 6 - $\dot{1}$ | 3 - - | 3 - - | $\dot{1}$ 2 2 1 6 | $\dot{1}$ 2 2 1 6 |

哎 罗， 阿罗罗罗喂，阿罗罗罗喂，

5 6 6 | 1 2 2 1 6 | 6 1 2 | 3 2 - | 2 0 0 | 2 6 5 | 6 5 3 |

要 说 苗 家 有 多 美 哟， 不 用 写 诗

2 3 5 3 2 | 2 - - | 2 3 5 6 | 6 - - | 6 - - | 3 3 2 1 6 6 | 1 1 6 5 3 |

和 作 画。 你 看 那 (阿妹 打 油 茶 呀， 阿哥 捶 糍 粑，

3 3 2 1 6 6 | 1 1 6 5 3 | 6 2 2 | 1 - 2 | 5 - - | 3 2 0 0 |

阿妹 打 油 茶 呀， 阿哥 捶 糍 粑，) 只 唱 那 山 歌，

1 2 1 6 | 5 - 6 | 6 - - | 6 - - | $\dot{1}$ 2 1 6 | 5 - 6 |

(不 说 话 咧，) 不 说 话

(3 - 2 1 | 2 - 6 5 | 6 - 6 5 | 3 - 3 5 |

6 - - | 6 - - | 6 - - | 6 - - | 6 2 2 3 | 6 5 · 3 |

咧。

1 6 - | 6 - -) ||: 2 - 2 3 | 1 - 6 5 | 3 2 5) | 2 1 6 | 5 - 6 |

不 说 话

6 - - | 6 - - | 6 - - | 6 - - | 6 - - ||

我们的名字叫苗族

LOB NBET HOT UAT HMONGB

张元奇词
陶永华曲

1=G 2/4

进行曲速度

(1. 2 | 3 — | 3 5 3 5 | 6 — | 6 6 6 6 6 ||: 2. 1 6 | 6 3 2 |
 1 2. 5 | 3 — | 6. 1 6 3 | 3 2 1 2 | 6 3. 3 | 6 0) |

3 6. 1 | 6. 1 | 2 3 5 6 | 3. 1 | 2 3 1 | 6 0 | 3 6 1 | 2. 5 |
 Wef let jangl beb yad haik beb shuab lol? wef let jangl
 Wef let jangl beb yad geuf beb ndoub ndeud? wef let jangl
 Wef let jangl beb yad dous beb gangb get? wef let jangl
 为什 么 我 们 要 学 说 苗 话 为 什 么
 为什 么 我 我 们 要 要 苗 文 化 为 为 什 么
 为什 么 我 我 们 要 要 苗 文 俗 为 为 什 么

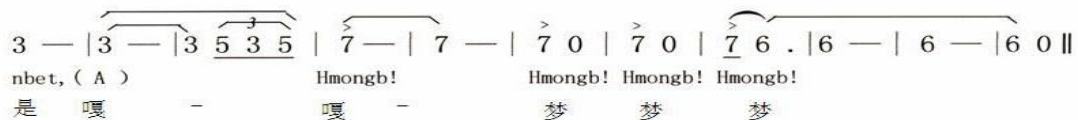
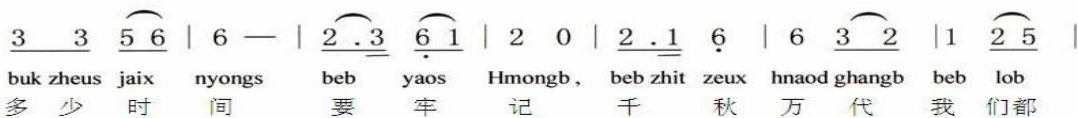
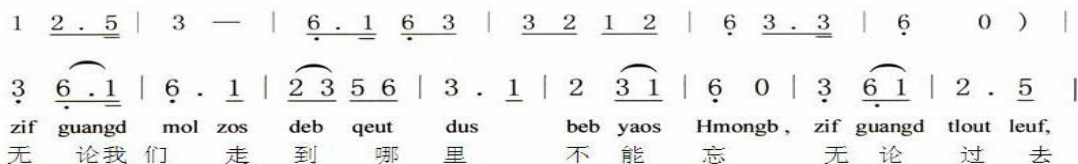
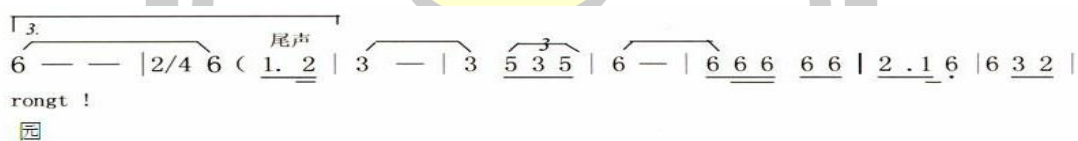
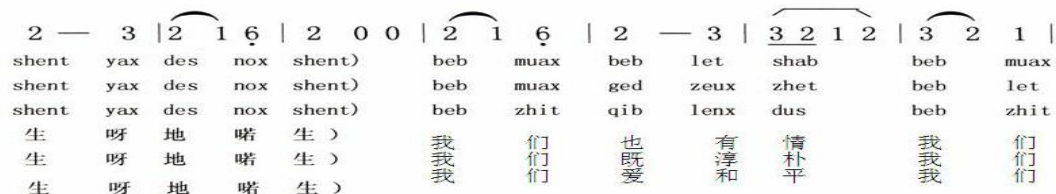
3 5 6 | 6 — | 2. 3 6 1 | 2 0 | 2. 1 6 | 6 3 2 | 1 2 5 |
 beb yad hngand beb rangf zhongl?
 beb yad ntuaad beb zox jit? } zhit wef zhangd nax dol lab
 beb yad uat beb gol chong? }
 我 们 要 穿 苗 装 } 不 为 这 也 不 为
 我 们 要 将 把 苗 理 苗 讲 苗 信

3 — | 6. 1 6 3 | 3 2 1 2 | 6 6 3 | 6 0 | 3 — | 3 5 3 5 | 6 — |
 zhit? zhos wef beb lob nbet hot uat Hmongb, [A]
 那 我 们 的 名 字 叫 苗 族 (啊)

6 — | 2 1 6 | 6 3 2 | 1 2 5 | 3 — | 6 1 6 3 | 3 2 1 2 | 3 5 6 |
 zhit wef zhangd nax dol lab zhit? zhos wef beb lob ndet hot uat
 不 为 这 也 不 为 那 我 们 的 名 字 叫 苗

6 0 || 3/4 (6 — 2 | 3 — 5 | 6 1 6 | 2 — 3 | 2 1 6 | 1 . 2 3 |
 Hmongb!
 族

3 — 5 6 | 6 6 1 2 3 5 | 6 3 5 6 7 2 ||: 3 6 6 6 | 3 3 3 3)



苗家木叶歌

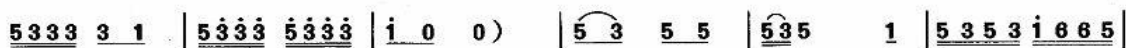
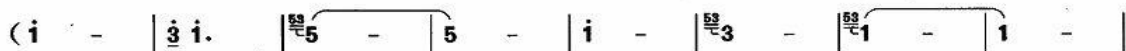
1=C $\frac{2}{4}$

(童声齐唱)

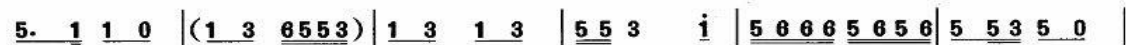
阮居平词

周国强曲

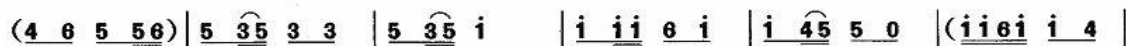
活泼、富有朝气地



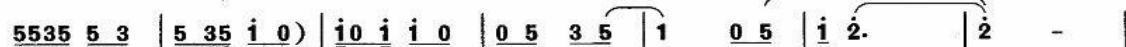
1. 山 茶 花 红 似 火 哎 哟 哟 哟 哎 哟 哟 哟
2. 山 茶 花 红 似 火 哎 哟 哟 哟 哎 哟 哟 哟



哎 哟 哟 开 了 一 朵 又 一 朵 哟 哎 哟 哟 哟 哎 哟 哟 哟 哟 哟 哟 哟
哎 哟 哟 开 了 一 坡 又 一 坡 哟 哎 哟 哟 哟 哎 哟 哟 哟 哟 哟 哟 哟



苗 家 娃 娃 吹 木 叶 赶 着 那 鸭 儿 上 高 坡
苗 家 娃 娃 吹 木 叶 赶 着 鸭 儿 笑 呵 呵



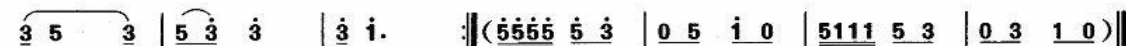
高 坡 建 水 库 哟
家 乡 变 了 样 哟



云 里 荡 清 波 哎 木 叶 声
处 处 好 景 哎 木 叶 声



声 随 风 传 催 鸭 群 去 庆 贺 催 鸭
声 随 风 传 伴 着 鸭 群 扭 秧 歌 伴 着



群 去 庆 贺 哟
鸭 群 扭 秧 歌 哟

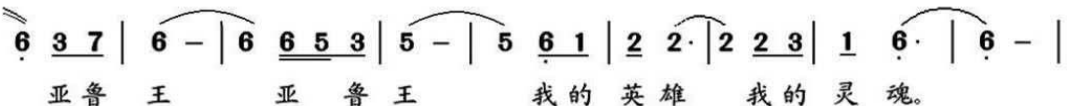
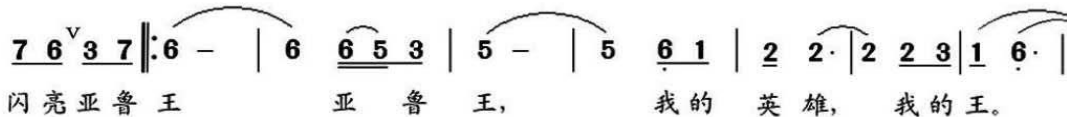
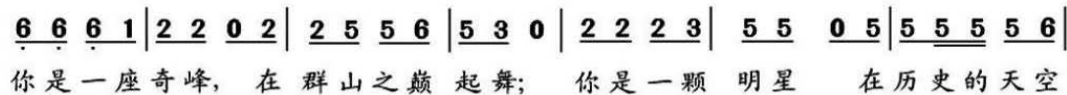
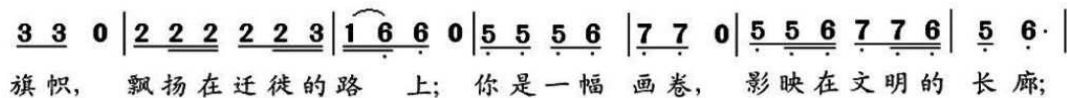
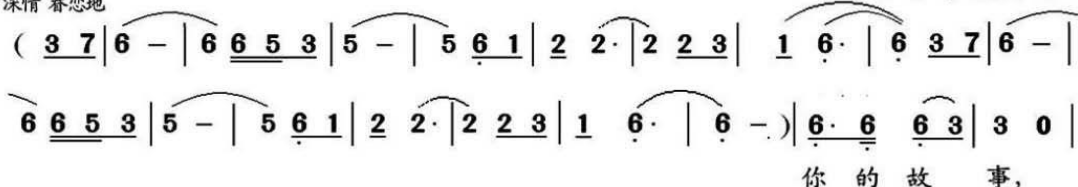
曲谱上传于中国曲谱网

亚鲁王

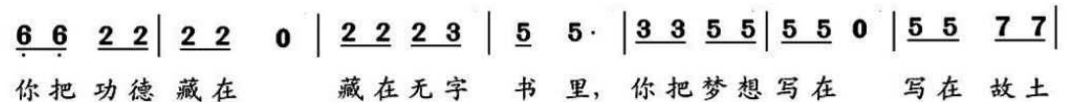
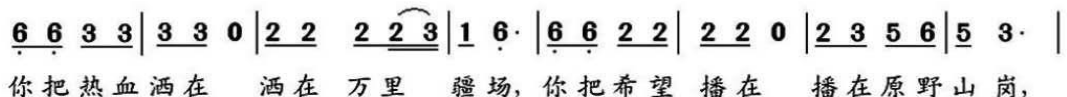
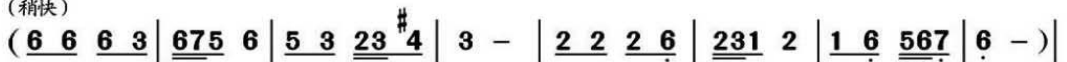
1=F或G $\frac{2}{4}$
深情 眷恋地

(男声独唱)

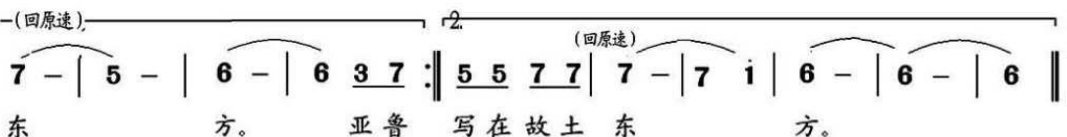
郑 和 云词
李占忠 罗发兴曲



(稍快)



-(回原速)-



1=G $\frac{4}{4}$

梦回苗家
(演唱: 庾志)

作词: 庾志

作曲: 庾志

$\underline{6} \underline{6} \underline{5} \underline{6} \underline{6} 0 \mid \underline{3} \underline{2} \underline{3} \underline{2} \underline{1} \quad 1 \quad 0 \mid \underline{6} \underline{6} \underline{5} \underline{6} \underline{6} 0 \mid \underline{5} \underline{3} \underline{6} \underline{5} \underline{3} \quad 3 \quad 0 \mid \underline{2} \underline{2} \underline{1} \underline{2} \underline{2} 0 \mid$
竹板桥下 清水荡游 吊脚楼上 姑娘笑盈 乌江两岸

$\underline{2} \underline{2} \underline{3} \underline{2} \underline{1} \quad 1 \quad 0 \mid \underline{1} \underline{1} \underline{2} \underline{3} \underline{2} \quad 2 \quad 0 \mid \underline{1} \underline{2} \underline{2} \quad \underline{1} \underline{6} \underline{6} - \mid 0 \quad 0 \quad 0 \quad 0 \mid$
青山相依 苗家寨里 载歌载舞。

$\underline{6} \underline{6} \underline{3} \underline{5} \underline{\dot{1}} \cdot \underline{6} \underline{6} \mid \underline{6} \underline{6} \underline{3} \underline{6} \underline{3} - \mid \underline{6} \underline{6} \underline{3} \underline{6} \underline{5} \underline{5} \underline{3} \mid \underline{2} \underline{3} \underline{3} \underline{5} \underline{3} \quad 3 - \mid$
苗家人的山 啊, 苗家人的水, 苗家人的阿哥 你最醉,

$\underline{6} \underline{6} \underline{3} \underline{5} \underline{\dot{1}} \cdot \underline{6} \underline{6} \mid \underline{6} \underline{6} \underline{3} \underline{6} \underline{3} - \mid \underline{2} \underline{2} \underline{2} \underline{3} \underline{5} \underline{5} \underline{3} \mid \underline{5} \underline{3} \underline{\dot{1}} \underline{6} \underline{5} \quad 6 - \mid 0 \quad 0 \quad 0 \quad 0 \mid$
苗家人的山 啊 苗家人的水, 苗家人的阿妹 你最美。

$\underline{6} \cdot \quad \underline{3} \underline{5} \underline{6} \underline{3} \underline{5} \mid \underline{2} \quad \underline{2} \underline{3} \underline{2} \underline{1} \underline{2} - \mid \underline{1} \underline{1} \underline{6} \underline{1} \underline{1} \underline{6} \mid \underline{5} \underline{6} \underline{5} \quad \underline{6} \underline{5} \underline{3} - \mid$
山 啊 水啊 绘成一幅画, 阿哥 阿妹 快来相爱吧。

$\underline{6} \underline{6} \underline{6} \underline{5} \underline{3} \underline{3} \underline{6} \mid \underline{2} \underline{2} \underline{2} \underline{3} \underline{2} - \mid \overset{1,2}{\underline{2}} \quad \underline{2} \underline{2} \underline{2} \underline{2} \underline{2} \underline{3} \underline{5} \underline{5} \mid \underline{5} \underline{6} \underline{1} \underline{6} - \mid :$
清凉凉的河水啊 哗啦啦的流, 流出了苗家人的快乐与温柔,

$\overset{3}{\underline{2}} \quad \underline{2} \underline{2} \underline{2} \underline{2} \underline{2} \underline{3} \underline{5} \underline{5} \mid \underline{5} \underline{6} \underline{1} \underline{6} - \mid \underline{2} \quad \underline{2} \underline{2} \underline{2} \underline{2} \underline{2} \underline{3} \underline{5} \underline{5} \mid \underline{5} \underline{6} \underline{1} \underline{6} - \parallel$
流出了苗家人的快乐与温柔, 流出了苗家人的快乐与温柔。



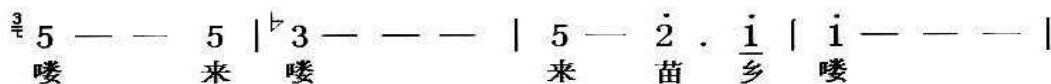
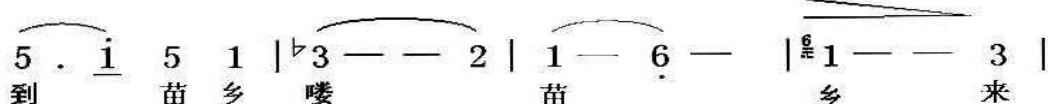
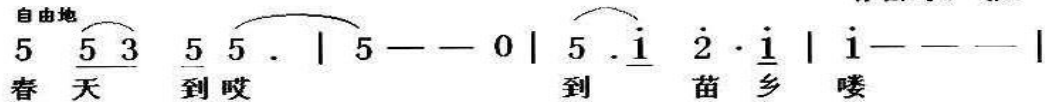
春到苗乡

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

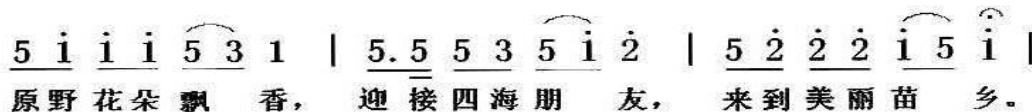
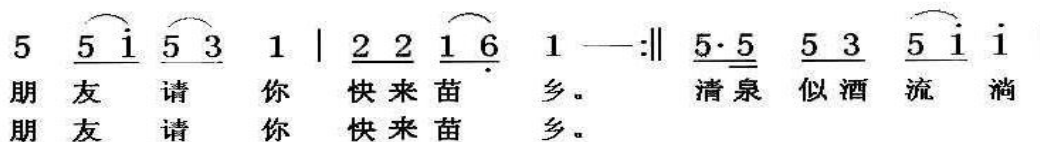
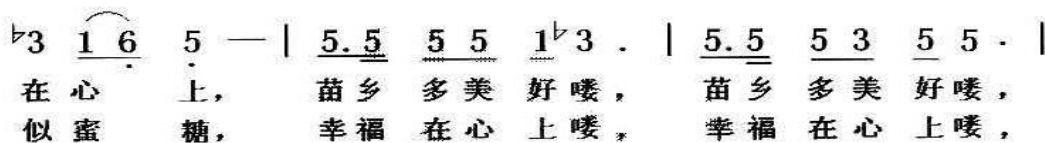
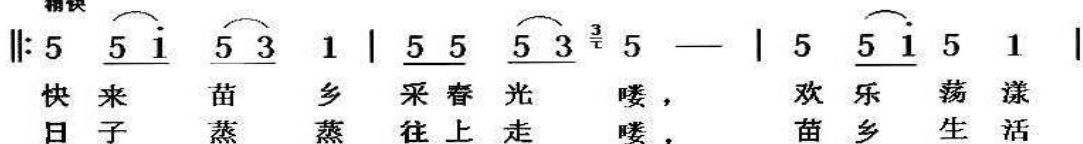
作词:唐新虎

作曲:天妮

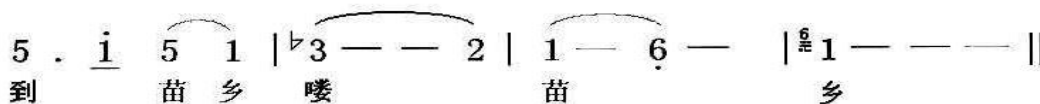
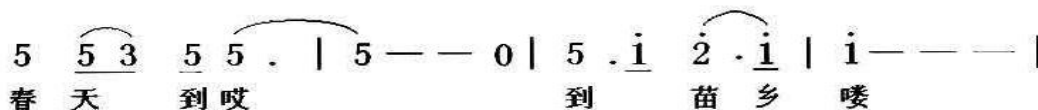
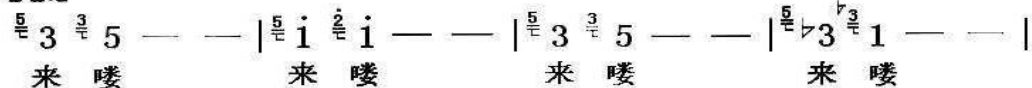
自由地



稍快



自由地



1 = C $\frac{2}{4}$
幸福. 美好地

醉美的苗乡

(张欢演唱)

杨世勋/孙一平词
张方平曲

($\underline{\underline{6 \cdot \dot{3} \dot{3} \dot{2} \dot{1}}}$ | $\dot{3} -$ | $\underline{\underline{6 \cdot \dot{3} \dot{3} \dot{2} \dot{3}}}$ | $\dot{1} -$ | $\underline{\underline{3 \cdot 6 \ 6 \dot{1} \dot{3}}}$ | $\dot{2} -$ | $\underline{\underline{\dot{2} \cdot \dot{3} \dot{1} 5}}$ |

$\underline{\underline{6 -}}$ | $\underline{\underline{6 -}}$) ||: $\underline{\underline{3 \overset{\text{♯}}{6} 5 6}}$ | $\underline{\underline{\dot{1} 7 6 6}}$ | $\underline{\underline{3 6 6 5 6 \dot{1} 7}}$ | $6 -$ | $\underline{\underline{6 \overset{\text{♯}}{2} \dot{1} \dot{2}}}$ |

是那 条 条 的 小 溪， 醉 美 了 悠 悠 的 锦 江。 是 那 朵 朵
是 那 绵 绵 的 山 脉， 醉 美 了 古 老 的 村 庄。 是 那 清 清

$\underline{\underline{\dot{3} \dot{3} \dot{2} \dot{2}}}$ | $\underline{\underline{\dot{2} \dot{2} \dot{3} \dot{2} 6 \dot{1} \dot{2}}}$ | $\underline{\underline{\dot{2} \dot{3} -}}$ | $\underline{\underline{3 \overset{\text{♯}}{6} 6 6 \dot{1} \dot{2}}}$ | $\underline{\underline{\dot{3} \dot{2} \dot{3} \dot{1}}}$ |

的 浪 花， 醉 美 了 长 寿 之 乡。 是 那 勤 劳 致 富 的 人 民，
的 泉 水， 醉 美 了 生 态 苗 乡。 是 那 党 对 人 民 的 牵 挂，

$\underline{\underline{\dot{2} \dot{2} \dot{3} 5 3 \dot{1} 7}}$ | $6 \cdot \underline{\underline{\dot{2}}}$ | $\underline{\underline{3 -}}$ | $\underline{\underline{3 -}}$ | $\underline{\underline{6 \cdot 6 \dot{1} \dot{2} \dot{3} \dot{2} \dot{1}}}$ | $\underline{\underline{\dot{3} -}}$ |

醉 美 了 苗 歌 的 飞 扬。 哎 哎 我 们 放 声 把 歌 唱，
醉 美 了 明 天 的 向 往。 哎 哎 * 我 们 放 声 把 歌 唱，

$\underline{\underline{\dot{3} \cdot \dot{3} \dot{2} \dot{3} \dot{3} \dot{3} \dot{2}}}$ | $\underline{\underline{\dot{2} -}}$ | $\underline{\underline{6 \cdot 6 \dot{1} \dot{2} \dot{3} \dot{2} \dot{3}}}$ | $\underline{\underline{\dot{1} -}}$ | $\underline{\underline{\dot{2} \cdot \dot{2} \dot{1} \dot{2} \dot{1} 5}}$ | $\underline{\underline{\dot{3} -}}$ |

传 唱 四 面 和 八 方， 漫 山 如 诗 又 如 画， 遍 野 橙 果 也 飘 香。
唱 出 心 中 的 小 康， 武 术 之 乡 美 名 扬， 艺 术 传 承 遍 三 湘。

$\underline{\underline{6 \cdot 6 \dot{1} \dot{2} \dot{3} \cdot \dot{3} \dot{2} \dot{3}}}$ | $\underline{\underline{\dot{2} \cdot \dot{3} \dot{1} \dot{2} 6}}$ | $\underline{\underline{3 \cdot 6 6 \dot{1} \dot{2} \dot{1} \dot{2}}}$ | $\underline{\underline{\dot{1} \dot{2} -}}$ | $\underline{\underline{\dot{2} \dot{0} \dot{3} 5 \dot{1}}}$ | $\underline{\underline{6 \overset{\text{♯}}{2} 6 \cdot}}$ |

我 们 满 怀 新 时 代 的 希 望， 为 醉 美 的 苗 乡 谱 写 华 章。
我 们 以 两 个 百 年 的 梦 想， 为 醉 美 的 苗 乡 再 创 辉

($\underline{\underline{6 \ 6 \dot{3} \dot{2} \dot{1}}}$ | $\underline{\underline{\dot{3} -}}$ | $\underline{\underline{6 \ 6 \dot{3} \dot{2} \dot{3}}}$ | $\underline{\underline{\dot{1} -}}$ | $\underline{\underline{6 \ 6 \dot{3} \dot{2} \dot{1}}}$ | $\underline{\underline{\dot{2} -}}$ | $\underline{\underline{\dot{2} \cdot \dot{3} \dot{1} 5}}$ | $\underline{\underline{6 \overset{\text{♯}}{2} 6 -}}$ |

$\underline{\underline{6 -}}$) ||: $\underline{\underline{6 \overset{\text{♯}}{2} 6 \cdot}}$ || $\underline{\underline{6 \overset{\text{♯}}{2} 6 \cdot}}$ | $\underline{\underline{\dot{1} \dot{2} \cdot \dot{3}}}$ | $\underline{\underline{\dot{3} \overset{\text{♯}}{5} 3}}$ | $\underline{\underline{\dot{3} \overset{\text{♯}}{6} -}}$ | $\underline{\underline{6 -}}$ | $\underline{\underline{6 (\dot{6} \dot{3} \dot{3} \dot{6})}}$ ||

煌。 D. S. 煌。 再 创 辉 煌。 (古弓记谱)

พหุณฺ ปรณฺ ทิโต ชิว

苗乡的月亮

1 = $\flat E$ $\frac{4}{4}$
♩ = 70 优美地

作词:何安江
作曲:虞青草

(13 31 2·3 16 | 62 216 23· | 13 31 2·3 16 | 62 216 11·)

13 31 23· | 13 31 12· | 13 31 2·3 16 | 62 16 11· | 36 653 56·

小竹 楼的 灯光， 暗的 有些 迷茫， 你清 瘦的 脸 庞却 写着 那 坚强， 没有 名贵的 药剂，
小竹 篮的 模样， 土的 有些 心伤， 你穿 行的 身 影却 写着 那 顽强， 不管 是酷暑 骄阳，

36 653 55· | 36 6·5 35533 | 6221623· | 62216 11· | 3 6 56 1 -

没有 先进的 病房， 一个 个 生命的重生， 靠你瘦弱的肩膀， 靠你瘦弱的 肩膀， 啊...
不管 是寒冬 风狂， 一双 双 企盼的眼睛， 是你坚持的力量， 是你坚持的 力量， 啊...

6116566· | 36 65 3·53 | 23 321 22· | 23 321 11· | 61 165 61·

你是一只 春燕， 滴血 独自 呢 喃， 收起 候鸟的 翅膀， 守着 寂寞的 一方， 你是一轮 明月，
你是一只 春燕， 滴血 独自 呢 喃， 收起 候鸟的 翅膀， 守着 寂寞的 一方， 你是一轮 明月，

61161 66· | 36 656 5·32 | 233321 21· || 23332121· | 366565· 32 |

射着纯洁的 光芒， 照在 故土的 村 寨， 你就是苗乡的 月亮。 你就是苗乡的月亮。 照在故土的村 寨，
射着纯洁的 光芒， 照在 故土的 村 寨，

35565611· | 1 - 0 - ||

你就是苗乡的月亮。

曲谱上传于中国曲谱网

苗家敬酒歌

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

和文光 词曲

热情地 苗族民歌风

(5 . 3 | $\dot{1}$ - | $\dot{1}$ - | 5 3 5 3 | $\dot{1}$ - | $\dot{1}$ - | 3.4 5 |

5 - | 5 $\dot{0}$ ||: 5 3 5 $\dot{1}$ | 5 3 3 1 | 3 1 3 5 5 | 5 3 5 $\dot{1}$ | 5 3 3 1 |

3 1 3 2 2 | 5 1 3 5 3 2 1 | 6 1 3 2 2 | 3 5 3 5 3 2 1 |

5 1 3 2 1) | 5 3 5 $\dot{1}$ | 5 3 3 | 5 3 5 $\dot{1}$ $\dot{1}$ | 5 3 5 $\dot{1}$ | 5 3 3 |

最美不过苗家歌，歌声迎来自
最甜不过苗家酒，酒逢知己

5 1 3 2 2 | 5 1 5 1 5 2 2 | 5 5 6 1 2 | 3 5 3 5 3 2 1 |

远方客。最亲不过苗家人 苗家人，姑娘小伙把您留。
千杯少。最浓不过苗家情 苗家情，有缘就是好朋友。

5 1 3 2 1: || ^{结束句} 1.1 2 | 2 - | 2 2 1 6 | 6 - | 5 5 6 $\dot{1}$ | $\dot{1}$ - |

把您留。

好朋友。牛角杯 举起来， 情和意

6 6 5 3 | 3 - | 1.1 2 | 2 - | 2 2 1 6 | 6 - | 5 5 6 3 |

杯中留。 同心酒 喝起来， 好朋友

3 - | 2 2 1 1 | 1 - | 5 5 6 3 | 3 - | 6 6 5 6 | $\dot{1}$ - | $\dot{1}$ - ||

不要走。 好朋友 不要走。

พหุณฺ์ ปณฺุ ทิโต ชีเว

娶朵苗乡的红玫瑰

1 = $\flat E$ $\frac{4}{4}$

热情、欢快地

晏明辉 词

晏敏敏 曲

1 3 3 3 1 | 3 5 5 - - ||: (3 3 2 3 3 2 1 3 2 1 6 | 5 5 6 5 5 6 1 1 6 5 |

苗乡的红玫瑰!

3 3 2 3 3 2 1 3 2 1 6 | 5 5 6 5 5 6 1 1 6 1 | X X 0 X 0 X X | X X X X X 0 X X |

嘿嘿 嘿 嘿嘿! 嘿嘿嘿嘿嘿 嘿嘿!

5 5 5 1 1 6 6 - | 5 5 1 2 (XXXX X) | 2 2 2 5 5 3 3 - | 2 2 6 5 (X X X X) |

欢欣的锣鼓, 长长的队, 喜庆的鞭炮 伴歌随。

1 1 1 6 1 2 (X X) | 5 5 6 1 1 3 2 (0 X) | 5 5 6 1 1 6 1 1 3 5 | 5 5 5 1 1 6 1 1 3 2 |

前面芦笙舞舞, 后面喇叭吹, 亲家门前把歌对, 幸福的歌声苗乡飞,

0 6 6 5 6 2 | 1 1 - - 6 | 5 6 1 (XXXX X) | 5 1 6 1 3 5 | 6 3 5 - |

幸福的歌声啦 苗乡飞。 致富路上牵红线,

6 6 6 6 5 6 3 | 2 - - - | 2 1 2 3 5 | 6 1 5 6 - | 6 5 6 2 2 6 |

田园相恋自作媒, 阿妹真心爱阿哥, 阿哥真心娶阿

5 - - - | 5 1 6 1 1 3 5 | 6 6 6 6 3 5 - | 6 5 6 5 6 6 5 | 6 3 2 - |

妹, 新郎背新娘乐在心里醉, 新郎背新娘乐在心里醉。

0 6 6 5 6 2 3 | 1 1 1 - - | 6 6 6 5 6 1 3 5 | 2 3 5 5 5 3 1 3 |

新娘的红盖头啊, 羞答答地藏笑脸, 像朵含羞的红玫

5 3 2 2 3 2 3 6 | 1 - - 0 6 1 | 2 2 2 2 2 6 1 1 6 | 5 5 6 6 1 1 3 2 - |

瑰含羞的红玫瑰。啊 苗乡的红玫瑰啊, 阿哥绿叶配,

2 2 5 5 6 1 1 3 5 | 0 6 6 5 6 2 3 | 1 1 - - 6 | 5 6 1 (XXXX X) ||

我们共举幸福杯, 祝明天生活呀 更甜美。

3 1 3 1 1 3 1 | 1 1 2 1 5 2 - | 3 1 3 1 1 3 1 | 2 2 3 2 5 1 - |

哟 哟哟呀呀哟, 呀呀呀呀哦噢, 哟 哟哟呀呀哟, 呀呀呀呀哦噢!

||: 1 3 3 1 3 3 | 1 3 3 5 2 - | 1 5 5 1 5 5 | 1 3 5 5 5 1 - ||

苗乡的红玫瑰, 阿哥绿叶配, 啊 咿 咿啊 咿 喜酒喝个醉。

X X X X X X | 2 2 2 2 2 6 1 1 6 | 5 5 6 6 1 1 3 2 - | 2 5 6 1 1 3 5 |

嘿嘿嘿嘿嘿! 苗乡的红玫瑰呀, 阿哥绿叶配, 今日结良缘,

6 6 6 6 3 5 - | 2 2 2 2 2 6 1 1 6 | 5 5 6 6 1 1 3 2 - | 2 2 5 5 6 1 1 3 5 |

喜酒喝个醉。 苗乡的红玫瑰啊, 阿哥绿叶配, 我们共举幸福杯,

0 6 6 5 6 2 3 | 1 1 - - 6 | 5 6 1 (XXXX X) | 0 6 6 5 6 2 3 | 1 1 1 - - |

祝明天生活呀 更甜美。 携手建家园啦,

2 - - 1 | 2 - 3 - | 3 - - - | 1 - - - | 1 - - - | 1 0 0 0 ||

幸福比翼飞!

醉在苗乡

1 = bE $\frac{2}{4}$ 苗族飞歌风 $\text{♩} = 100$

张楠 词曲

サ (6̣ - - -) 2̣ 3̣ 3̣ - - \ 3̣ 6̣ 6̣ ị 2̣ 3̣ 2̣ 0 ị ị 6̣ ị 2̣ 3̣ 2̣ 3̣ 6̣ 3̣ |
 哎 你看那吊脚楼 耸在天 上 哟, 屋角

ị 2̣ 3̣ 3̣ 3̣ 5̣ 6̣ ị 6̣ - 2̣ 2̣ 2̣ 2̣ 6̣ 6̣ ị 2̣ 3̣ 2̣ 0 ị ị 6̣ ị 2̣ 5̣ 5̣ |
 钩住了太阳和月亮, 哎 你看那清水江 云里飘

3̣ 3̣ 6̣ 3̣ 3̣ ị 2̣ 3̣ 3̣ 3̣ 2̣ ị 6̣ ị 6̣ | 6̣ (0 | 0 0 | 6̣ 3̣ 3̣ 3̣ 3̣ 2̣ ị 2̣ | ị 2̣ ị 6̣ 5̣ 6̣ 5̣ 3̣ |
 来 好一幅美景 胜过 天堂。(喝 酒)

6̣ 3̣ 3̣ 3̣ 3̣ ị 2̣ 2̣ 2̣ 3̣ | 3̣ 6̣ 6̣ ị 6̣ ị 6̣ 6̣ 6̣ | 3̣ 3̣ 3̣ 5̣ 6̣ ị 6̣ | 6̣ 5̣ 3̣ | 5̣ 5̣ 3̣ 5̣ 6̣ ị 6̣ | 6̣ - |
 苗家的河 清 哟 苗家的水 长,
 苗家的山 高 哟 苗家的情 长,

5̣ 5̣ 3̣ 5̣ 6̣ ị 6̣ | 6̣ ị 6̣ 5̣ 3̣ | 2̣ 6̣ 2̣ 3̣ 5̣ | 3̣ - | 3̣ 6̣ 6̣ ị | 1̣ 2̣ 1̣ 6̣ | 2̣ 3̣ 6̣ 5̣ 3̣ 5̣ |
 苗家的姑 娘 哟 最 漂 亮, 巧手那个 织 起 七 彩
 苗家的小 伙 哟 最 豪 放, 芦笙那个 捧 起 就 是

3̣ 3̣ 3̣ | 3̣ 6̣ 6̣ ị | 1̣ 2̣ 1̣ 6̣ | 2̣ 2̣ 2̣ 3̣ 5̣ 6̣ 2̣ 1̣ | 6̣ 6̣ | 6̣ 3̣ 3̣ 2̣ 3̣ |
 虹 哟, 秀腿 那个 跳 弯 跳 弯 那个 大 山 梁 哟, 飞歌 一曲 麻
 舞 哟, 木鼓 那个 敲 响 敲响 那个 更 疯 狂 哟, 铜鼓 一 踩 麻

1̣ 2̣ 1̣ 6̣ 6̣ | 6̣ 3̣ 3̣ 3̣ 3̣ 2̣ 3̣ | 1̣ 2̣ 1̣ 6̣ | 3̣ 6̣ 6̣ 6̣ 5̣ 6̣ | 5̣ 6̣ 5̣ 3̣ 3̣ |
 杜 鹃 开 吧, 开 口 那个 引 来 百 鸟 儿 唱, 酒 窝 里 荡 起 那 彩 霞 飞 哟,
 满 身 轻 吧, 木 叶 那个 声 声 传 四 方, 酒 歌 唱 起 情 四 海 哟,

3̣ 6̣ 6̣ 6̣ 6̣ 6̣ ị | 5̣ 5̣ 3̣ | 6̣ ị 2̣ | 3̣ ị | ị 3̣ ị | 6̣ 5̣ 3̣ | 6̣ ị 2̣ | 2̣ 3̣ |
 俏 嘴 那个 甜 你 到 梦 乡。 } 阿 得 就 得 哇 阿 得
 叫 你 那个 醉 倒 到 苗 乡。 }

5̣ 5̣ ị 3̣ ị | 6̣ - | ị ị 6̣ ị 2̣ 3̣ | 6̣ 6̣ 5̣ 3̣ | X X | X X 6̣ ị | 2̣ 2̣ 2̣ ị 3̣ 3̣ |
 就 得 哇。 { 酒 窝 里 荡 起 彩 霞 飞 (嘿 嘿 嘿 嘿) 哎 俏 嘴 那个 甜 你
 { 酒 歌 唱 起 情 四 海 (嘿 嘿 嘿 嘿) 哎 叫 你 那个 醉 倒

5̣ 6̣ ị | 6̣ - | 6̣ - :|| 6̣ 0 | $\frac{4}{4}$ 2̣ 3̣ - - \ | 3̣ 6̣ 6̣ ị 2̣ 3̣ 2̣ 0 |
 到 梦 乡。 乡。 哎 好 一 个 返 朴 归 真
 在 苗

ị ị 6̣ ị 2̣ 3̣ 2̣ 3̣ | 6̣ 3̣ ị 2̣ 3̣ 3̣ 3̣ 2̣ ị | 6̣ ị 6̣ 6̣ - - | 6̣ - - - ||
 回 归 自 然 哟, 心 灵 栖 息 的 好 哟 地 方 嘿。

注：“阿得哇就得哇”，苗语的意思是：这是真的没有骗你。

1 = E $\frac{4}{4}$
欢乐. 多情地

可爱的苗乡

(阿幼朵演唱)

杨支府词
刘乐权曲

(56 ||: $\dot{1}$ - - $\dot{2} \dot{7}$ | 6 - - - | 3 $\dot{1}$ · $\dot{2} \dot{2} \dot{7}$ 6 5 6 7 6 | 5 - - - | 3 6 $\dot{1}$ 6 5 6 5 1 |

2 - - 3 | 5 5 6 2 · 7 6 | 1 - - -) | 5 3 3 2 3 2 1 2 | 1 6 5 - - |

我 日 思 夜 想 着 一 个
我 魂 牵 梦 绕 着 一 个

5 3 5 6 5 6 5 1 | 2³ 2 2 - - | 3 5 3 2 3 5 · 3 | 2 · 4 3 2 3 2 1 - |

一 个 地 方 林 海 茫 茫 鸟 语 花 香
一 个 地 方 民 族 和 谐 风 情 多 样

2 5 6 2 7 6 7 6 | 5 - - - | 1 · 1 1 1 6 1 5 6 | $\overset{\circ}{1}$ - 0 0 | 2 · 2 3 5 5 3 2 3 2 1 |

鸟 语 花 香 湖 光 山 色 蓝 天 下 峡 谷 流 彩 似 画
风 情 多 样 吊 脚 楼 里 笑 声 脆 对 歌 堂 中 油 茶

$\overset{\circ}{1}$ 2 - - 0 | 0 3 2 3 $\overset{\circ}{3}$ 5 5 3 | 6 5 6 3 2 1 1 · | 0 3 3 2 3 5 3 5 6 |

廊 南 山 草 绿 牛 羊 壮 哟 牛 奶 雪 白 溢 清
香 芦 笙 劲 舞 庆 丰 收 哟 木 叶 对 歌 情 意

$\overset{\circ}{1}$ - - 5 6 | $\overset{\circ}{1}$ - - $\dot{2} \dot{7}$ | $\overset{\circ}{6}$ - - - | 3 $\dot{1}$ $\dot{1}$ 2 7 6 7 6 5 | $\overset{\circ}{6}$ - - 5 6 |

香 呀 儿 哟 哎 咳 呀 这 就 是 城 步 呀 儿
长 呀 儿 哟 哎 咳 呀 这 就 是 城 步 呀 儿

$\overset{\circ}{1}$ - - $\dot{2} \dot{7}$ | $\overset{\circ}{6}$ - - - | $\dot{1}$ 4 $\dot{1}$ 2 7 6 5 6 1 | 5 - - - | 3 6 $\dot{1}$ 6 5 6 5 1 |

哟 哎 咳 呀 这 就 是 城 步 绿 色 的 天
哟 哎 咳 呀 这 就 是 城 步 快 乐 的 天

(56 |

$\overset{\circ}{1}$ 2 - - 3 | 5 5 6 2 7 6 1 6 | $\overset{\circ}{1}$ - - - :|| $\overset{\circ}{1}$ - - - | 5 5 6 2 7 6 1 6 |

堂 可 爱 的 苗 乡。 乡。 可 爱 的 苗
堂 可 爱 的 苗

6 1 - - | 1 - - - ||
乡。

(古弓记谱)

苗家深山有远亲

1 = F $\frac{4}{4}$
质朴深情地

苗寨放歌

词曲 李铨

5 5 5 5 2 | 2̇ i - 6 5 | i 6 5 5 2 | 5 6 5 - - | 2 2 5 5 1 |
 十 八 洞 苗 寨 高， 十 八 洞 苗 寨 远。 十 八 洞 村
 亲 人 的 话 儿 啊， 暖 八 洞 心 怀， 十 八 洞 村 的

2 3 2 - - | 5 2 5 2 1 1 6 | 6 5 5 - - | 1 1 1 1 1 5 | 2 3 2 - - |
 人 啊， 盼 望 咱 亲 人 来。 家 住 深 山 啊
 人 民 啊， 建 设 咱 苗 寨。 如 今 咱 十 八 洞 村 啊

2 5 6 4 3 2 | 2 - - - | 5 2 5 6 . 2 | 5 6 5 - 3 | 5 2 5 2 1 6 |
 有 了 远 亲， 北 京 的 亲 人 啊， 来 到 咱 苗
 变 了 模 样。 风 光 如 画 哎， 美 好 人

1 2 1 - - | 5 2 5 2 1 6 | 5 6 5 - - | 1 1 1 1 5 | 2 - - - |
 寨 地， 来 到 咱 苗 寨 地。 进 村 就 拉 住
 间 呢， 美 好 人 间 呢。 高 山 峡 谷

2 5 6 4 . 3 | 2 - - - | 5 5 5 5 6 5 | 1 2 1 - - | 5 2 5 2 1 6 |
 乡 亲 的 手， 问 寒 问 暖 呵 问 收
 彩 云 间， 猕 猴 桃 栽 满 呐 栽 满 山

5 . 6 5 - - | 5 1 1 1 5 | 2 - - - | 5 5 5 5 4 3 | 2 - - - |
 成。 要 精 准 扶 贫， 要 共 同 富 裕，
 坡。 青 青 山 道 连 奇 洞，

2 2 5 . 5 6 | 2 5 6 5 . 3 | 5 2 5 2 1 1 6 | 1 2 1 - - |
 要 让 所 有 乡 亲 呵 都 走 上 小 康 路。
 洞 洞 相 连 呵 呵 美 景 看 不 完 呐，

5 2 5 6 6 2 | 5 6 5 - - :|| (5 . 6 1 2) | 5 5 5 5 2 | 2̇ i - 6 5 |
 都 走 上 小 康 路。 十 八 洞 苗 寨 高，
 美 景 看 不 完。

i 6 5 5 2 | 5 6 5 - - | 2 2 5 5 1 | 2 3 2 - - | 5 2 5 2 1 1 6 |
 十 八 洞 苗 寨 美。 十 八 洞 村 的 人 民 啊， 盼 望 咱 亲 人
 来。 咱 苗 寨 的 篝 火 旺， 咱 苗 家 的 腊 肉 香，

2 . 2 5 5 6 . 2 | 5 6 5 - 3 | 5 2 5 2 1 6 | 1 2 1 - - | 5 2 5 2 1 6 |
 还 有 苗 家 米 酒 啊 醉 心 房 啊， 醉 心

5 6 5 - - | 1 1 1 1 5 | 2 3 2 - - | 5 5 5 5 5 | 4 3 2 - - |
 房。 北 京 的 亲 人 啊， 您 何 时 再 到 苗 家 来，

2 2 2 5 5 5 6 5 | 1 2 1 - - | 5 2 5 2 1 6 | 5 6 5 - - | 2 2 2 5 5 |
 最 美 的 苗 歌 献 给 您 啊， 献 给 您， 最 美 的 苗 歌

6 - 6 2 | 5 - - - | 5 - - - | 5 - - - | 5 - - - ||
 献 给 您！

苗家飞出金凤凰

 $1=G \frac{2}{4}$
 $\text{♩} = 80$

 作词:魏力兴
 作曲:金姗姗翟耀庆

$1 \quad 2 \cdot 3 \mid 6 \quad 5 \quad 3 \mid 6 \quad 5 \mid 3 \quad 3 \quad 2 \mid 1 \cdot 2 \quad 3 \quad 5 \mid 6 \quad 1 \quad 6 \quad 5 \quad 3 \mid 6 \cdot 3 \quad 1 \quad 5 \mid 6 \quad \mid$
 太 阳 出 来 暖 洋 洋 哎 苗 家 飞 出 金 凤 凰
 月 亮 出 来 亮 堂 堂 哎 苗 家 飞 出 金 凤 凰

$1 \cdot 6 \quad 1 \quad 2 \mid 6 \quad 5 \quad 3 \mid 1 \cdot 6 \quad 1 \quad 2 \mid 3 \quad 6 \quad 1 \quad 2 \mid 3 \cdot 5 \quad 2 \quad 3 \mid 5 \quad 5 \cdot \mid 3 \cdot 5 \quad 3 \quad 6 \mid 1 - \mid$
 哎 嗨 呀 哎 嗨 呀 呀 太 阳 苗 家 金 凤 凰
 哎 嗨 呀 哎 嗨 呀 呀 月 亮 苗 家 金 凤 凰

$6 \quad 3 \cdot 5 \mid 1 \quad 6 \quad 5 \mid 6 - \mid 6 - \mid 3 \quad 5 \cdot 3 \mid 6 \quad 6 \cdot \mid 6 \quad 5 \cdot 2 \mid 5 \quad 3 \cdot \mid$
 金 凤 凰 山 高 天 蓝 水 长 长 哎
 金 凤 凰 山 高 水 蓝 情 长 长 哎

$6 \quad 3 \cdot 5 \mid 1 \quad 2 \cdot \mid 3 \cdot 5 \quad 1 \quad 5 \mid 6 - \mid 3 \cdot 5 \quad 6 \quad 6 \mid 1 \quad 6 \quad 5 \quad 6 \mid 6 \cdot 1 \quad 2 \quad 2 \mid 3 \quad 6 \quad 1 \quad 2 \mid$
 苗 家 的 女 孩 像 太 阳 甜 蜜 蜜 的 笑 容 甜 蜜 蜜 的 美 哟
 苗 家 的 女 孩 像 月 亮 漂 亮 亮 的 模 样 漂 亮 亮 的 美 哟

$3 \cdot 5 \quad 2 \quad 3 \mid 5 \cdot \quad 3 \mid 6 \quad 5 \quad 6 \quad 3 \quad 2 \mid 1 \cdot \quad 6 \mid 2 \cdot 3 \quad 5 \quad 5 \quad 3 \mid 2 \cdot 3 \quad 2 \quad 1 \mid$
 一 个 个 就 是 金 凤 凰 山 高 天 蓝 蓝
 一 个 个 就 是 金 凤 凰 心 高 梦 蓝 蓝

$6 \cdot 1 \quad 2 \quad 3 \quad 6 \mid 5 - \mid 0 \quad 3 \quad 5 \quad 6 \mid 1 \cdot 6 \quad 1 \quad 2 \mid 3 - \mid 3 - \mid 2 \cdot 1 \quad 2 \quad 3 \mid 5 \cdot \quad 3 \mid$
 水 长 长 苗 家 飞 出 金 凤 凰
 情 长 长 苗 家 飞 出 金 凤 凰

$2 \cdot \quad 3 \mid 5 \cdot 3 \quad 5 \quad 6 \mid 1 - \mid 1 - \mid 2 \cdot \quad 1 \mid 2 \quad 6 \quad 6 - \mid 5 - \mid 5 - \mid 5 - \mid 5 \quad 0 \mid \mid$
 金 凤 凰 金 凤 凰



苗乡人民跟党走

女声独唱 伴唱

李荣卫 吴凯词
杨明国 吴凯曲
吉聿制谱

1=F 2/4
中速稍慢

$\dot{5}$ $\dot{3}$ $\dot{1}$ | $\frac{2}{4}$ $\dot{3}$ $\dot{5}$ $\dot{5}$ - - | $\dot{1}$ $\dot{5}$ $\dot{1}$ $\dot{5}$ $\dot{5}$ - - | $\frac{2}{4}$ $\dot{5}$ $\dot{3}$ $\dot{1}$ | $\frac{4}{4}$ $\dot{5}$ $\dot{2}$ $\dot{2}$ - - |
 心 连 心 哎! 哟火哟火! 手拉 手哎!

$\dot{5}$ $\dot{2}$ $\dot{5}$ $\dot{2}$ $\dot{2}$ - - | $\frac{2}{4}$ $\dot{1}$ $\dot{6}$ $\dot{4}$ | $\frac{4}{4}$ $\dot{6}$ $\dot{1}$ $\dot{1}$ - - | $\dot{2}$ $\dot{1}$ $\dot{2}$ $\dot{1}$ $\dot{1}$ - - |
 哟火哟火! 苗乡 人民 哟火哟火!

$\frac{2}{4}$ $\dot{6}$ $\dot{4}$ $\dot{2}$ | $\frac{4}{4}$ $\dot{4}$ $\dot{6}$ $\dot{6}$ - $\dot{2}$ | $\dot{5}$ - - - | $\frac{2}{4}$ $\dot{2}$ $\dot{7}$ $\dot{5}$ | $\dot{1}$ $\dot{2}$ | $\dot{2}$ - - $\dot{5}$ |
 跟党 走罗, 走罗! 跟党 走罗, 走

$\dot{1}$ - - - ||: $\dot{2}$ $\dot{1}$ $\dot{2}$ $\dot{1}$ $\dot{6}$ $\dot{5}$ $\dot{6}$ $\dot{5}$ | $\dot{2}$ $\dot{1}$ $\dot{2}$ $\dot{1}$ $\dot{6}$ $\dot{5}$ $\dot{6}$ $\dot{5}$ | 0 1 2 3 6 | $5 \cdot 1$ |
 罗!

1 1 $\dot{5}$ | 1 $\dot{5}$ $\dot{6}$ | $\dot{5}$ 1 2 3 | 4 $\dot{6}$ | $\dot{5}$ 1 2 $\dot{6}$ | $\dot{5}$ 1 3 | $2 \cdot 5$ $\dot{7}$ 2 |
 走得那日子甜 蜜 蜜, 走得生活乐悠悠。乐 悠
 走得那前程更 灿 烂, 走得天长地永久。地 永

1 0 $\dot{5}$ 1 | 3 $\dot{5}$ | $\dot{5}$ 1 4 | $\dot{6}$ $\dot{1}$ | $\dot{1}$ - | $\dot{2}$ $\dot{1}$ $\dot{2}$ $\dot{1}$ $\dot{6}$ $\dot{5}$ $\dot{6}$ $\dot{5}$ |
 悠。跟你走, 跟你走! 哟火哟火!哟火哟火!
 久。跟你走, 跟你走! 哟火哟火!哟火哟火!

1 3 | 3 $\dot{6}$ 1 | 4 $\dot{6}$ | $\dot{6}$ - | $\dot{6}$ $\dot{5}$ $\dot{6}$ $\dot{5}$ 3 2 3 2 |
 $\dot{2}$ $\dot{1}$ $\dot{2}$ $\dot{1}$ $\dot{6}$ $\dot{5}$ $\dot{6}$ $\dot{5}$ | 0 1 2 3 6 | $5 \cdot 1$ | $\flat 3$ - | 5 - | 5 0 5 2 |
 哟火哟火哟火哟火! 山山岭岭披锦绣。 披锦
 哟火哟火哟火哟火! 年年岁岁庆丰收, 庆丰

$\dot{6}$ $\dot{5}$ $\dot{6}$ $\dot{5}$ 3 2 3 2 | 0 $\dot{5}$ $\dot{6}$ 1 2 | $3 \cdot 5$ | 1 - | $\flat 3$ - | $\flat 3$ 0 5 $\dot{7}$ |
 绣!
 收!
 1 0 0 :||
 1 0 0 :||



Appendix II
Interview and analysis of
"Miao song identity" and "Miao song cultural cognition"

For the current classroom teaching situation of Miao song class, Mr. Zhang gave the author a brief introduction:

Author: do students like to take folk music lessons?

Mr. Zhang: most of the students are still interested. Primary school students are more interested than junior and senior high school students. Because the form of class is not the same as before, we feel very fresh.

Author: is it because they are Miao people who are interested in Miao song culture?

Mr. Zhang: No, less than one-third of the students in our school can speak Miao language. On the contrary, the students of other nationalities are more interested in learning Miao songs than Miao students, because they have never been exposed to Miao song culture.

Author: do you like Miao song? How can you sing Miao song?

Mr. Zhang: of course I like it. I was born in Miao nationality. I grew up listening to Miao songs. In the past, there were people selling VCD of Miao songs in the countryside. I bought it to follow me. Later, I went to all Miao villages to find Miao song king to learn more and more like it. And when I was in graduate school, I also studied the culture of Miao song in Songtao all the time.

Author: what are your personal thoughts or plans on the inheritance of Miao songs in the school?

Mr. Zhang: I feel very honored and proud to be able to pass on the national music culture through my career. In school education, inheriting Miao songs is a very effective way of inheriting, but the school has just begun to inherit national culture, and there are many deficiencies. After all, we are only primary and secondary school teachers, with limited ability, and the research on national culture is not deep, so we hope that more experts and scholars in this field will criticize and correct me.

Interview with teachers of

"Miao Ge interest class"

Author: how many students are there in your "Miao Ge interest class"?

Mr. Wang: there are only a few students in "Miao song interest class". They are just selected. Because singing Miao song requires high personal conditions, at least you have to have a voice to sing, so we will all choose some good ones to learn. But the students who are particularly interested in sex can also let them join in.

Author: have any students ever participated in Miao song competition before?

Mr. Wang: now it's mainly to let them participate in the "three independence" competition in the city. Last year, our school had a pair of twin sisters, who got good results in the "three independence" competition. When they were admitted to high school, they were admitted to the art specialty class of No. 1 Middle School of the city with Miao Ge.

Author: who does the school invite to teach Miao Ge class? How often do you come to have a class

. Mr. Wang: let's welcome Wu Labao, the inheritor of Miao song. She is also a native of Zhaiyang. Her singing of Miao's high tune is very distinctive and has been appreciated by many experts, so I want her to pass on her singing skills to our students. We used to have classes once a week, on Wednesday afternoon, but now Miss Wu has gone to work in the city. We have to wait for her to come to school when she is free. If she is not free, we can only let the students hang their voices and sing the Miao songs that Miss Wu taught them.

Author: Can you teach them to sing?

Mr. Wang: I'm not a music teacher. I'm their history teacher. There used to be a music teacher in our school who Sang Miao songs very well. But when she was transferred to work in No.2 Middle School, there was no professional music teacher in the school. Because I like Miao song and Miao drum better, I am responsible for the art training of the school. Sometimes I also take part-time music lessons, but it's too

difficult to teach Miao song, and I can't sing it well.

Appendix III

Interview Form

Outline of teacher interview

Dissertation Topic: The Format of Activities Learning of The“Miao” Song According To the Folk Philosopher to Develop Primary School In Songtao District, Guizhou Province China

Explanation:

This interview form is used as a tool for interviewing key informants. There are two parts. Part 1 is the personal information of the interviewer. Part2 is the education of Miao songs in some schools of Songtao county part 3 is about the teaching of Miao songs

Part 1

- 1.What your name?
- 2.How old are you?
- 3.Your address?
- 4.What is the highest level of education you have received?
- 5.List all degrees you have earned. Give the name of the institution from which each degree was earned, and the field of study of each degree.

Part 2

1. Is the curriculum arrangement of Miao songs reasonable in terms of scientificity, integrity and systematicness?
2. What's the effect of Miao song class on the cultivation of students?
3. What kind of performance do students have in Miao song class

Part 3

- 1.How many Miao song classes do you have every week?
- 2.Do you have a special book for Miao song class?

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Questionnaire

Dissertation Topic: The Format of Activities Learning of The "Miao" Song According To the Folk Philosopher to Develop Primary School In Songtao District, Guizhou Province China

Explanation:

This questionnaire is used as a tool for opinions students'. There are three parts. Part 1 is the personal information of the interviewees. part 2 is information about the primary school in opinion of the students in Songtao County about Miao. part 3 is about the teaching of Miao songs song music

Part 1

1. What your name?
2. Which year are you in your primary school?
3. How many years have you studied Miao song?

Part 2

1. Do you like Miao song?
2. Are you satisfied with the course? If you are not satisfied with this, what are the reasons?
3. Do you like Miao song class? What's your favorite music class? What do you think of music lessons?

Part 3

1. How many Miao song classes do you have every week?
2. Do you have a special book for Miao song class?
3. Are you interested in Miao song class?

Thank you for your cooperation

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BIOGRAPHY

NAME	Zhou wenjian
DATE OF BIRTH	24/02/1992
PLACE OF BIRTH	Guizhou
ADDRESS	Wuluo Town, Songtao County, Guizhou Province
POSITION	Student
EDUCATION	2014-2018 Anshun University Music of College Bachelor 2018-2020 Master Degree College of music Mahasarakham University