

The Value of Developing Folk Songs from Tibetan-Qiang-Yi Corridor in the Local College Music Class and Practice Research

Qing Yi

Leshan Vocational & Technical College, Leshan, Sichuan 614000, China

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Abstract: People who live in Tibetan-Qiang-Yi Corridor can sing and dance well, expressing emotions by songs, using songs as media, and expressing determination with songs. In the long-term historical conditions, they have formed the characteristic folk songs from Tibetan-Qiang-Yi Corridor. Folk songs from Tibetan-Qiang-Yi Corridor are abundant in contents and have long-standing history, showing the bright national characteristics. In order to promote the inheritance and development of folk songs from Tibetan-Qiang-Yi Corridor, this paper explores and analyzes the significance of folk songs from Tibetan-Qiang-Yi Corridor in the college class and its specific practice method.

1. Tibetan-Qiang-Yi Corridor

At the earliest stage, “Tibetan-Yi Corridor” was proposed by a Chinese well-known scholar—Fei Xiaotong. After proposing such a theory, domestic academic circles carried out investigation and studied in multiple aspects. For dozens of years, there are tremendous articles [1]. Among which, Dr. Zhang Xi at Minzu University of China came up with the transformation issue from “Tibetan-Yi Corridor” to “Tibetan-Qiang-Yi Corridor” from the academic perspective, but this doesn’t mean to deny Fei Xiaotong’s “Tibetan-Yi Corridor” theory. Instead, Mr. Fei’s “Tibetan-Yi Corridor” concept was thought to be lack of the emphasis on Qiang’s historical culture which is supposed to be contained, showing that the research on the national corridor should be further carried out under the precondition of inheritance [2].

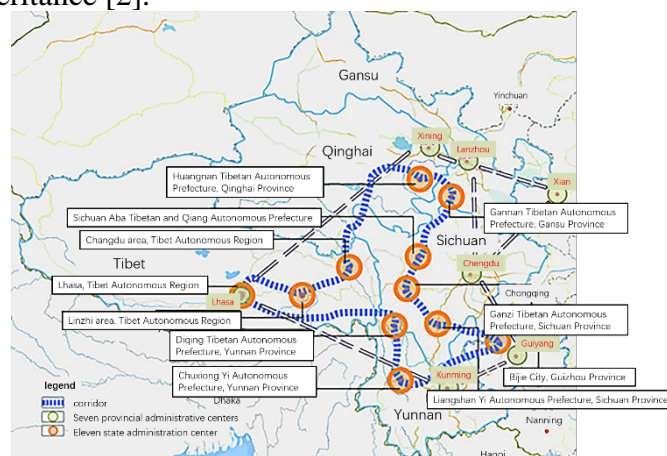


Figure 1: Tibetan-Qiang-Yi Corridor Region

To begin with, as designating the vague range, ancient Qiang in history and modern Qiang can’t be neglected. Particularly, the historical truth of ancient Qiang people’s south migration is the important evidence to study the national relations in the corridor. Secondly, in recent years, the linguistic research develops a school of its own as studying “Tibetan-Yi Corridor”. The confirmation of “Qiangic language” in Tibeto-Burman language even reveals the internal relevance of other national languages in the corridor. At last, it affirms the concept of “Tibetan-Qiang-Yi Corridor” from the governmental level, so as to achieve the goals of realizing regional cultural protection and industrial development. The proposal of “Tibetan-Qiang-Yi Corridor” is of great

advantage to comprehend the vague arts of Qiangic language nationality. In the historical truth of ancient Qiang's migration, the difference and interaction between nationalities in the artistic level can be greatly controlled to reflect on the inheritance and protection of music within the region or other intangible cultural heritage [3]. "Tibetan-Qiang-Yi Corridor" provides more comprehensive development context for the music research.

2. The artistic value of folk songs from Tibetan-Qiang-Yi Corridor

2.1. Artistic features of folk songs from Tibetan-Qiang-Yi Corridor

Music is the important approach for each national group's/individual's self-expression within the corridor. It is necessary to value subjectivity of arts, while seeing the association and symbiosis of objects. Such subjectivity is artistic groups' cognition on nature, history, myth, religion and society. On the basis of fully respected local knowledge, the research of different subjects and angles gradually breaks through demarcation of external knowledge [4].

In the long term, people who live in the Tibetan-Qiang-Yi Corridor give priority to traditional farming and hunting, but their cultural entertainment life is relatively insufficient. In order to increase life enjoyment, people entertain themselves in their production life by virtue of folk songs. During the labor process, labor workers created the sonorous and forceful work songs for exerting the utmost effort. During the love process, youths create exceedingly sentimental and touching love songs. In terms of melody, folk songs from Tibetan-Qiang-Yi Corridor show up in the monophonic form. Concerning the mode structure, folk songs from Tibetan-Qiang-Yi Corridor generally can be divided into two basic modes: one is the five-note mode; the other one is the two-note and three-note mode, but there is no complete scale system. The general features of five-note mode lie in short length, regular length and readable rhythm. With one character and one tone, it makes listeners feel primitive and mysterious. A music song that is simply composed of several sounds shows a kind of primitive beauty and original beauty. The melody of folk songs is often fixed, but lyrics often explode without reason. The contents and forms are often very abundant. Multiple rhetorical devices are often used. The comparing technique is widely used. The lyric language style is bright and popular. What's more, various rhetorical devices are flexibly used.

2.2. The educational value of developing folk songs from Tibetan-Qiang-Yi Corridor to the college music class

In recent years, the educational concept in China's higher education has been constantly changing. As the important cultural resource and educational resource, national music culture successively enters into the college teaching activity, as a multi-nation country, it is necessary to fully respect the diversity of national culture, inherit and carry forward the national culture. Folk songs are abundant educational resources and contain infinite wisdom. Educational workers should conduct developmental study [5]. Tibetan-Qiang-Yi Corridor music is a miracle in the national music garden and introduces folk songs from Tibetan-Qiang-Yi Corridor into the college music class as the valuable music teaching resource. It not only promotes inheritance and development of national music culture, but also cultivates students' national consciousness.

The cultural inheritance of folk songs from Tibetan-Qiang-Yi Corridor mainly depends on two aspects: one is natural heritage and the other one is the planned cultural rescue or cultural inheritance organized by governmental departments and cultural departments. Natural inheritance is lack of the effective inheritance planning and inheritance means. The cultural rescue activity organized by cultural departments has the narrow influence on the poor development. In today's society with highly developed substance economy, the actual effect of two inheritance modes is not good. Under the overall background, education should undertake the major responsibilities of local knowledge inheritance and development. This paper suggests that it is necessary to reform the educational goals, contents and methods from the perspective of local knowledge. By comparing with other teaching forms, the basic features of college education lie in regularity and systematicness and can be used as the powerful carrier of national cultural inheritance to introduce

fork songs from Tibetan-Qiang-Yi Corridor into the college music class. On the one hand, it can look for a new means and method for inheritance and development of national culture. On the other hand, college teachers and students can conduct systematic integration and exploration on folk songs from Tibetan-Qiang-Yi Corridor, so that such a traditional art can be carried forward.

3. Implementation strategy of developing folk songs from Tibetan-Qiang-Yi Corridor in the college music class

3.1. Defining the teaching goals

The so-called teaching goals mean that teaching activities organized by schools can reach the expected standards. After folk songs from Tibetan-Qiang-Yi Corridor enter into the college music class, the teaching goals should refer to the subject characteristics of folk songs from Tibetan-Qiang-Yi Corridor and local teaching situation for formulation. Such a teaching goal is not only the feature with folk songs from Tibetan-Qiang-Yi Corridor, but also reveals the educational goals of college music [6]. This paper briefly formulates the college teaching goals of folk songs from Tibetan-Qiang-Yi Corridor as follows: to begin with, college teachers should use multiple teaching methods to let students master the origin and development, artistic features, inheritance mode and cultural value of folk songs in Tibetan-Qiang-Yi Corridor. Secondly, in the form of singing, it cultivates students' emotions and thoughts and sets up the national cultural concept. Thirdly, by studying folk songs from Tibetan-Qiang-Yi Corridor, it constantly improves the artistic cultivation, improves the appreciation of national culture and cultivates their taste. Meanwhile, a scientific average method is used to evaluate folk songs from Tibetan-Qiang-Yi Corridor and deepen the comprehension on national culture.

3.2. The basic teaching principles

In the teaching principles, college teaching of folk songs from Tibetan-Qiang-Yi Corridor should insist on comprehensiveness and openness. In terms of inheritance, folk songs from Tibetan-Qiang-Yi Corridor are comprehensive artistic forms. In the inheritance process, folk songs from Tibetan-Qiang-Yi Corridor link people with nature and society, so that the subject and object emotion expression will be harmonious. Hence, college teaching process of folk songs from Tibetan-Qiang-Yi Corridor can't just split music works, but should comprehend the essential features of folk songs from Tibetan-Qiang-Yi Corridor. Through specific activities of listening, singing and moving, the cultural value and thought emotions of folk songs from Tibetan-Qiang-Yi Corridor can be comprehended. Meanwhile, folk songs from Tibetan-Qiang-Yi Corridor should insist on the openness teaching principle, breaking through the time-space definition of traditional music teaching, and providing the wider space for students' development. Teachers can organize students to collect folk songs, and experience the original folk songs from Tibetan-Qiang-Yi Corridor. Furthermore, conditional schools can invite folk artists from Tibetan-Qiang-Yi Corridor to teach at the campus, so that students will experience the authentic folk arts.

3.3. The specific teaching method

The specific teaching method proposed in this paper reveals that in the teaching activities of folk songs from college Tibetan-Qiang-Yi Corridor, in order to achieve the expected teaching objectives, a teaching approach is used for achieving the teaching tasks. The teaching method can be comprehended from two aspects of "teaching" and "learning". With regards to teachers, teachers should notice relevant cultural communication in folk songs from Tibetan-Qiang-Yi Corridor, but can't separate Tibetan-Qiang-Yi Corridor culture with folk songs from Tibetan-Qiang-Yi Corridor. Instead, teachers should positively create the teaching scene, design a teaching method in line with characteristics of folk songs from Tibetan-Qiang-Yi Corridor, motivate students' interest, and try to let students experience, explore and make innovations. Teachers can use modern multimedia teaching means and use videos and images to let students vividly and profoundly comprehend folk songs from Tibetan-Qiang-Yi Corridor. With regards to students, they should set up the inheritance

consciousness of national culture in their mind, study positively and practice diligently, and freely stroll in the ocean of the national music.

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