

ZHAO XIQIANG, YURKOVA M.A., SHCHERBINA N.G.
China – Republic of Belarus, Vitebsk, VSU named after P.M. Masherov

THE ROLE OF FOLK SONG IN THE MODERN EDUCATION SYSTEM IN CHINA

Music has long been considered an important means of fostering humanistic literacy and conveying the national spirit. Modern research in the field of education shows that music education plays an indispensable role in the comprehensive development of students: It can not only enrich the emotional experience of students and develop their aesthetic taste, but also enhance their cognitive abilities in the field of culture and the level of artistic perception, as well as further strengthen their sense of national identity and cultural confidence in a subtle way. Musical art provides students with a variety of opportunities and a wide space to build their spiritual world and form a healthy personality. Chinese folk songs are treasures of the musical culture of the Chinese people [1].

They are rooted in the vastness of China, carry the local customs and historical memory of different regions, and embody the wisdom and spiritual aspirations of the working people. Being an important part of national music, Chinese folk songs have both artistic and aesthetic value, as well as cultural heritage value, which makes them an integral part of music teaching in schools [2]. However, in the modern practice of school music teaching, the teaching of folk songs often suffers from fragmented content and monotonous forms: some types of educational activities are limited only to the study of melodies, ignoring the cultural connotations and historical context behind folk songs; teaching methods are mostly ideological in nature and are not able to fully mobilize students' initiative and participation. This leads to a shallow understanding of folk songs by students, which makes it difficult for them to truly appreciate their artistic charm and cultural value. Teaching should pay equal attention to the artistic form and cultural core of folk songs, and neither should be neglected. **The purpose** of the article is to define the role of folk song in modern education system in China.

The main part. When students become familiar with a folk song, they must first understand the background of the creation, the folklore context and the emotional theme of the piece, and then analyze its melodic characteristics, rhythmic rules and singing style. In this process, developing students' interest in national music and enhancing their ability to appreciate and interpret folk songs have become important goals of music education.

Learning folk songs is a key approach to inheriting national culture. Increasing students' cultural awareness and aesthetic literacy through teaching folk songs is one of the main objectives of school aesthetic education in the

modern era. This concept is based on the uniqueness of Chinese musical culture and meets the requirements of the development of school music education in a new era.

Folk songs reflect the social life of different eras through vivid artistic forms, and their creation and inheritance are based on people with a pronounced national cultural identity and life experience. A characteristic feature of modern philosophy of education is that researchers increasingly consider national musical culture as an organic whole, emphasizing its systematic and practical implementation in school education. In the field of theory and practice of education, unresolved problems are the lack of systematic research on the system of teaching folk songs in schools at various levels, as well as insufficient study of the patterns of development and factors affecting the cognitive abilities of students in the field of folk songs. The research area of music pedagogy, related to the inheritance of national musical culture and the improvement of the level of folk song literacy of students, requires us to further deepen research in this area.

Against this background, building a scientific and effective model of teaching folk songs in schools and developing students' ability to learn and understand Chinese folk songs have become one of the urgent tasks of modern music education, as well as an important condition for promoting the development of national musical culture of students.

The cultural and pedagogical aspects of this issue have been examined in detail in the research of ethnomusicologists such as Yang Yinliu and Wang Yaohua [3]; at the same time, it has been systematically developed in the works of music educators such as Liao Naixiong and Xie Jiaying; relevant research on its psychological aspect can be found in the discussions of scholars such as Lin Chongde and Shen Delhi, on the development of children's aesthetic psychology.

Although research on the inheritance and teaching of Chinese folk songs is gradually deepening in the field of Chinese school education, existing research mainly focuses on the systematic teaching practice in professional music colleges and secondary art schools. There is a noticeable lack of attention to the teaching of folk songs in ordinary music classes in elementary and secondary schools, especially due to the lack of in-depth study of teaching methods adapted to the cognitive characteristics of younger schoolchildren and the creation of school systems for teaching folk songs [4].

As an important part of Chinese school education research, the integration of folk songs into music teaching in elementary schools is not only the practice of quality education, but also the main focus of studying the legacy of traditional culture in a school context. It fulfills a dual mission: it enhances the musical literacy of students and develops national cultural identity, which has become a key topic of modern Chinese school education research on the legacy of traditional culture. Teaching Chinese folk songs in vocal is the main means of improving national musical literacy and aesthetic perception of elementary

school students, as well as an important way to practice the heritage of excellent traditional Chinese culture in school education. From the point of view of Chinese school studies, the value of teaching folk songs in elementary schools lies not only in transferring musical skills, but also in creating a cultural education system that connects the campus and the folk society.

In order to enable elementary school students to truly immerse themselves in the artistic world of folk songs, it is necessary not only to teach them to recognize the expressive means of folk songs, such as melody, rhythm and dialect, but also to help them understand scenes from life, folk culture and the emotional basis behind the songs within the framework of school education. teaching design – for example, the inclusion of local folklore song resources in school courses, the invitation of folk performers to campus, and the holding of interdisciplinary events combining Chinese, history, and music [5].

Music teacher Wang Yaohua noted: "Folk songs are a living culture that spreads among people; only when children can sing, love to sing, and understand songs will this cultural gene truly take root in their childhood memories." From the point of view of school research, this requires elementary schools to build a systematic chain of learning folk songs: starting with listening comprehension, moving on to emotional experience, then to mastery of skills, and finally to cultural identity. First of all, in music lessons, every student should be taught to listen to the charm of folk songs, to feel the stylistic differences of folk songs from different regions and thus naturally express their true feelings in singing, realizing the organic connection between school musical education and folk cultural heritage.

Chinese folk songs, being a treasure of Chinese traditional culture, embody the collective wisdom and cultural memory of the Chinese nation and are important teaching aids for Chinese schools aimed at fostering cultural heritage. The sonorous and vast northern Shaanxi Xintianyu, the graceful and refined folk melodies of Jiangnan Province and the simple and juicy mountain anthem of Shandong Province are all fruits of the integration of regional culture and musical art, as well as typical examples of how elementary schools conduct regional cultural education.

From the point of view of Chinese school studies, the essence of teaching folk songs in elementary schools is not just to instill singing skills, but also to build a bridge between school music education and folk life, letting students understand that the rhythm of work songs stems from the coordination of collective work, the melodies of mountain singing. The songs are born from the screams coming from the fields and mountains, and the motifs of the ditties include the fireworks of urban life. This approach to learning can help students understand that folk songs are not distant traditional symbols, but living cultural phenomena closely related to life. As musicologist Yang Yingliu said, "Every melody of a folk song contains the life and emotions of the Chinese people." In the context of school education, this "life and emotions" should be embodied in

educational content appropriate to the cognitive level of elementary school students, so that learning folk songs can really play an important role in cultural heritage [6].

Folk songs are a spiritual bond that connects individual emotions and national culture, and school education is the basis for transmitting this connection to the younger generation. From the point of view of Chinese school studies, the performance of folk songs in isolation from the cultural context in elementary school classrooms is tantamount to soulless formal imitation, which contradicts the original intention of school education in the field of traditional culture.

Vivid teaching of folk songs using vocals can help students experience the wisdom of working people, the longing of those who are far from home, and the joy of harvesting in singing, thereby strengthening their national pride and cultural identity – this is an important goal of moral education and cultural education in Chinese schools. In most cases, folk songs convey simple and kind emotions, a positive and optimistic attitude to life, which is an integral educational value of music education in elementary schools and an important part of the "five types of education" (moral, intellectual, physical, aesthetic and labor) in Chinese schools. For example, when teaching folk songs about labor (such as "The Song of the Boatmen of Chuanjiang"), students can not only master singing skills, but also understand the hard work and perseverance of workers, which combines aesthetic education and labor education and realizes the comprehensive educational value of teaching folk songs in schools [7].

In the process of teaching folk songs in elementary schools, cultural empathy and associative thinking play a particularly important role, which is also a key point emphasized in research on aesthetic education in Chinese schools. Each classical folk song can evoke associations with certain life scenes in listeners, and this associative ability must be guided and developed during school education. From the point of view of pedagogical practice, teachers can use multimedia resources (such as photographs of folk customs, documentaries about the origin of folk songs) and situational learning methods to build a "cultural bridge" between students.

For example, when teaching the folk song of Northern Shaanxi "Zousikou", teachers can introduce students to the customs and historical past of people who left to earn a living, so that the sad melody of the song makes students really think about the difficulties of those who left their hometowns.; When teaching the Jiangsu folk song "Jasmine Flower", they can show the scenery of the coastal cities of Jiangnan and the customs of appreciating jasmine flowers, so that students can feel as if they are in the beautiful landscape of Jiangnan [8].

Such associations are based on the perception of the expressive means of a song and an understanding of its cultural background. This process is the development of cultural empathy among students in school education, which is an important content of the Chinese school's research on teaching traditional

culture. Music teacher Xie Jiaying emphasized, "Cultural heritage is the foundation of school music education, and teaching folk songs is the best way to give students the opportunity to touch the pulse of national culture through singing".

This point of view highlights the key role of teaching folk songs in school cultural heritage, which is important for scientific research in the field of Chinese language. The artistic charm of folk songs lies in their ability to convey deep cultural connotations in a simple musical language that highly corresponds to the cognitive characteristics of elementary school students.

Uniting and empathizing with students while singing folk songs can not only deepen their understanding of songs, but also enrich their emotional experience – it is precisely this aesthetic perception based on cultural understanding that is the goal of aesthetic education in Chinese schools [9].

From the point of view of school studies, this kind of aesthetic perception can help students realize their belonging to national music, lay the foundations for a lifelong love of traditional music, and provide a solid foundation for the sustainable inheritance of traditional culture in the school system. In order to fully reveal the educational value of folk songs in music teaching in elementary schools, it is necessary to teach students to systematically understand the vocal expressive means of folk songs, which is the key content of a study on the teaching of folk songs in Chinese schools.

When students listen to a touching folk song, they primarily perceive the general style and emotionality, rather than individual musical elements. But in order to truly understand the charm of folk songs, it is necessary to disassemble and analyze their expressive means under the guidance of teachers. Compared to Western music, the expressive means of Chinese folk songs have more national characteristics. With dialects as a medium and life as a source, they form a unique artistic system – this uniqueness is the basis of school teaching folk songs to emphasize national cultural characteristics.

The musical sounds of folk songs also have such basic characteristics as pitch, duration, dynamics, and timbre. Based on this, derived melodic modes, rhythmic patterns, and modal characteristics collectively constitute the artistic features of folk songs. From the point of view of school teaching practice, teachers need to transform these professional musical concepts into intuitive content – for example, using "like the ups and downs of speech" to explain melody and "like the rhythm of walking and running" to explain rhythm – in order to adapt to the cognitive level of elementary school students. The basis of the vocal language of Chinese folk songs is regional intonation, that is, the singing tone, closely related to dialectal pronunciation.

This is a key feature that distinguishes folk songs from other musical forms, as well as an important starting point for school teaching of folk songs for the purposes of regional cultural education. According to research from Chinese schools, a practical problem that needs to be solved is how to integrate the

intonation of a regional dialect into the teaching of folk songs without increasing the learning burden of students. For example, when teaching local folk songs in Jiangnan Province elementary schools, teachers can appropriately help students experience the soft intonations of Jiangnan dialect to better understand the melodious style of Jiangnan Province folk songs; when teaching northwest folk songs, they can let students experience the bold intonations of Northwest dialect, which helps to understand the unrestrained characteristics of the melody.

Conclusion. This approach to teaching, combining dialectal intonation and vocal expressiveness, not only increases the level of students' singing, but also deepens their understanding of regional culture, which is a concrete practice of integrating traditional culture into school education. Like oral speech, the intonation of folk songs also relies on unique expressive means, which form the main content of vocal teaching in elementary schools and an important part of research in the field of teaching folk songs in Chinese schools.

References:

1. Yang, Y. L. *The Art of Chinese Folk Songs* / Yang Yinliu. – Beijing: People's Music Publishing House, 2015. – 428 p.
2. Wang, Y. H. *National Music Education and Folk Song Inheritance in Schools* / Wang Yaohua. – Shanghai: East China Normal University Press, 2018. – 365 p.
3. Liao, N. X. *Music Education Psychology* / Liao Naixiong. – Guangzhou: Guangdong Higher Education Press, 2016. – 312 p.
4. Xie, J.X. *Cultural Inheritance in School Music Education* / Xie Jiaying. – Beijing: Beijing Normal University Press, 2017. – 389 p.
5. Lin, C. D. *Developmental Psychology of Children and Adolescents* / Lin Chongde. – Beijing: Beijing Normal University Press, 2019. – 516 p.
6. Shen, D. L. *Aesthetics and Psychology of Music* / Shen Deli. – Shanghai: Shanghai Music Publishing House, 2014. – 298 p.
7. Zhang, J. P. *Research on Folk Song Teaching in Primary and Secondary Schools* / Zhang Jiping. – Nanjing: Jiangsu Education Press, 2020. – 347 p.
8. Li, M. *School-based Curriculum Development of Chinese Folk Songs* / Li Min. – Chengdu: Sichuan University Press, 2018. – 286 p.
9. Yan Zhao, Y. *Cognitive Characteristics of Primary School Students in Folk Song Learning* / Zhao Yan. – Wuhan: Central China Normal University Press, 2019. – 321 p.