
คุณลักษณะและคุณภาพในการรับรู้เพลงพื้นเมืองเสฉวน
Artistic Characters and Perceptual Quality of
Sichuan Folk Songs

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Received: February 1, 2022

Revised: April 29, 2022

Accepted: May 20, 2022

บทคัดย่อ

วัตถุประสงค์การวิจัย คือ 1. เพื่อศึกษาคุณลักษณะของเพลงพื้นเมืองเสฉวน 2. เพื่อศึกษาคุณภาพในการรับรู้เพลงพื้นเมืองเสฉวน 3. เพื่อสำรวจวิธีสอนดนตรีแบบตะวันตกที่เกี่ยวข้องกับเพลงพื้นเมืองเสฉวน

วิธีดำเนินการวิจัยคือการวิจัยเชิงคุณภาพโดยการศึกษาภาคสนามและการศึกษาเอกสาร สถานที่วิจัยคืออาณาเขตบาซซุเดิมในบริเวณแม่น้ำแยงซีตอนบนมณฑลเสฉวน เครื่องวิจัยได้แก่ แบบสำรวจ แบบสัมภาษณ์แบบไม่มีโครงสร้าง

ผลการวิจัยพบว่า 1. คุณลักษณะของดนตรีเสฉวนแสดงออกใน 3 ลักษณะ คือ ท่วงทำนอง พื้นผิว และภาษา ท่วงทำนองที่ใช้เป็นแบบหยูซึ่งประกอบด้วยโน้ตหลัก 3 ตัว ใน 4 รูปแบบ คือ ลา-โด-มี ลา-มี-โด มี-โด-ลา และ มี-ลา-โด พื้นผิวของบทเพลงเป็นแบบทำนองเดียว ถ้อยคำมีผลต่อจังหวะดนตรี เสียงในภาษามีผลต่อกลุ่มเสียงและท่วงทำนองเพลง ลีลาของภาษามีผลต่อลีลาทางดนตรี ระดับเสียงของภาษาจีนส่งผล

ต่อเสียงดนตรีและการเคลื่อนไหวของศิลปะวัฒนธรรมทางดนตรีจีน 2. คุณภาพการรับรู้เพลงพื้นเมืองเสฉวนขึ้นอยู่กับความสามารถส่วนบุคคล ในการรับรู้ความรู้สึก ความจริง ธรรมชาติของความงามวิถีชีวิตชุมชนและสิ่งแวดล้อมซึ่งแต่ละคนอาจจะเข้าใจถึงอารมณ์ที่แสดงออกในเพลงเสฉวน เช่นเดียวกับความเข้าใจในประวัติศาสตร์และวัฒนธรรม 3. การสอนดนตรีแบบตะวันตกที่เกี่ยวข้องกับเพลงพื้นเมืองเสฉวนมี 3 แบบ คือ แบบดัลโครซ ที่อธิบายว่าร่างกายเป็นสิ่งที่แสดงออกถึงอารมณ์และความนึกคิดทางดนตรีของมนุษย์ แบบกอร์ดอนที่เน้นเรื่องความสัมพันธ์ระหว่าง “การฟังกับความคิด” ซึ่งแยกออกเป็น “การฟังกับการได้ยิน” กล่าวคือความรู้สึกในการได้ยินกับการได้ยินเมื่อฟังอย่างตั้งใจ แบบโคดายที่เน้นเรื่องความคิดเกี่ยวกับภาษาแม่โดยแนะนำให้ใช้สอนดนตรีโดยค่อยๆตามวัฒนธรรมตามธรรมชาติของผู้เรียน

คำสำคัญ : เพลงพื้นเมืองเสฉวน, คุณลักษณะทางศิลปะ, คุณภาพในการรับรู้, วิธีสอน

Abstract

The Purposes of the study were: 1. To study the characters of Sichuan folk songs. 2. To study the perceptual quality of Sichuan folk songs. 3. To investigate the western teaching method as related to Sichuan folk songs.

The qualitative research method concentrated on doing fieldwork combined with documents studied. The place of the study was the ancient Bashu region located at the upper Yangtze River, Sichuan. Research tools were observation form and interview unstructured questions.

The research findings were: 1) The characteristics of Sichuan folk songs have shown in three aspects; melody, texture, and language. For melody is based on the Yu mode which is consisted of three principal notes that appeared in four forms ACE, AEC, ECA, and EAC (A = la, C = do, E = me).

The texture is dominated by monophony texture which is a single-line melodic mode. For language, words affect the rhythm of music, and sounds of language affect musical scale format and melody, the style of language affects the style of music Chinese language tones reflect the fluidity of Chinese traditional music art. 2) The perceptual quality of Sichuan folk songs is based on a person's ability to get a direct feeling of the truth, goodness, natural beauty, social life, and its environment. One can appreciate the sound, rhythm, rotation of mode, and form of music as external symbols, through which one can understand the emotions expressed in Sichuan folk songs as well as understand its historical background and cultural connotation. 3) Three western methods of teaching related to Sichuan folk song teaching are: Dalcroze's method in which the body was the place and bridge for the expression and transformation of human emotion and thought; Gordon's idea of "Listen and think" divided into "listening is hearing", one is the hearing sensation, and the other is the hearing in listening; Kodaly's idea of "mother language of music" in which the method of teaching should base on the own natural culture of a learner.

Keywords: Sichuan Folk Songs, Artistic Characteristics, Perceptual Quality, Teaching Method

Introduction

This is an academic paper on the art of Sichuan folk songs with its rich and colorful folk customs and culture, beyond the long stream of history from the remote past and present day. The formation of Bashu tone is not accidental, it is related to the unique Bashanshu water, which nurtures

the folk customs of the Bashanshu people, fosters the character characteristics and aesthetic taste of the Bashu people, and determines the preference and choice of the melody of the Bashu people from the macro background of the cultural ecology.

The Shu people mostly live in the riverside, basin, plain and hilly area, with superior geographical environments and rich natural resources. It is a self-sufficient life on this land and the invasion of Confucianism and Taoism was based on the idea of “doctrine of the mean” and “virtual and quiet” which created specific folk customs. “Sui book geography Zhi” in the description of the people of Shu: “quite admire literature, from time to time is very much, much drowned in Yi Le”, “many people skillfully, silk brocade carved wonderful, similar in the country. A poor man does not save; a rich man is a man of interest. Its home, the female diligent work, and more than leisure. “The leisurely and elegant folk customs will inevitably affect people’s aesthetic taste, and the music tends to be more peaceful and leisurely melody.

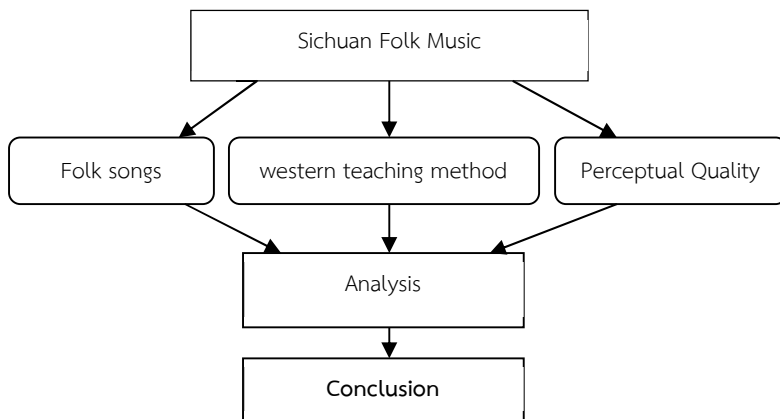
As for the stirring Chuanjiang Boatman Haozi, there are also Daoyuzi and Haocao Luogu with complicated syllables and diverse structures. Both the lantern song and dance “Dragon Boat Tone” and the Kangding love song “Running Horses on the Mountain” were widely sung throughout China. There is not only the representative of high-tone opera -- Sichuan Opera, but also the Taoist rhyme of Qingcheng Mountain in western Sichuan. Sichuan opera, Sichuan qingyin, Sichuan folk song, Chuanjiang haozi, etc., which have been cultivated under Bashu culture, should be comprehensively analyzed and studied by taking root in the local culture.

The two cannot be separated. National culture breeds music and music reflects national culture.

Objective(s)

To study the characters of Sichuan folk songs. 2. To study the perceptual quality of Sichuan folk songs. 3. To investigate the western teaching method as related to Sichuan folk songs.

Conceptual framework



Research Methodology

This research was documentary studies and field studies qualitative research. The place of the study was the ancient Bashu region located in the upper Yangtze River, Sichuan. Key informants are: 1) Liu Pei: professor and doctoral supervisor of the Department of Music Education, China

Conservatory of Music. 2) Yong Daquan: professor of Sichuan Conservatory of Music. 3) Fan Xue: Associate professor at Sichuan Art Vocational College.

Research tools:

Research tools were observation form, unstructured interview questions form, and investigation form.

Result

The research findings are as follows:

1. Artistic characteristics of Sichuan folk songs

1.1 Melody

Sichuan culture through the historical accumulation and unique geography has already formed its unique musical style. Sichuan music, like the natural geography of Sichuan River, also has a distinct local flavor. The most prominent feature is embodied in the core tone (or principal notes), the basic structure of melody composition. No matter in terms of structure or rotation, Sichuan melody has the characteristics of taking Yu mode as the core pitches of the movement, the Yu mode consists of three basic notes; A – C – E (la, do, mi) that can rotate in four forms; ACE, AEC, ECA, and EAC as shown below.

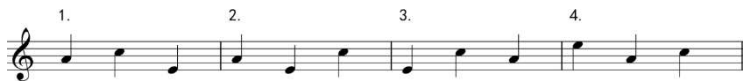


Figure 1.1 Folk song transcription

Source: Musicians Association of Sichuan Province

An example of the representative work of Sichuan folk song is "Pinky Mountain", the entire song has shown the first format of Yu tonal jumping style, which goes up for three degrees and then goes down for five degrees. During the melody, the arrangement is disrupted, thus forming the undulating, a zigzag melodic contour, which makes the jumpy and rough, showing the cultural character of Sichuan people as shown in the following example.

尖尖山

稍慢 呼喊地



尖尖山，二斗坪，包谷馍馍胀死人。弯弯路，密密林，茅草棚棚，笆笆门。想要吃干饭
(啥) 万不能，万不能。

Figure 1.2 "jian jian shan" Sichuan folk song transcription

Source: Musicians Association of Sichuan Province

1.2 Texture

As Chinese folk music is dominated by monophony texture, which is a single-line melody, it lacks the support of harmonic function compared with western vertical texture music. Different from the major and minor key system of the western mode, the five modes of Chinese folk music have their musical colors, and the folk music in Sichuan

has its characteristic of the genre and the feather genre. Signature mode and palace mode have characteristic colors: Feather mode and Angle mode have feather colors. For example, the Sichuan folk song "Three Girls Three", although the whole work ends in the pattern, the first three sentences have obvious feather color characteristics.

三个妹子三

四川名歌



清早起来(嘛三个妹子三) 大太阳(哦两个妹子妹),
5
情哥哥挑水(嘛格子两个格呀 哎) 洗衣裳(哦嫂嫂啥)。

Figure 1.3 "san san ge mei er san" Sichuan folk song transcription

Source: Musicians Association of Sichuan Province

1.3 Language

Fluctuations in intonation affect the melody. Words affect the rhythm of the music. The sounds used in a language affect musical scale forms. The style of language affects the style of music.

Chinese language is characterized by "freehand brushwork, monosyllabic, and tone", which is different from the "realistic, multi-syllable, and stressed" language of the West. It is characterized by rich expressive force and a unique rhythm. The history of Chinese traditional music art pursues fluidity, while the beauty of fluidity is produced by contrast. The "starting, inheriting, turning and closing" of Chinese language tones reflect the fluidity of Chinese traditional music art.

2. Perceptual quality cultivation

2.1 The concept of perceptual quality construction

The perceptual quality is a concept relative to the rational quality. The perceptual quality is a person's ability to directly feel the truth, goodness and beauty of nature, society, life, and environment. Sensation in this perceptual quality includes sensory cognition, sensory intelligence, and sensory ability.

In this sense, perceptual quality is a unique quality for human beings to beautify their living environment and themselves. It is also the fundamental driving force for human beings to create art. Perceptual quality is from perceptual ability, the perceptual demand, habits, and knowledge of the four aspects, including perceptual ability and the perceptual demand both the most important, the core content of perceptual quality, also the important measure of perceptual quality.

The perceptual quality is the ability of people to pursue beauty. People with delicate emotions and rich hearts are more likely to have high and beautiful life experiences than those who are numb and boring. The improvement of perceptual quality needs to be realized through art education. Art is an indispensable function in social culture. It can improve human's perceptual understanding, enable people to enjoy the beauty around them, cultivate people's perceptual quality, make people have requirements for a better perceptual environment, and then promote the development of human society's perceptual civilization.

2.2 The influence of Sichuan folk songs on the cultivation of perceptual quality

In the understanding of Sichuan folk songs, we can take the sound, rhythm, rotation, mode, and form of music as external symbols, through which we can understand the emotions expressed in Sichuan folk songs and understand the historical background and cultural connotation of Sichuan folk songs. In addition, the artistic characteristics of Sichuan folk songs should be understood based on certain historical backgrounds, ethnic customs, and dialects. The comprehensibility of Sichuan folk songs is the premise of its aesthetic object, and only based on understanding can Sichuan traditional music be passed on more effectively.

The researcher's opinion is very difficult and necessary to comprehensively enhance the perceptual quality today. Contemporary college students from primary school, middle school to university, have been taking the exam-oriented road, and almost grew up in a greenhouse with little social contact, most of them lack life experience and life road experience. So, they lack emotional intelligence, lack of perceptual quality, lack of rational understanding, and emotional experience of beauty.

In addition, there is a lack of art education in today's China. To solve this problem, the author thinks the following points should be done:

Firstly, we should pay attention to art education, to improve the understanding of art education, to let every student strengthen the art of learning, such as painting, music, dance, and so on. To realize the social significance and value of beauty, and to realize the goal of social development is to create beauty and human happiness, the premise of

which is that every individual has the ability of beauty and happiness experience. We should set up the lofty ideal of creating a good life.

Secondly, we should understand the folk music and improve the aesthetic appreciation of folk music. Chinese folk music is rooted in the social life of various ethnic groups, after a long time of development, has a rich cultural connotation and a long historical foundation, Sichuan traditional music has the characteristics of diversification and regionalization. Actively participate in social art practice, through personal participation, and traditional music has a direct dialogue and mobilizes our subjective initiative, so that the resonance of music and aesthetic feelings can be sublimated.

Third is to improve the understanding of the art education, extensive experience based on Chinese national music aesthetic level, internalizes for own thought beauty, capture found appreciate beautiful things, visual beauty, experience and live line, feel the beauty of life, elegant and pleasant, the beauty of the behavior of a pleasant communication, and constantly into take - the beauty of the success in business from the realization of the ideal of life to achieve a good social ideal.

3. The western teaching method as related to Sichuan folk songs

3.1 Dalcroze's method

Dalcroze's method is known as "eurhythmic method", he stated that the body is "the medium of sound and thought" and believed that the body was the place and bridge for the expression and transformation of human emotion and thought, and the aura and talent of music meant

the awareness of sound and body rhythm. He created body rhythm, a holistic view that unites body, mind, and spirit emphasizing the development of the sense of rhythm through time and space. He laid out eight principles to support his theory: Rhythm is movement; rhythm is basically physical; every movement involves time and space; music perception is the result of a physical practice; perfection of physical resources leads to clarity of perception; perfection of the movement of time ensures the perception of the rhythm of music; perfection of spatial movement ensures the perception of shape rhythm; perfection in time and space can only be achieved by practicing rhythmic movement. (General Introduction of the Collection of Chinese Scale Spectrograph, Culture and Art Publishing House, 2017, p. 264)

The history of Chinese music is the history of the development of poetry, ci and song, and opera is relatively at a higher stage of development.

Chinese opera is the story of song and dance, with poetry, music, and dance in the trinity of "music", on the one hand through the auditory music and language to express opera art, on the other hand from the visual or movement body language expression. "Kungao Hu played the lamp, pure and ugly. Hand and eye body steps, singing, reading, and dancing." The 20 characters have long been regarded as the golden rules of the art of Sichuan Opera.

The body language of Sichuan Opera is rich and colorful. The body language of various delicate expressions, such as the face, figure, and appearance, can feel the charm of the art of Sichuan Opera through the "stylized" body language. For example, Shao Weng and Chen Miaochang

in Autumn River use their bodies to interpret various scenes of a boat traveling on the water. The virtualized action of the scholar's wife in "Comment on Snow" to close the door and open the door; again, such as in the "footstep" procedure of walking, there are various requirements for the body in Sichuan Opera: A lady does not show her teeth when she smiles and does not move her skirt. Step by step, walk slowly. Maiden denier out of the foot slightly twisted knees bend, walk lightly with elasticity. Wu Dan wind pendulum willow, shake hands into the waist. There are 20 methods of eye movement in Sichuan opera, such as steady eye, laughing eye, feeling eyes, and mourning eye.

Therefore, based on the three stages of Dalcroze's body rhythm -- sight-singing and ear training, body rhythm, and improvisation. The body language in opera is introduced into the teaching of sight-singing and ear training, enriching the nationalization means of music teaching to better realize the "harmony" of the teaching method of sight-singing and ear training.

3.2 Gordon's idea of "Listen and think"

Edwin Gordon is a prominent American music educator and psychologist. Audiation is the core idea in Gordon's music learning theory. According to Gordon, two synonyms of "listening is hearing", one is the hearing sensation, and the other is the hearing in listening, Gordon requires the person to "hear and think in his mind"; he explains that: when we simply recognize or imitate what we hear, our minds live in the past. In hearing and thinking, the past lives in us." (Liu Pei. 2017, p. 200)

Listening and thinking are different from imitation. Imitation is the initial stage of listening and thinking. Listening and thinking is a process including listening, recalling, acting, interpreting, creating, improvising, reading, and writing music.

Gordon believes that the process of learning music is like the process of learning a language, that is, listening is the first, at the beginning people cannot speak, cannot sing, but with continuous listening, gradually learn vocabulary and sound patterns, and finally begin to learn to read and write articles and music.

To develop the ability of music to listen to, Gordon - local - the music course, the whole process, all the "whole" refers to the works, but both before and after the "whole" also has the difference, the Chinese music (including eastern music) of its inheritance is the unity of music like the west is not separate music theory and music practice.

For example, the first "whole" means that teachers should introduce the knowledge background related to Sichuan voice to students, such as historical background, style characteristics, genre characteristics, etc., so that students are familiar with and understand this genre of Sichuan voice. The second "whole" refers to that after students master the rotation, melody, rhythm type and language characteristics of Sichuan Qingyin in the "local", they can re-create or improvise singing and playing Sichuan Qingyin, the traditional music of Sichuan. "The more one knows about music, the more one enjoys it; The more he enjoys music, the more he learns about it." (Liu Pei. 2017, p.200)

3.3 Kodaly's method

Kodaly presented the idea of "Mother Language of Music". Since the 20th century, Kodaly's music education system has exerted a wide influence on the whole world. He believed that "music should belong to everyone", and musical literacy can promote people's intellectual development, emotional balance, and the development of other disciplines. He pays attention to drawing lessons from the music teaching method which is based on his nationality and infuses new elements into it, which has become a brand-new and characteristic education method. Kodaly stated any country that wanted to use the method should choose musical materials based on its own national culture. (Liu Pei. 2017, p 191 The article mentioned practice ear sight-singing teaching method should use Kodaly's music teaching method, selection of Sichuan traditional music folk songs, folk songs and dances (forth lanterns, white dragon lanterns.) for the tune, with gongs folk music (alarm sound, play drums, gongs Cang Shan.) material folk instrumental music for rhythm, quoted in the Sichuan opera music drama "sing do read dozen dance" as the teaching means, through the teaching process, the traditional music inheritance, innovation in Sichuan.

Conclusion

The inheritance and development of traditional music are not only to carry forward the excellent Chinese culture, but also to reveal the common civilization genes of human beings through the study and development of traditional music forms. If the music culture of a nation or

a country has no inheritance and no root, what will it be like? Only satisfied with acting as "Chinese elements" in the wholeness of the western music system in the world music and losing the wholeness of its own music culture and history?" The conservation and inheritance of China's native music culture is more and more a survival behavior of fundamental significance for human beings to protect the diversified ecological balance of the world. The investigation, research, and development of the inheritance behavior of China's native music become a far-reaching basic project to maintain the ecological balance of global music culture.

Recommendation

This research can benefit the improvement and development of Chinese inheritance and the development of traditional music. In order to gain more knowledge and efficiency in learning Chinese traditional music from around the world learners, However, this study cannot focus on all Chinese traditional music. In the classroom process, many Chinese traditional music might provide more insights for this study. Thus, this study can imply future research to be studied in advance.

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