

# An Analysis of the educational value of Chinese folk music

## — Take the Guizhou Gelao nationality folk song as an example

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**Abstract:** After the revolutionary era and the establishment of new China, all social strata attach great importance to the social role of folk songs, and carry out all kinds of practical activities by means of folk songs. On this basis, there are more and more research on the educational thought, educational function and educational value of folk songs, more and more in-depth and more and more large-scale. However, the educational value of folk songs has not been demonstrated enough, and they are in a weak position in Chinese modern education, especially basic education. For this reason, Zhang Zhongxiao, a folk musician in Guizhou province, published the article *Local music should be the backbone of music education*, advocating a revolution in the three fields of music education thought, teaching materials and cultural ecological environment, so as to improve the status of local music in modern education. This paper intends to take the Guizhou Gelao nationality folk song as an example to explain its rich educational value.

**Keywords:** Folk Music; Gelao Folk Song; Educational Value

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In the thousands of years of ancient Chinese history since the Shang and Zhou Dynasties, folk culture, as the basic social and cultural form, has always been valued by the ruling class and cultural groups. References The Book of Rites · Wang system recorded the son of Heaven five years a tour “” ordered the master Chen Shi to view the folk customs.”<sup>[1]</sup>The Book of Han · Literature and Art also has the ancient there of the official of poetry, the king so view the customs, know the gains and losses, from the examination is also.”The account of. Since the Western Zhou Dynasty, the collection of “rural slang songs” has become a means to collect the people’s conditions, check the public opinion and gather the people’s wisdom of the people, and then reverse the public through the transformation of folk songs, to realize the role of social education and stable rule, that is, the so-called “change customs, never be good at music. References To the Republic of China, the theory of aesthetic education made the value of music art education gained a new understanding. Music art education has become an indispensable part of the cultivation of perfect personality, which expands the understanding of perfect personality in aesthetic education.<sup>[2]</sup> Of course, the music here also includes the folk songs.

### 1. Its educational value as a “living fossil of history”

Folk songs are the art that comes from life and serves life. They are also the product of history. They are gradually formed and developed through people’s long and extensive individual and mass impromptu compilation and oral singing. Therefore, folk songs carry the historical memory of various ethnic groups, including myths and legends, clans, religions, customs, clothing, shelter and transportation, and become the “living historical fossils” of a nation. References In the five categories (refers to folk songs, songs and dances, rap, opera and instrumental music.— Author’s note), a folk song composed of the combination of lyrics (literature) and tunes (music), has the longest history. From ancient times to modern times, folk songs have experienced every historical stage of human society, and Marx called it the “chronicle” of various ethnic groups.”<sup>[3]</sup>

Because the Gelao nationality does not have its own characters, the myths and legends, historical narratives, religious beliefs and customs of the Gelao nationality are all passed down by mouth and inherited from generation to generation. The inheritance process of folk songs truly shows the historical development of the Gelao nationality. The ancient songs of the *Gelao nationality* depict The Song of the people in ancient times, leaving only Ah Fu and Ah Xi brother and sister. Finally, the brother and sister became married, continuing the human beings. The history of the *third Book of March and the book* of the ancestors of the Gelao nationality established Zangke and the country of Yelang. In addition, the ancient song also describes the understanding of the Gelao people’s natural phenomena, astronomy and geography, farming and animal husbandry. These rich historical information, scientific knowledge and life and production experience contained in the

folk songs not only make it possible to inherit the history of the Gelao nationality, but also remember the achievements of the ancestors through the singing of the folk songs, so that the later generations can “understand the forewords and practice their virtues”.

From the myths and legends to the rise of Yelang, from the invasion to the escape, from the brilliant heyday to the decline, to the rebirth after the birth of new China, the rise and fall of the Gelao nationality have been extended among the generations of the Gelao population. For example, the ancient song of the Gelao nationality *The Book of March 3* Use sings:

Zangke was built in the Spring and Autumn Period before Yelang State in the Warring States Period. Zangke was built first, and Yelang was built ten years later. They were all built in the southwest, which were built by the people themselves.

*References:* When King Xiang of the State of Chu fought against Qin, he sent great troops into the southwest. When the army passed the Yuanshui area, they destroyed Yelang. Hongwu came to ascend the throne, and was transferred to the north army to march to the south. The southwest Gelao was swept away, and the people from the north were transferred to fill the south.<sup>[4]</sup>

Due to several wars and the central feudal centralized rule, in the early years of the Republic of China, the Gelao nationality was almost extinct, and the culture of the Gelao nationality was also fragmented, which had a tendency to be hidden by history. After the founding of the People's Republic of China, the people of the Gelao nationality welcomed new vitality. They not only established their national identity, but also protected their excellent traditional customs and national culture by the state. The population of the Gelao nationality also increased to more than 600,000 at present, becoming a member of the 56 ethnic groups in China. Now, the happy Gelao nationality sings to:

The Communist Party led us to turn over,  
Food and clothes,  
Happy live a happy life.

Zhenning County folk song *Song of Happiness*

This song *Happy Song* belongs to the wine song category and is sung in the language of the Gelao nationality. The lyrics are simple and concise, but they can fully reflect the great changes in the life of the Gelao people. Through the Song of Happiness, we can imagine the vivid picture of the Gelao ethnic group people sitting together and holding a wine glass to praise the Communist Party and praise the new life.

It is precisely because of the precious national memories contained in the Gelao folk songs that it has become a valuable treasure to teach generation after generation to not forget the national history, identify with the national identity, adhere to the national unity, and adhere to the national culture and national spirit. The educational value of Gelao folk songs based on historical resources, belief resources and cultural and artistic resources is worth extensive and in-depth study.

## 2. As an educational value of enhancing national identity

Folk songs contain the national genes, Is the cultural element that continuously maintains a national cohesion and identity, In 1994, Martin Stokes (Martin Stokes), professor of Music Anthropology and Social anthropology at King's College, University of London, edited by *Ethnic identity identity and Musical Construction of Music*, discusses in depth the importance of music in building identity and ethnic identity, Analyzing how the boundaries of region and self are gathered and constructed through the music of a specific community, or say, Individuals, communities, how to use music to identify or even change views of other social groups and regions.

The key to the development and continuation of a national culture lies in enhancing its national identity. In the process of globalization all nationalities will to modern civilization, modern way of life, and a kinds of cultural form will constantly through the market economy, media and population flow continued to change everyone, as kelaio people how to maintain ethnic identity and ethnic cultural identity, is the kelaio traditional culture can continue to inheritance and the development of the key factors.

Yelang State was the first country established in southwest China by the ancestors of the ethnic minorities in Guizhou province. It was also the heyday of the ancestors of the Gelao nationality, and then it gradually declined. In the next 1,000 years, the Gelao people scattered around the country have always had this honor spiritually. In many ancient songs, the praise, praise and remembrance of the ancestors of generations of Gelao people flow.

The creation of a song

Since ancient times, my ancestral site, full mountain trees I planted.

Datian dam I ancestral built, my ancestral wealth.

Dead burial land does not buy, mountain farming happy laugh.

Dam house my ancestral, generations to happiness.

The Gelao people trace their history with a long ancient song, describe the glory created by the ancestors, and strengthen their national identity through this narration and singing. A large number of ancient songs with similar themes handed down from various regions also reflect that References the Gelao nationality is the indigenous people of Guizhou, and the other people also agree on this.<sup>[5]</sup> This point of view.

We are the Ancient Gelao

We are the ancient Gelao, the ancient Gelao, we are the ancient Gelao, and the ancient liao people are our ancestors. The first people came here, came here, cut down trees, change land, change land; men plow and women weave six livestock prosperous, grain harvest deng Qingfeng year.

In the seventh half of the lunar calendar, pound new rice to make tribute rice, make tribute rice; the ancient Gelao family slaughter pigs and sheep, slaughter pigs and sheep, kill chickens and ducks to worship the ancestors first, pray for ancestors to bless, the next year is a big harvest year.

(Shuicheng District Gelao Nationality Folk Song)

This kind of sacrifice (sacrificial song) to worship the ancestors reflects the strong national emotional sustenance and spiritual return of the Gelao people, as well as the protection of the ancestors to the descendants. The value of this pursuit of ancestors and a strong sense of national identity for national identity education is self-evident.

In addition, this function can also be reflected in the Le Hazuami (ritual song) of the Gelao nationality. The Annals of Guizhou compiled during the Jiajing period of the Ming Dynasty recorded the scene of the funeral ceremony of Shiqian Gelao people: “beating drums and singing, men and women jumping around their bodies and scattered in sorrow. References Even today, singing still runs through the whole process of the funeral, it not only calms the soul of the dead and expresses the emotions of the living, but more importantly, it conveys the ethics and moral norms of the Gelao society and emphasizes the sense of belonging of the social members to inherit the integrity of the national culture.”<sup>[6]</sup>

### **3. As the educational value of the village about the good customs**

Folk songs in essence belongs to the folk culture, its folklore, social, group characteristics is generated under the specific historical and cultural background, it also gives the folk songs as township about good carrier of natural basic social value, always play in the rural governance structure the correct folkway, weathering enlightenment and guide the people to the good, the people into custom, promote social stability and maintain the national rule of traditional social regulation. Therefore, References modern ballads play an important position in China’s social transformation and cultural construction. In the late Qing Dynasty, the original folk and popular ballads were transformed into the spiritual power of the society in many organized and preset movements.<sup>[7]</sup>

Gelao folk song culture moistens the kelaio people of glorious history, recorded the kelaio people in the forest survival tenacity, is formed in the long-term historical evolution and social change of the “cultural memory”, and gradually precipitation for the metaphysical ethics in the rain, moistens everything silent education form regulation society. In addition, there are some more functional folk songs, such as letter song, which is a special way for the Gelao people to convey information.

In the folk songs of the Gelao nationality, the excellent people of the Gelao nationality, the elderly and the young, as well as the fighting spirit and national feelings. The folk songs of the ritual and custom songs of the Gelao nationality about praising the kindness of parents and family harmony are very rich, which subtly influence generations of Gelao people. In the description of “Persuade Children”, the funeral song “filial piety” in Daguochang Village, Pingba, Anshun District, “When parents are alive, those as children have a good attitude towards their parents. Parents wrong place, can not be angry, to laugh to explain. To honor their parents, go out to do things, to let their parents know.

Take care of your parents wholeheartedly.”There is also this wine song spread in Liupanshui Liuzhi Special Zone:

no sweet without sweat

Two more than young (ah) parents bitter, not food day difficulty (ah);

When the children grow up (yao), the family is lively to enjoy (ah).

Gelao region after ancient and modern wars and revolutionary movement, after 40 years of market economy, is still in the state of rural China grassroots and remote kelao village its social structure, social rules, cultural form, mental condition is fragmented, the reconstruction of modern economy, social and culture is still in its infancy. Therefore, under the background of the new era, to play a good kelao folk songs in shaping message between, the old, poor, form a “custom” social ethos beautify the role of customs, important is in the concept of References cultural integration <sup>[8]</sup> led, the folk songs into kelao overall culture, fully excavate the historical value of kelao folk songs, cultural value, aesthetic value and era value, restore the development of kelao folk culture vitality.

#### 4. As the educational value of continuing family ethics

Gelao folk song education value can be analyzed from the history, nation state and social family three levels, in the first three points from the perspective of history and nation state expounds the education value of kelao folk songs, here through the analysis of “cry married song” discusses the kelao folk songs of social and family ethics of education value.

“Crying marriage song” is a kind of folk song genre contained in many provinces and cities and many ethnic groups in China. Crying marriage song” has a long history, the Qing Dynasty poet Peng Yongxing made a very vivid description in a bamboo poem: “ pressure nong, miserable love, crying all the way. Report lang family today in sight, quietly just live call niang voice.”To the married bride as the main singer, parents brother and sister-in-law and others to sing. From parents to brothers and sister-in-law, from family members to outsiders of the family, the order of crying and the content of urging them to follow the moral norms show the ethics of the traditional Gelao family. In the singing and closing (singing and answering) of the crowd participating in the “crying marriage”, the inheritance and moral education of the family ethics of the married brides is also objectively realized.

References Getting married is a great turning point in the life of the Gelao girl. Before getting married, his identity is around the daughter is the family familiar relatives: parents, brother, sister-in-law, sisters, brother. In the care and protection of their parents. Life and behavior can be more casual and free. After getting married, his identity is the daughter-in-law facing the father-in-law, mother-in-law, husband and a strange environment. And to face social life independently. In your in-laws, be careful to avoid blame or the situation will be very difficult. Adjusting to this major shift is crucial for the bride itself.”<sup>[9]</sup> Cry marriage song for the bride to vent parting, sadness to provide a channel, parents, brother and sister-in-law, sisters, brother and neighborhood friends in the “cry marriage ” exhortation also for the bride to correctly treat marriage, into the in-off life to provide a reference, alleviate the bride’s anxiety. At the same time, although the song is accompanied by the bride, there are other participants, such as “niang sing”, “sister-in-law sing”, “sister advised to sing”, “mother sing”, “cousin” sister-in-law sing, “ sister-in-law sing ”, etc. This two-way interaction can play a role in self-education for all participants.

The following part is an excerpt from the title of One of the ancient Books of the *Gelao nationality of Guizhou Province: Cry Marriage Song* compiled by Wang Qizhen.

Open a song: the world to the female good ruthless.

A cry niang: the world only my mother good; niang accompany sing: all blame your mother can not get.

A cry father: for the female marriage worry broken heart. Cry brother: brother and sister leave very sad.

Cry sister-in-law: you are my good sister-in-law; sister-in-law to sing: sister rest assured on the sedan chair.

Cry sister: sister fell in the phoenix home; sister advised sing: send bed cover sister cover foot.

Cry brother: hope you quickly grow up; cry sister: good sister good sister to break up.

Cry to like: better than father and mother; better to sing: go out as a good man.

Cry my uncle: didn’t help my uncle to make a pair of shoes; cry aunt: aunt painstakingly is for me.

Cry uncle: mother uncle send love way; cry cousin uncle: only hope cousin uncle live 100 years.

Cry cousin: cousin with a gift; cry watch sister-in-law: cousin eight characters born well.

Cousin-in-law sing: cousin leave home I embarrassed; cry cousin: cousin play day slowly walk.

Cry cousin: cousin is a good talent; cry hall sister-in-law: sister-in-law than guanyin is very beautiful.

Tang sister-in-law sing: slowly go ah my sister; cry little sister: sister is the rock on the peony flower.

Conclusion: Historically, Chinese folk music and traditional society are all integrated. After thousands of years, its educational value is boundless. Under the new era of the education value of folk music, one is to face up to the development of folk music and people especially youth art aesthetic demand, the it is to speed up the national music innovation, further refining folk music art quality, at the same time with the socialist core values and contemporary aesthetic demand, the Chinese folk music social regulations, ethics and vivid rhetoric art, artistic conception, interest in modern education.

## References

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[7] Qiu Jian. Enlightenment and Revolution: An Event-based Interpretation of the Four Ballad Movements [J]. Chinese Modern Literature Series, Issue 2, 2020.

[8] Professor peng-cheng li and NiZhiJuan thinks, the so-called cultural integration, is relative to the situation, it is not only refers to a culture of internal cultural characteristics and various cultural level according to a certain order and the process of mutual coordination, also refers to a variety of culture in contact, communication, conflict, through adjustment, adaptation, innovation, integration and other cultural practice in the material level, system level and spirit, psychological and other deep gradually form a new cultural public body process.

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