

Exploration and Practice of Lvliang Lishi's "Playing and Singing" in Primary and Secondary School Music Education

Lingli Kou, Jian Bai*

Jiaokou County No.1 Middle School, Lvliang, Shanxi, 032499, China

*Corresponding author

Abstract: The "playing and singing" culture in the Lishi area of Lvliang has a long and rich history. As an important component of traditional Chinese music, it has unique local characteristics and cultural value. This article aims to explore the practical experience of how Lv Liang Lishi's "playing and singing" can be applied and developed in music education in primary and secondary schools. Through literature analysis and field research, this article introduces the historical background and cultural connotations of "playing and singing" in the Lishi area of Lvliang, and elaborates on its important significance in the inheritance of local culture. Combining educational theory and practical cases, this paper explores the methods and effects of integrating "playing and singing" elements into primary and secondary school music curriculum. Research has found that through "playing and singing" education, students can not only improve their musical expression skills, but also enhance their sense of identification and emotional experience with local culture. Finally, this article summarizes the strategies and suggestions for implementing music education in Lvliang Lishi, including curriculum design, teacher training, and cooperation and interaction with the community, in order to provide new perspectives and practical paths for the integration of local culture in music education in primary and secondary schools.

Keywords: Lvliang Lishi; "playing and singing" culture; music education in primary and secondary schools; cultural Inheritance

1. Introduction

With the development of society and the diversification of culture, music education in primary and secondary schools is gradually shifting from traditional classroom teaching models to more diverse and inclusive teaching methods. As an important component of cultural diversity and community identity, intangible cultural heritage is receiving increasing attention in the field of education. As one of the important representatives of traditional Chinese culture, the "playing and singing" culture in the Lishi area of Lvliang not only carries rich historical and cultural connotations, but also plays an important role in the daily life and social practice of the local people.

This article aims to explore the practical application and effectiveness of Lvliang Lishi's "playing and singing" in primary and secondary school music education. Through in-depth analysis of the characteristics of "playing and singing" culture and its importance in local cultural identity, it explores how it can be integrated with modern music education curriculum, providing new educational resources and learning experiences for the comprehensive development of primary and secondary school students. "Playing and singing" is not only a traditional form of performing arts, but also a way to inherit and vividly showcase cultural heritage. When integrated into music education, it not only helps students understand and respect traditional culture, but also stimulates their interest and creativity in music.

Through the research in this article, we will explore how to effectively integrate the cultural resources of Lvliang Lishi's "playing and singing" into primary and secondary school music curriculum, promote students' comprehensive development and personality shaping in music education, and explore the challenges and coping strategies that may be faced in the implementation process. Through this practical exploration, we hope to provide theoretical support and practical experience for the innovation and development of music education in primary and secondary schools, while injecting new vitality and opportunities into the inheritance and development of singing culture.

2. Overview of “playing and singing” culture

As an important component of traditional Chinese art, the culture of “playing and singing” not only carries rich historical and cultural connotations, but also is an important manifestation of social life and local cultural identity [1]. In the Lishi area of Lvliang, the culture of “playing and singing”, with its unique form and profound historical origins, has become an indispensable cultural symbol and spiritual pillar in the hearts of the local people.

2.1 Definition and origin of “playing and singing”

“Playing and singing”, also known as “danqiang”, is a long-standing and rich traditional performing art form that can be traced back to ancient China. Initially, “playing and singing” first appeared in the storytelling and performance of folk stories as a unique art form that combines rap and playing techniques [2]. This art vividly expresses the story plot through specific melodies, rhythms, and rap techniques, while possessing both musical beauty and literary expressiveness.

The charm of “playing and singing” lies in its ability to present complex storylines to the audience in a vivid and visual way through the expression of sound and the weaving of melody [3]. During the singing process, actors are not only singers, but also storytellers and role players. Through the emotional expression of sound and the rhythm of music, the audience can deeply experience the development of the story plot and emotional changes. “Playing and singing” have played an important role in cultural heritage throughout history, not only conveying folk stories and traditional values, but also promoting the development of literature, music, and social history. The “playing and singing” styles of each region have strong local characteristics and cultural atmosphere, reflecting the local people's understanding and expression of life, emotions, and beliefs. Today, despite significant changes in social environment and cultural background, “playing and singing” still maintains its unique influence and appeal in certain regions and occasions. Some cultural scholars and artists are committed to combining traditional “playing and singing” with modern performance forms, in order to continue their development and inheritance in contemporary cultural life.

2.2 The characteristics and historical background of “playing and singing” in the Lishi area of Lvliang

As one of the important birthplaces of “playing and singing”, the Lishi area of Lvliang carries rich historical accumulation and unique local cultural characteristics in its “playing and singing” art. Playing and singing, as a traditional performance art form that combines rap and playing techniques, not only has unique characteristics in music, but also plays an important role in cultural inheritance and the transmission of social values.

In Lishi, Lvliang, “playing and singing” is not only an artistic performance, but also a cultural symbol deeply rooted in the local social life and cultural atmosphere. Its unique local characteristics are reflected in the performance style, melody rhythm, and lyrics content, which are usually passed down from generation to generation through word of mouth and have become an indispensable cultural heritage of this region. In history, the “playing and singing” artists of Lvliang Lishi have preserved and gradually enriched this art form through generations of efforts and inheritance. They not only strive for excellence in music skills, but also inherit the local historical memory and humanistic spirit through the story content and emotional expression of “playing and singing”. This kind of inheritance is not just about imparting skills, but also the continuation and promotion of local social and cultural concepts. In the context of modern society, Lv Lianglishi's “playing and singing” art is still active in the local cultural life. People attach great importance to “playing and singing” not only for its artistic expression, but also for its role as a cultural symbol and emotional bond. “Playing and singing”, through its unique expression, enables people to have a deeper understanding and experience of the local cultural spirit, enhancing community cohesion and cultural identity.

2.3 The importance of “playing and singing” in local culture and education

“Playing and singing” not only play an important role in the field of culture and art, but also play an irreplaceable role in local cultural identity and educational inheritance. As a part of intangible cultural heritage, “playing and singing” represent the wisdom and creativity of local people and are important carriers of cultural memory. Through music performances, “playing and singing” can deeply showcase local history, customs, and traditions, enabling students to have a deeper understanding and experience

of local culture through exposure and learning. Therefore, incorporating “playing and singing” into primary and secondary school music education curriculum not only helps students respect and understand traditional culture, but also stimulates their creativity and aesthetic emotions, promotes comprehensive development and personality shaping.

From the above, the “playing and singing” culture in the Lishi area of Lvliang not only has rich artistic connotations and historical value, but also plays an important role in local cultural inheritance and education. In the context of contemporary society, the core issue and focus of this study is how to effectively integrate the cultural resources of “playing and singing”, and promote their application and inheritance in music education in primary and secondary schools.

3. Current situation and problems of music education in primary and secondary schools

3.1 Development process and current situation of music education in primary and secondary schools

The development process of music education in primary and secondary schools in China can be seen as an evolution from simple to complex, from traditional to modern. At first, music education mainly focused on basic singing and instrumental learning, which were mainly aimed at cultivating students' music perception and basic performance skills. However, with the progress of society and the updating of educational concepts, music education is also constantly evolving and expanding to meet the needs of today's society and students. The advancement of educational reform has promoted the transformation of music education from the imparting of single skills to comprehensive development and diversification. Modern music education in primary and secondary schools is no longer just about imparting music skills, but more focused on the comprehensive development of students and the cultivation of aesthetic literacy. Classroom teaching remains an important component of music education, but it is no longer limited to simple singing or instrumental performance. Instead, through more diverse teaching methods and content design, it guides students to comprehensively perceive and understand the diversity and richness of music. Modern music education emphasizes students' practical experience and creative expression. Students not only passively learn music, but also experience the charm of music art through participating in activities such as choirs, bands, instrumental performances, and musicals. This practice not only helps students improve their skills, but also cultivates their teamwork spirit and creativity, laying a solid foundation for their lifelong learning in the future. At the same time, modern music education actively introduces more diverse forms of music and cultural elements. In addition to traditional Western classical music and Chinese traditional music, it also covers various forms of music such as pop music, ethnic music, and world music. Through the richness and diversity of these contents, students can broaden their musical horizons more widely, understand and respect musical expressions in different cultural backgrounds, and enhance their cross-cultural communication skills and international perspectives.

3.2 Problems and challenges in music education

Although music education in primary and secondary schools has made certain progress in China, it still faces various problems and challenges. Firstly, the lack of curriculum and teaching resources is a common problem, especially in rural and remote areas. Many schools lack professional music teaching equipment and sufficient teaching materials, which limits students' practical operation and creative expression in the process of music learning. Secondly, the imperfect structure of the teaching staff is also a major issue. Although there are many music loving teachers, their professional level and teaching experience vary greatly, especially in rural schools and small towns. The issues of teacher training and mobility have led to instability in the teaching staff, which directly affects the quality and sustainable development of music education. In addition, the lack of interest among students in music learning is also a practical issue. With the rapid development of society and diverse entertainment options, some students' interest in learning traditional music is gradually declining. This situation is not only due to the attractiveness of teaching content, but also closely related to family environment, social culture, and media influence. In addition, the uneven emphasis on music education in schools is also a limiting factor. In some places, music education is still considered a secondary course, facing problems of uneven resource allocation and insufficient teacher support. This attitude not only affects the status of music education in the school education system, but also impacts students' overall understanding and recognition of music art.

3.3 The status and cognition of “playing and singing” culture in current music education

As an important component of traditional Chinese music art, the status and recognition of singing and playing culture in current music education need to be further enhanced. Traditionally, playing and singing have been mostly local performing arts and have not yet received sufficient systematic integration and comprehensive promotion. However, with the increasing emphasis on cultural diversity and intangible cultural heritage, the culture of playing and singing has gradually attracted the attention of the education sector. In primary and secondary school music education, playing and singing culture can serve as an important educational resource and learning content, which helps students understand and appreciate traditional music art. By learning to play and sing, students can not only develop their ability to perceive and express music, but also gain a deeper understanding of the history and background of local culture, enhancing cultural confidence and identity. Therefore, strengthening the application of singing and playing culture in music education in primary and secondary schools can help enrich educational content, improve educational quality, and promote the inheritance and innovation of intangible cultural heritage. Music education in primary and secondary schools faces various challenges and opportunities for development. As an important educational resource, the status and recognition of singing and playing culture in current music education require in-depth research and practical exploration to further promote its application and development in educational practice.

4. Theoretical exploration of Lvliang Lishi’s “playing and singing” in primary and secondary school music education

4.1 Integration and design of singing and music education curriculum

Incorporating Lv Lianglishi's “playing and singing” culture into curriculum design in primary and secondary school music education not only helps to inherit local culture, but also enriches educational content and cultivates students' diverse musical abilities. Firstly, curriculum integration should be combined with local cultural characteristics and students' actual needs to design appropriate teaching content and methods. As an art form that combines music performance and literary narrative, “playing and singing” can allow students to deeply experience and understand the connotation and historical background of local culture through selecting representative songs or stories. The curriculum design should include basic music skills training, such as the cultivation of rhythm and pitch accuracy, while also emphasizing students' performance ability and emotional expression.

4.2 Application and effect evaluation of “playing and singing” in primary and secondary school teaching practice

As a highly performative and interactive art form, “playing and singing” is suitable for widespread application in music teaching practice in primary and secondary schools. Through the guidance of teachers and the participation of students, activities such as classroom performances, group exercises, and interdisciplinary project-based learning can be carried out. This practice not only enhances students' music skills, but also cultivates their teamwork ability and creative thinking. At the same time, it is necessary to monitor students' learning progress and performance through regular effectiveness evaluations, understand the acceptance and influence of “playing and singing” education among students, in order to adjust and optimize teaching strategies in a timely manner.

4.3 Analysis of the impact of “playing and singing” culture on students' music literacy and emotional development

The culture of “playing and singing” not only enhances students' musical literacy technically, but also has a profound impact on their emotional and cognitive development. By learning to “playing and singing”, students can gain a deeper understanding of the history and traditions of local culture, enhancing their sense of cultural identity and confidence. The performance of “playing and singing” requires students to cultivate their emotional expression ability and artistic perception ability when expressing the story plot and emotions. This emotional experience is not only reflected in the field of music, but also helps to enhance students' comprehensive abilities in other subjects and social activities. The application of Lvliang Lishi's “playing and singing” culture in primary and secondary school music education not only helps enrich educational content and improve teaching quality, but also promotes students' comprehensive development and cultural inheritance. Through theoretical and practical

exploration, we can further promote the deepening application of “playing and singing” culture in music education in primary and secondary schools, providing strong support for students' growth and the cultivation of social responsibility.

5. Promotion and implementation strategies of “playing and singing” in music education in primary and secondary schools

5.1 Strategies and paths for promoting the culture of “playing and singing” in music curriculum for primary and secondary schools

Promoting the “playing and singing” culture of Lvliang Lishi in primary and secondary school music curriculum requires the development of systematic strategies and paths. We establish curriculum content and teaching resources that are tailored to local characteristics and student needs. This includes selecting representative songs and stories, designing teaching activities that can stimulate students' interest and participation. We combine performance and singing culture with disciplines such as history and literature through interdisciplinary curriculum design, enhancing their educational significance and appeal. At the same time, modern technological means such as multimedia teaching and online resources are utilized to expand the coverage of education, improve teaching effectiveness and student participation.

5.2 Teacher training and capability enhancement

In order to effectively promote the culture of “playing and singing”, it is necessary to strengthen the training and ability improvement of music teachers in primary and secondary schools. Teacher training should cover professional knowledge, teaching methods, and curriculum design abilities related to playing and singing culture. By organizing special seminars, training courses, and on-site inspections, teachers can enhance their teaching level and understanding of local culture. In addition, we establish a continuous teacher training mechanism to ensure that teachers can flexibly apply the culture of “playing and singing” in teaching practice, and stimulate students' interest and enthusiasm for learning music.

5.3 Collaboration and resource integration between schools and communities

Promoting the culture of “playing and singing” also requires close cooperation and resource integration between schools and communities. Schools can establish long-term cooperative relationships with local cultural protection agencies, traditional art groups, and cultural volunteers to jointly carry out singing and playing education projects and activities. By integrating community resources such as venues, manpower, and financial support, we aim to expand the dissemination and influence of “playing and singing” culture. In addition, through the linkage between schools and communities, it can also promote students' interaction and learning with community cultural resources, enhance their understanding and emotional identification with “playing and singing” culture.

In summary, through scientific and effective strategies and paths, strengthening teacher training and ability enhancement, as well as cooperation and resource integration between schools and communities, the application of Lv Lianglishi's “playing and singing” culture in primary and secondary school music education can be effectively promoted. This not only helps to inherit and develop local culture, but also enriches students' music learning experience, promotes their comprehensive development and cultural identity.

6. Conclusion

This article conducts in-depth analysis and discussion on the practical exploration of Lvliang Lishi's “playing and singing” culture in primary and secondary school music education. During the exploration process, research was conducted on the application and influence of “playing and singing” culture from multiple perspectives, mainly including the integration and design of “playing and singing” with music education courses, the application and effectiveness evaluation of “playing and singing” in teaching practice, and the analysis of the impact of “playing and singing” culture on students' music literacy and emotional development. In the integration and design of singing and music education courses, it has been found that incorporating local cultural elements into teaching content can not only enrich students'

learning experience, but also enhance their sense of identification and interest in local culture. Through carefully designed course content and teaching methods, students can deeply experience and understand the cultural heritage of Lvliang Lishi in their studies, and enhance their music skills and performance abilities. In terms of the application and effectiveness evaluation of “playing and singing” in teaching practice, through on-site teaching practice and regular evaluation activities, we have gained a deep understanding of the acceptance and influence of “playing and singing” education among students. Research has shown that “playing and singing” can effectively stimulate students' interest in learning, improve their musical and emotional expression abilities, and promote the development of teamwork and interdisciplinary learning. Finally, in the analysis of the impact of “playing and singing” culture on students' music literacy and emotional development, this study found that playing and singing not only improved students' music literacy technically, but also had a positive impact on their emotions. By participating in “playing and singing”, students not only learn to express emotions and stories, but also deeply feel the importance of cultural heritage and social responsibility. This emotional experience and cognitive enhancement are not only reflected in the music discipline, but also help them demonstrate more comprehensive and mature personal traits in other disciplines and daily life.

In summary, the practical exploration of Lvliang Lishi's “playing and singing” in primary and secondary school music education shows that through reasonable curriculum design, effective teaching practice, and comprehensive evaluation mechanism, it can effectively promote the comprehensive development of students and the inheritance of local culture. Future research and practice should continue to deepen the exploration of the mode and effectiveness of “playing and singing” education, providing strong support and reference for the innovative development of music education in primary and secondary schools.

References

- [1] Lv J, Dai F Y. *A Study on the Banquet Poetry in The Book of Songs from the Perspective of Oral Culture* [J]. *Journal of Qiqihar Junior Teachers College*, 2023, (3):29-32.
- [2] Niu Y Y. *Current Research Situation of Kazakh Arkin Playing and Singing—Summary of Documents of Kazakh Arkin Playing and Singing* [J]. *Journal of Xinjiang Arts University*, 2007, (2):17-20.
- [3] Huang C W, Zi Z Y. *Practice of Bulang's Intangible Cultural Heritage Protection: A Case Study of “Bulang's Self-accompanied Singing”* [J]. *Journal of Chuxiong Normal University*, 2013, (1):63-69.