

“Game Empowerment, Music Rhyme Inheritance” Folk Song “Jasmine” in Early Childhood Education Integration Practice and Innovative Research

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Abstract:

With the classic folk song “Jasmine” as the carrier of practice, we can not only better solve the dilemma of the contemporary inheritance of ethnic music, but also better bring some new innovative ideas and new teaching methods to our current preschool music education, especially the deep integration of the gamified teaching methods of ethnic music and preschool music has brought us many new ideas and teaching methods and means. [1] This project team is all composed of students majoring in preschool education. They used literature research, action research, and teaching practice to seriously explore the musical characteristics and cultural significance behind the piece “Jasmine”, and then carefully designed and carried out a series of interesting gamified teaching activities. Through the interesting introduction and effective guidance of ethnic music, children’s interest in music has been fully mobilized, and the coordinated development of children’s musical literacy and sense of identity with ethnic culture has been promoted. Relying on the in-depth analysis and interpretation of the music of “Jasmine”, it not only pushes the gamified teaching mode of ethnic music to a higher level, but also provides a replicable and innovative paradigm for the inheritance of preschool education of ethnic music.

Keywords:

National Music Inheritance, Jasmine, Preschool Music Education, Gamified Teaching, Innovative Practice

1. Introduction

“What a beautiful jasmine” is the lyrics of the national song “Jasmine” that we are familiar with, and when its melody sounds, we seem to have entered an environment full of simple folk customs. This song is deeply rooted in the musical culture of the Chinese people and has become a unique and iconic symbol of our people. Nowadays, “Jasmine” has entered the kindergarten and integrated into the children’s immature singing, which is not only the circulation of a song, but also the endless continuation of the cultural genes of the people. This paper selects the folk song “Jasmine” as the

core material to discuss how to organically combine the inheritance and innovation of folk music with the gamification practice of preschool children's music education. Through the analysis of specific teaching cases and the reflection of the practical process, we try to explore an educational path that rejuvenates traditional culture in children's play activities.

2. The Educational Value and Inheritance Dilemma of National Music

Through its unique rhythm and melody, folk music not only becomes the auditory imprint of our specific cultural identity, but also reflects the deep expression of the emotions of specific regional people, the unique wisdom of life and the special aesthetic orientation of people. [2] "Jasmine" has a series of advantages such as simple and natural music, simple and beautiful melody lines, and smooth rhythm, which make it naturally have the affinity of children's music. The smooth progression of fifths and octaves and the tactful ups and downs of minor thirds form a framework that is easy to remember and easy to sing, which plays a very important role in children's musical enlightenment.

However, under the continuous impact of global convergence and popular culture, ethnic music as a natural music education channel for children is shrinking day by day. With the continuous improvement of urbanization, the traditional "oral transmission and heart-to-heart teaching" music education model has gradually broken, and the music education of schools is also mainly based on the music system of the people, and the education of ethnic music only appears as an auxiliary content, which is difficult to make real contributions to the musical accomplishment of the majority of young people. At present, most of the children's music teaching materials and teaching aids on the market are mainly old-fashioned, and the development of people's music resources is relatively weak, which directly leads to a very shortage of systematic and game teaching design for children's cognitive characteristics.

3. The Musical Characteristics and Cultural Value of "Jasmine"

3.1. Analysis of musical form

The simple and honest character of the music embodied in "Jasmine" makes it full of charm and gives people a deep artistic appeal.



Figure 1. Example of "Jasmine Flower".

"Jasmine" cleverly uses the rhythm of quarter notes and eighth notes, so that its melody lines are smooth and stable, the vocal range is moderate, and the center C to G is the main one, which is very suitable for children's singing. Dynamics markers such

as “mp” and “mf” in the score are tools to provide emotional expression for our teaching. The melody adopts a pentatonic scale, giving it a distinctive modal character, making it easier for children to perceive and imitate.

In traditional Chinese folk music, the work “Jasmine” is undoubtedly a bright and unique star, and the exquisite melody, rich harmony, and unique expression techniques full of emotions all make it stand out and become the common love song of generations of singers. Its children's song version relies on the simple and pure musical language, just like a gentle spring, building a miniature bridge to oriental aesthetics for us. Relying on the subtle analysis of the musical form of this nursery rhyme, we can not only get a glimpse of the subtleties of traditional Chinese music, but also see how it has passed on the genes of culture to future generations in the most simple way. [3]

The melody of “Jasmine” is particularly flavored by Chinese folk music, and the whole song is written in pentatonic scale, without the tension of semitones, and it is clear and comfortable to listen to. The three upwards of the word “beauty” in the first bar are like jasmine quietly blooming, bringing the melody to a climax all of a sudden. This kind of wave-like ups and downs is not only as gentle and tactful as Jiangnan Water Town, but also particularly suitable for the tone of children's speech, and children learn it easy to remember and smooth. The combination of lyrics and melody is even more amazing,[4] which is completely the essence of our Chinese vocal music. The four tones and melodies of Chinese are particularly in sync, such as “Mo” and “Li” are both de-sounding, and the corresponding tone goes down, and the length of the sound also matches the rhythm of the words. This kind of writing method of “following the words” makes music an extension of language and emotion, and when children learn to sing, they can also unconsciously feel the rhythmic beauty of their mother tongue.

3.2. Interpretation of cultural connotation

With its praise of the unique image of jasmine, it deeply exposes the pure fragrance of jasmine, and deeply implies the beauty, elegance and tenacity of life. With simple and vivid lyrics and melodious tunes, it vividly carries the unique aesthetic taste of Jiangnan water town and the emotional expression of profound Han culture. With the process of introducing the classic children's song “Jasmine” into preschool education, it can not only better teach children the basic knowledge of music, but also play a subtle role in the cultivation of children's ethnic emotions and the education of children's Chinese aesthetics through its beautiful melody and lyrics full of deep ethnic emotions.

4. The Theoretical Basis for Integrating “Jasmine” Into the Gamified Teaching of Preschool Education

4.1. Piaget's theory of cognitive development

Piaget believes that preschool children are in the “pre-computing stage” and believe that their cognition has the characteristics of “intuitive image” and “concrete operation”. At this time, children cannot understand abstract music theory, so they need to learn through intuitive and concrete game activities and physical operations. The melody, rhythm and other elements of “Jasmine” can be transformed into

children's "action experience" through gamification, helping children build their cognition of national music. [5]

4.2. The core principles of gamified teaching in kindergartens

The core of gamified teaching is "games as basic activities", emphasizing the fun, autonomy and operability of teaching activities. Therefore, to integrate "Jasmine" into gamified teaching, it is necessary to take children as the main body, let children explore music elements independently, and also meet the basic life experience of children, and the knowledge should be in line with the level of children's cognitive development, and design game activities of different difficulties according to the development level of children of different ages.

5. Children's Path to National Music Inheritance

Play is a natural and basic form of activity for children, and it is also one of the most valid learning methods. Integrating the inheritance of national music into gamified teaching is not simply adding game links to music activities, but fundamentally reconstructing the teaching relationship, content and process with the spirit of games.

5.1. The core concept of gamified music education

Gamified music education emphasizes "learning by playing" [6] and "learning by doing", and respects children's subjectivity and experience.

5.1.1. The transformation from "teaching singing" to "playing music"

Instead of pursuing accurate reproduction singing, children are encouraged to discover musical elements in exploration and understand musical expression in creation.

5.1.2. From "single hearing" to "multi-sensory linkage"

Combined with multi-channel experiences such as body movements, visual images, and prop operations, music becomes a full-body experience that can be touched, seen, and moved.

5.1.3. From "result-oriented" to "process-cherished"

Focus on children's engagement, creative expression and emotional experience in musical activities, rather than just focusing on the "perfection" of the final presentation.

5.2. "Jasmine" gamified teaching design framework

Based on the above concept, we have developed a "Jasmine Garden" themed gamification curriculum unit around Jasmine, covering two consecutive weeks of music activities for children aged 4-6.

5.2.1. Performance and Creation Stage

(1) "Jasmine Sound" sound experiment

Relying on the different singing methods of jasmine, you can experience the vividness of the timbre, the right amount of force, and the expressiveness of the image of the music.[7]

(2) “Our Jasmine” lyrics were created

On the basis of understanding the imagery of the original lyrics, guide children to create their own lyric paragraphs, “What a _____ jasmine, _____”, retain the sentence structure and inject personal experience.

(3) “Jasmine Theater” situational performance

By subtly integrating the content of the song into various small scenes, such as in a quiet garden, a lively market or the life of a harmonious family, our singing is not just a musical expression, but a manifestation of life.

5.2.2. Integration and extension stage

(1) “Jasmine and its friends”

Introducing other art forms related to jasmine, such as jasmine tea art experiences, jasmine-themed ink paintings, and folk tales about jasmine, to establish a connection between music and cultural context.

(2) “Family Jasmine Concert”

Parents are invited to participate to form a multi-generational music dialogue of “grandparents singing the original ecology, parents singing the popular version, and children singing the game version” to achieve inheritance in the family field.

6. Practical Cases: “Jasmine” Music Game Activity Practice

Based on the clever integration of the traditional Chinese classic folk song “Jasmine” and the meticulous grasp of children, the form of gamification design of its series is introduced into children's lives, so that they can naturally perceive the elements of music in a musical, multi-sensory experience, thus bringing infinite possibilities and motivation to their artistic expression and creativity. [8] It took nearly 45 minutes to unfold the wonderful activity, which not only gave the majority of students a deeper understanding of the educational concept of “playing in learning”, but also integrated it and came to a better conclusion.

At the beginning of the activity, the teacher showed pictures of dried jasmine flowers, flowers and real flowers to create an intuitive situation. Ask the child “What do you see?” What did you smell? What does it look like? and other questions. The children's responses were vividly expressed with “little white flowers”, “very fragrant”, “like snowflakes”, etc., so as to increase children's cognition and emotional connection with jasmine, and lay a knowledge, experience and emotional foundation for the subsequent music experience.

Subsequently, the teacher played the melody of “Jasmine” and simulated the visual path of “climbing the mountain” and “descending the mountain” with the pitch change on the projection screen with his fingers. After that, the children were divided into teams of two and drew the direction of the melody they heard with their fingers on the back of their peers. This game is not only full of fun, but also allows children to subtly familiarize themselves with the ups and downs of the music in the synergy of touch and hearing.

In addition to the interesting “flowerization” of teaching, the unique teaching aid of “flower rhythm card” is also introduced into the classroom, so that each petal represents the rhythm of a beat, corresponding to different flower shapes to form different types of rhythm types, so that students can experience the connotation of rhythm in their sensibility, and feel the beauty of rhythm in their sensibility, so as to better understand and master the basic characteristics of rhythm, reflecting the diversity and activity of teaching “song instead of teaching”. Children can choose their favorite cards and then show the rhythm on the cards by clapping their hands, stomping their feet, or hitting some percussion instruments. The teacher skillfully combined their different rhythmic patterns into a simple two-part rhythmic accompaniment, so that it could be played together with the melody of “Jasmine”. Based on the guidance of the interesting rhythm of the activity, it not only makes the children’s movements more rhythmic, but also initially cultivates them into a strong sense of collaboration and multi-voice auditory awareness.

Singing imitation can practice children's musical expression, and can also convey the emotions hidden in their hearts, so that the listener can also empathize. The teacher only demonstrated the first sentence of the song, not forcing the children to mechanically imitate the pitch, but guiding them to learn their own vocal expressions and emotions when singing. In the same phrase, the teacher sings with three different feelings: “greeting friends from afar”, “whispering little secrets” and “praising flowers in the garden” to help children understand the emotions in the music.

After that, when it came to the free expression session, the teacher prepared light props such as gauze scarves, ribbons, and flower headdresses, and played the complete “Jasmine” song, allowing the children to move freely to the music. Some children waved their scarves to learn to float petals, some pulled their friends to play flowers, and some walked slowly, as if they were enjoying flowers. The teacher does not judge whether it is right or wrong, but only observes and occasionally talks, respecting each child's different musical imagination and physical expression.

At the end of the activity, the teacher and the children sat in a circle and sang the whole song softly. It is not required to sing neatly, the child can add any phrase he wants, just sing along with his own comfortable pitch. Finally, the teacher asked, “What dreams will Jasmine have?” “Next time, let’s arrange music for its dream”, which not only retains the child's aesthetic imagination, but also lays the groundwork for the subsequent music creation activities.

With a series of step-by-step gamification designs, the melody, rhythm feeling, singing expression, etc. of music are organically integrated with creative expression, so that children can obtain a deep sexual experience of music and a preliminary enlightenment of beauty in the pleasant independent participation, and the effective teaching of gamification in the field of children’s art education reflects its far-reaching practical value and broad application path.

7. The Educational Effectiveness of Gamified Inheritance of National Music

After a semester of practice, we carried out action research in three kindergartens to evaluate the effect of gamified teaching of “Jasmine” through observation records, work analysis, teacher interviews and parent questionnaires, etc., and produced positive changes.

7.1. Multi-dimensional improvement of children's musical ability

Children not only learn to sing “Jasmine”, but also show a stronger sense of rhythm, melody perception and musical creativity.[9] In subsequent free music activities, children often spontaneously integrate the rhythmic or melodic fragments of “Jasmine” into their own “musical inventions”.

7.2. Children's cultural identity sprouts and learning quality improves

Children begin to feel a sense of intimacy and pride in “our songs”. When asked what song you would sing, many children mentioned “Jasmine” alongside popular children's songs as a natural part of their personal musical repertoire. In musical activities that require constant attention, children's attention span is extended. In group music cooperative games, social behaviors such as negotiation, taking turns, and appreciating the performance of others increased significantly.

8. Precautions for Gamified Teaching Practice of “Jasmine”

8.1. Pay attention to the hierarchy and difference of teaching activities

For such children, we should arrange teaching activities step by step according to the specific requirements of their different development levels. In the face of those children who are slightly lacking in ability, teachers should spend more time to guide them and give them more encouragement, [10] so that every child can experience their own sense of accomplishment in the process of playing.

8.2. Strengthen the fun and life of teaching activities

The core of gamified teaching is “fun”, and teachers should avoid turning games into “task-based training”. You can combine the game activities of “Jasmine” with children's daily life, such as humming songs while walking, making jasmine handicrafts in the art area, and integrating folk music into children's daily life.

8.3. Highlight the penetration and enlightenment of national culture

In the teaching process, teachers should avoid simple “teaching and singing” and pay attention to the penetration of cultural connotations. You can show children physical pictures of jasmine, introduce the scenery of Jiangnan water towns, let children understand the cultural background behind the song while perceiving the beauty of music, and cultivate children's sense of national cultural identity.

9. Let More National Music “Live” in Children's Games

The practice of “Jasmine” offers a replicable paradigm, but its significance goes beyond the successful teaching of a song. We reflect on the entire practice process and extract some key principles of the gamification inheritance of national music.

9.1. The principle of “childlikeness” in the selection of materials

Not all ethnic music is suitable for direct introduction into preschool education. The melody line is clear, the rhythm is characteristic but not too complex, the lyrics and imagery are specific and palpable, and the cultural connotation is positive and healthy. Folk songs such as “Jasmine”, “Losing Handkerchiefs”, and “Little Cabbage”, as well as some opera singing passages and national instrumental music fragments, have good potential after proper adaptation.

9.2. The principle of “moderation” in adaptation

On the basis of respecting the essence of the original work, we must adapt it to a certain extent to make it better in line with the characteristics of children. It should not be too simple, which may lead to cultural distortion, but it cannot completely maintain the original appearance, which is not conducive to children's understanding. In the teaching of “Jasmine”, the teacher retained the original tone and basic song form, adjusted the singing speed of the lyrics, and used the natural vocal range of children's voices, which was widely supported.

9.3. The principle of “openness” of the game

Music games shouldn't have just one way to play. To reserve spawning space, allow children to play independently and. In the “Jasmine” activity, the most exciting part is often the spontaneous performance of children, such as stacking their bodies into “jasmine shapes”.

9.4. The “process” principle of evaluation

Break the single evaluation of “whether singing is accurate or uneven”, and establish multi-dimensional observation indicators, such as the degree of emotional engagement of children's participation, the frequency and quality of creative expression, the social interaction in music activities, and the sensitivity and expressiveness of musical elements. Recording children's musical growth stories is more valuable than scoring.

Based on the above principles, we intend to sort out classic folk songs and national instrumental music, and prepare their own teaching plans and extension suggestions for the majority of kindergarten teachers to use as a reference. At the same time, we advocate the practice of “localization” and encourage kindergartens around the world to explore local folk music resources and develop gamified courses with local characteristics.

10. Hear the “Cultural Future” in the Sound of the Game

Let folk music “live” in children's games, not only to inherit a few melodies, but also to allow children to establish an emotional connection with their own cultural roots in the aesthetic experience at the beginning of life. [11] This connection is not instilled through didactics, but occurs naturally in the “playful” musical exploration. When a generation of children naturally sing “Jasmine” in the game and create their own “jasmine variations”, they are no longer passive cultural recipients, but become cultural creators with roots.

“Jasmine” is like a delicate wooden window, through its simple melody, we see not only the foundation of nursery rhymes, but also the vivid background of Chinese culture. It quietly planted the seeds of aesthetics for Chinese children, so that the fragrance of jasmine lingered for a long time over the years. The author really hopes that more such folk music can be revitalized in children's education, and in the laughter of children, it conveys the fragrance of culture across time, which is to sow the fire of cultural inheritance when children are ignorant.

Conflicts of Interest

The author declares that there is no conflict of interest regarding the publication of this article.

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