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The Value and Influence of the Local Folk Song “Jasmine
Flower” in College Students' Music Education

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Abstract

Folk song is one of the oldest art forms of mankind and occupies an important position in Chinese traditional music. Jiangsu Yangzhou's “Jasmine Flower” is known as the “first song” of folk songs in the south of the Yangtze River, which has been widely circulated and loved by the people. College students can understand the long history of Chinese traditional music through studying the generation and evolution of the local folk song “Jasmine Flower”; they can understand the aesthetic value of Chinese traditional music and culture through the analysis of Jasmine Flower's music and exploration of its artistic characteristics; the aesthetic ideas and profound humanistic connotations contained in folk songs are of great value in college students' education. Through the analysis of the music and exploration of the artistic characteristics of “Jasmine”, we can understand the aesthetic value of traditional Chinese music and culture; the traditional Chinese aesthetic thought and profound humanistic connotation contained in the folk song have an important value and influence on the education of college students.

Keywords

Local Folk Songs, Jasmine, Music Education, Musical Style, Aesthetics

1. Introduction

Folk song is one of the oldest art forms of mankind and the earliest folk music style. Folk songs are a form of songs created orally in the process of people's social practice to express their feelings, and they have been gradually formed and developed through a long period of oral and mental inheritance, and have the artistic characteristics of being constantly processed, refined and mutated in the process of being passed down from generation to generation. It originates from life, has direct and close contact with the people's life, extensively penetrates into the people's life, and is the essence of Chinese

national culture, which concentrates on the character, spirit, psychological quality, temperament, local conditions and aesthetic taste of the Chinese nation. The musical language of folk songs is simple and vulgar, the form is short and concise, the musical image is vivid and distinctive, easy to sing, and it has distinctive national characteristics and local colours, so it has become the most widely circulated and popular form of traditional Chinese music.

Folk songs have a long history and have been widely circulated, and in the process of circulation the situation is relatively complex, with the same folk song being circulated to different places to form different styles, with changes in lyrics and tunes, and the use of local languages to incorporate the characteristics of the local tunes and language features. Therefore, folk songs have the artistic characteristic of "locality". Most of the lyrics sung in folk songs are "hometown slang", which is easy to understand, and are sung in a simple dialect with a strong sense of life and local colours. Local folk songs such as Jiangsu Yangzhou's "Jasmine Flower", Yunnan Maidu's "Embroidered Lotus Bags", Hubei Enshi's "Dragon Boat Tune", central Hebei's "Little Chinese Cabbage", and Jiangsu Suzhou's "Meng Jiangnu" have been loved by people all over the country, and have been passed down through the generations and are very representative.

Taking local folk songs as an example, college students learn and appreciate different local folk songs to appreciate the beauty of different melodies and tunes of different regions, Jiangsu Yangzhou "Jasmine Flower" is lyrical and soft with twists and turns; Yunnan Maidu "Embroidered Lotus Bags" expresses ancient women's love life, and the lotus bags are the token of love for men and women in ancient China, and through the folk song, one can feel the ancient women's faith in love and yearning; Hubei Enshi "Dragon Boat Song" has lively music with cheerful rhythm, and the duet between the little girl and the boatman is playful and joyful, with interesting dialect dialogue in the song. The music of "Dragon Boat Tunes" in Enshi, Hubei Province is vivid and lively, with cheerful and distinctive rhythms, and the duet between the little girl and the boatman is playful and joyful, and the song incorporates interesting dialect dialogue, which creates a highly contagious musical image; "Little Chinese Cabbage" in the central part of Hebei Province compares the child who has lost his mother to a little Chinese cabbage, with a mournful melody, which makes people cry; "Meng Jiangnu" in Suzhou, Jiangsu Province tells the story of "Meng Jiangnu Weeping at the Great Wall" in ancient times, which is the story of "Meng Jiangnu Weeping at the Great Wall". Meng Jiangnu' tells the ancient story of "Meng Jiangnu weeping at the Great Wall", and it is sung from spring to winter, reflecting the process of Meng Jiangnu's heart throughout the year, and the music expresses a kind of sadness. Each local folk song has its own melodic characteristics and tunes. By learning and appreciating different local folk songs, we can understand the stylistic characteristics of traditional Chinese music, understand the relationship between music and the society and the people, appreciate the charms of traditional Chinese music, have our own opinions on the inheritance and development of traditional Chinese music, and carry forward the excellent music culture of the Chinese nation. Therefore, learning Chinese local folk songs is very important in the music education of college students.

2. Musical Style and Artistic Characteristics of Jiangsu Folk Song “Jasmine Flower”

2.1 The Generation and Evolution of the Jiangsu Folk Song “Jasmine Flower”

Jiangsu folk song “Jasmine Flower” is a representative folk song in China, about its origin goes back to the Qing Dynasty. The “Flower Tune”, also known as “Jasmine Flower”, is a very popular ditty since the Qing Dynasty, and has been circulated throughout the northern and southern regions of China. The earliest “Flower Tune” in history is in the Qing Dynasty from the Qianlong period to the early Jiaqing period edited in the “Embellished White Qiu”, recorded in three paragraphs of the lyrics (no sheet music), the Daoguang seventeenth year (1837) storage of the old man incense edited in the “Xiaohui set” with Xiao Qing old man with the ruler score of the tune recorded from the Qing Dynasty to the modern society has a wide range of transmission to different places into the characteristics of the various local and linguistic features, etc., the evolution of different versions, and more variations. There are many variations. The famous Italian opera composer Giacomo Puccini (1858-1924) used “Flower Tune” as a musical material in his opera “Turandot”. As shown in Figure 1.

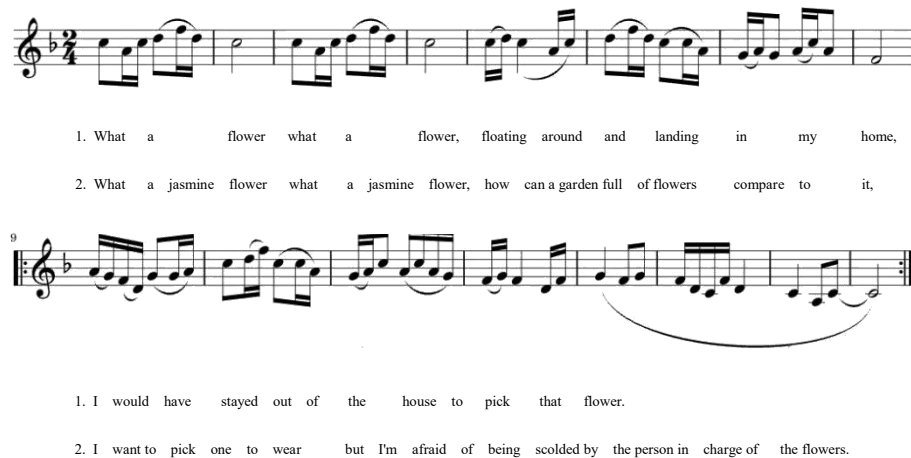


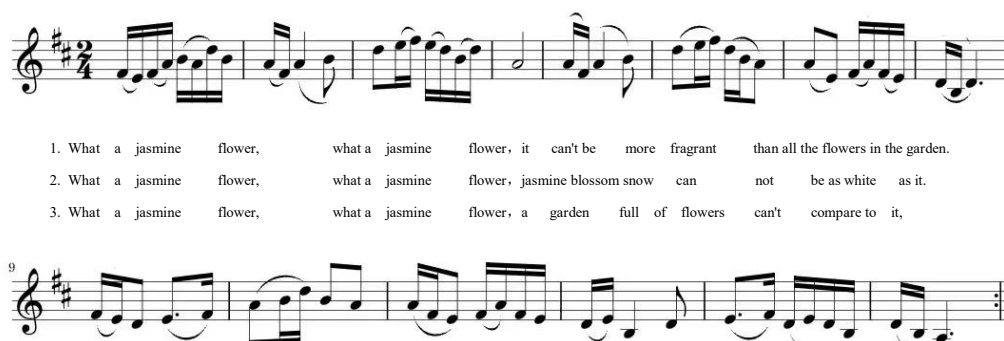
Figure 1. Flower Tune

The lyrics of the earlier version of “Flower Tune”, also known as “Jasmine Flower”, are based on the love story of Zhang Sheng and Cui Yingying in “The West Wing”. The song compares the sweetness of love to “a flower of jasmine”, and uses “the man who looks at the flowers” to satirise Cui's mother, who disliked the poor and loved the rich. The song uses “the man who watches the flowers” to satirise Cui's mother, who is too poor to love the rich. The song delicately portrays the ambivalence of the hero who longs for love but is afraid of it in feudal society. The jasmine flower symbolises sweet love, while the “flower watcher” criticises the prejudice and social injustice of the difference between the rich and the poor. The image of Cui's mother reflects the pursuit of wealth and interference in love in feudal society. The tune of “Flower Tune” is lyrical and soft, and the basic musical form is the traditional Chinese levistic mode, which adopts a four-sentence structure, with a special structure, the first half of which is divided into two echoing phrases, the first of which is a pair of repetitive phrases stopping at the “levistic” tone, and the second stopping at the Gong tone, both of which are of four bars; in the second

half, the third and the fourth phrases are tightly connected to one another, with a trailing eight bars. The third and fourth lines of the second half of the piece are closely connected into a trailing eight-bar phrase ending at the "levy", which echoes the first half of the piece. The "Flower Tune" not only conveys the emotional resonance of the people and the expression of social thoughts through its music and lyrics, but also demonstrates the richness and deep cultural heritage of folk music. With its unique tune structure and depth of lyrical connotation, it has become an influential folk song in traditional music, and has evolved in later generations to reflect the aesthetic and diversity of traditional Chinese music.

Jasmine Tune', circulated in Yangzhou, Jiangsu Province, is known as the "first song" of Jiangnan folk songs, and is one of the most widely circulated and familiar folk songs among the variants of "Flower Tune". The tune of "Jasmine Tune" was heard by Mr He in 1942 from an old folk artiste, who recorded it with a short score and adapted it to become "Jasmine Flower", which is now widely circulated. 1957, the Frontline Song and Dance Troupe of the Nanjing Military Command, where Mr He was a member, went to Beijing to participate in a performance of the song and sang it, which was rapidly spread to the north and the south of the Yangtze River in a short period of time, and was unanimously praised and loved by the general public. Since then, it has been sung on stages all over the world and has become a representative of Chinese folk songs. Jiangsu is rich in produce and is the famous land of fish and rice in China, and in the course of its historical development, many familiar folk songs have appeared. Under the artistic influence of two types of theatre and opera, namely Kunqu and Suzhou commentary, Jiangsu folk songs have formed the aesthetic characteristics of euphony, softness and delicacy, which is distinctly reflected in the folk song "Jasmine Flower".

2.2 Analysis of the Musical Style of Jiangsu Folk Song "Jasmine Flower"



1. What a jasmine flower, what a jasmine flower, it can't be more fragrant than all the flowers in the garden.

2. What a jasmine flower, what a jasmine flower, jasmine blossom snow can not be as white as it.

3. What a jasmine flower, what a jasmine flower, a garden full of flowers can't compare to it,

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1. I want to pick one to wear, but the people who look at it will scold me.

2. I want to pick one to wear, but I'm afraid of being laughed at.

3. I have the heart to pick one to wear, but I'm afraid that the next year will not germinate.

Figure 2. Jiangsu Folk Song "Jasmine Flower"

The lyrics of Jiangsu Yangzhou "Jasmine Tune Flower" are basically the same as those of "Flower

Tune", adopting the traditional levistic mode. The melody of the whole piece consists of four phrases, namely, "starting, carrying on, turning, and merging", and the overall development of the melody maintains the main body of "Jasmine Tune Flower", but the addition of the dragging accent in the ending part makes the music more contagious. Like the structure of "Flower Tune", the first phrase is a pair of repetitive phrases, falling on the levies, symmetrical and even; the second phrase is four bars long, falling on the Gong, making the piece stable and harmonious; the third phrase is six bars long, with the last note using the dragging accent, creating a kind and warm mood, and the first three phrases fall on the levies, echoing each other back and forth, and making the tone more infectious. The first and third phrases all fall on the "zheng", echoing back and forth, with a stable and distinctive tonal pattern, and a more regular structure after processing and modification. The melodic method adopts the cascade, and on the basis of the concise cadence of "Flower Tune", it has been modified by adding flower tones and rhythms, reflecting the lyrical musical style of the Jiangnan Minor Key, with soft, gentle and smooth tones, and richness and delicacy. Jiangsu Yangzhou's "Jasmine Flower" uses flower appreciation and praise as a metaphor for the deep love of an ideal couple and their desire for free love. The song also reflects the Chinese people's love for the fragrant white jasmine flower, whose "quality" expresses the Chinese people's traditional virtues and aesthetic tastes. This folk song starts with the pure and simple jasmine flower, and all three sections repeat the phrase "What a jasmine flower, what a jasmine flower", which leads to the following admiration and love for this flower. In traditional Chinese culture, a flower can be a young and beautiful girl, a pure and beautiful thing, or the best love between a man and a woman. As for which emotion the folk song really wants to express, the listener can interpret it in many ways. The whole song is very delicate and lyrical, with melodic features and humanistic connotations that are very much in line with the aesthetic needs of the Chinese people. As shown in figure 2.

3. The Role of Jiangsu Folk Song "Jasmine Flower" on the Enhancement of College Students' Music Aesthetic Ability

As one of the representatives of Jiangsu folk songs, "Jasmine Flower" carries rich folk music culture and traditional values. It not only represents the musical characteristics of the south of the Yangtze River, but also reflects people's yearning for love, freedom and a better life. Through the emotions and values expressed in the songs, the aesthetic taste and emotional pursuit of the Chinese people can be deeply felt. College students learning and appreciating Jiangsu Yangzhou folk song "Jasmine Flower" can not only appreciate the musical style characteristics of Jiangnan folk songs and promote the development of Chinese national folk music, but also the traditional Chinese aesthetic thought and profound humanistic connotation contained in "Jasmine Flower" has an important value and influence in college students' education, and it has an enhancement effect on the college students' music aesthetic ability.

3.1 Emotionally Rich Tonality

Jiangsu Yangzhou's "Jasmine Flower" adopts a cascading melodic method, which makes the whole song have a delicate, soft, gentle and introverted modal style. This delicate and introverted modal style is very much in line with the aesthetic concepts and traditional concepts of modesty, serenity, innuendo, low-profile, and introspection as stated in China's traditional culture, and it has a unique "neutral and implicit" emotional expression of the Chinese nation. It has the unique "neutral and subtle" way of expressing emotions of the Chinese nation. Confucius advocates that works of literature and art should be "joyful but not obscene, sad but not hurt", and that they should be "sentimental, stopping at manners", that is, the expression of emotions in works of art should be reasonable and appropriate, not excessive, not too excessive, advocating a kind of "peaceful and bland" approach to life. "attitude of people in the world, so the aesthetic idea of "neutral", and the Chinese people growing up in this cultural background has a "mediocre and subtle" "deep and introverted" national temperament. The Chinese nation growing up in this cultural background has a "moderate and reserved" and "deep and introverted" national temperament. This national aesthetic complex and emotional expression is reflected in this folk song, the song outlines to the people like a beautiful and elegant jasmine, and even a little bit of a little girl shy Jiangnan woman. This kind of "neutral and subtle" emotional expression is also an important inner quality of "Jasmine Flower", which creates its aesthetic factors in line with the public, and is also one of the important reasons for its wide circulation.

3.2 Lyrics Contain Deep Humanistic Connotation

The folk song "Jasmine Flower" from Yangzhou, Jiangsu Province, uses the technique of "picaresque" to create the lyrics, "A good Jasmine Flower, a good Jasmine Flower, the fragrance of the garden flowers and grasses can't be more fragrant than it; I have the heart to pick one and wear it, but those who look at the flowers want to scold me." The lyrics express Jiangnan women's longing for love and the desire for free love, but also shows the infinite love of Jiangnan women for jasmine, the lyrics of both women's desire for love, but also women's gentle and introverted character traits. "Jasmine blossom snow can't be whiter than it; I have the heart to pick one to wear, but I'm afraid of being laughed at by others." "The flowers in the garden can't compare with it; I want to pick one to wear, but I'm afraid it won't sprout next year." The lyrics reflect the inner world of a Jiangnan woman's anticipation and fear of loss, euphemistically and implicitly expressing her love and pursuit of her beloved, and this inner emotion is very much in line with the character of the jasmine flower that exudes a light and elegant aroma; she likes the flower in her heart, and wants to pick one to wear, but does not dare to say it explicitly, and dares to hide this anticipation and desire deep in her heart. Because in the traditional culture of the Chinese people, like is not to say it outright, the girls natural love of beauty can not be blatantly exposed, can only be used in a subtle, euphemistic way to express. Those bold actions are even more inconsistent with the behaviour of young girls, and will be scolded by the elders of the family. "Jasmine Flower" is also said to be a love song, expressing a young girl's adoration for the object of her affections, which she cannot express directly. In traditional Chinese culture, the

expression of love, the woman is implicit and passive, can only use jasmine flowers as a metaphor to describe their own like but "afraid of the next year does not germinate, but also afraid of the ridicule of the people watching the flowers of the people to be scolded me" and other entangled and contradictory moods, lyrics reflect the deep humanistic connotations.

3.3 Containing Deep Chinese Traditional Aesthetic Thought

Chinese traditional culture has a long and profound history, and the aesthetics of traditional Chinese music is influenced by traditional culture. The criterion of beauty in music is natural but not contrived, simple but not fancy, and the music is free from the constraints of rituals, and is in line with the nature and the nature of human beings. From this, we can see that traditional Chinese culture, especially traditional Chinese music aesthetics, advocates moderation and harmony, as well as truthfulness and simplicity, which is precisely the ideological connotation conveyed by "Jasmine Flower". Jasmine flowers are not as elegant as peonies or as delicate as roses; they are snow-white in colour, with small, thin flowers and a light fragrance, which coincides with the traditional Chinese aesthetics that advocate moderation, truthfulness and simplicity. The characteristics of jasmine flowers are elegant, subtle and introverted, not openly exposed, which are in line with the aesthetic ideals and realm of life of serenity, indifference, far-reaching, subtle and introverted that the Chinese public advocates, and it expresses the strong connotation of traditional Chinese aesthetic thought and philosophy. Jasmine flowers are like the quiet and gentle temperament of southern women, women often wear jasmine flowers as accessories in their hair buns, jasmine flowers represent women's inner virtuous, subtle, small and exquisite features of the external form, in line with the Chinese public's aesthetic demand for women, over time it has been regarded as a symbol of "women", to stimulate the people's generalised It has long been regarded as a symbol of "women", stimulating the people's generalised aesthetic psychology and emotional resonance. Taking jasmine as the material of expression, it has the image of a gentle and beautiful woman in the south of the Yangtze River, as well as the theme of love, and it can also be extended to a variety of interpretations, reflecting traditional Chinese aesthetics.

4. Concluding

Among the local folk songs in China, Jiangsu folk song "Jasmine Flower", as a representative work, has an important value and far-reaching influence in the music education of college students. Through in-depth exploration and analysis of Jiangsu Yangzhou folk song "Jasmine Flower", we not only deeply appreciate the uniqueness of this folk song in terms of its musical style and artistic characteristics, but also appreciate the rich humanistic connotation and profound traditional Chinese aesthetic thoughts it contains. Through learning and appreciating this folk song, college students can feel the unique musical style and rich humanistic connotation of Jiangnan folk songs, appreciate the charm of Chinese traditional music, and improve their music aesthetic ability. The delicate and soft tonality, deep humanistic connotations and traditional Chinese aesthetics of "Jasmine Flower" trigger people's yearning for love, freedom and a better life. These elements not only reflect the musical characteristics

of the Jiangnan region, but also the emotional pursuit and aesthetic concepts of the Chinese people. Therefore, by learning "Jasmine Flower", college students can make this folk song inherited and circulated among college students, which can not only expand their musical horizons and cultivate their aesthetic sensibilities, but also feel the cultural heritage of Chinese traditional music, inspire more young people to love and pay attention to Chinese traditional music, and contribute to the inheritance and development of Chinese traditional music.

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