



**LI JINHUI'S MUSICAL BACKGROUND AND HIS PRESCHOOL MUSIC
TEXTBOOK IN CHINA**

By

HUANG YI

**Thesis Submitted to the School of Graduate Studies, Universiti Putra Malaysia,
in Fulfilment of the Requirements for the Degree of Doctor of Philosophy**

October 2024

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Chairman : Associate Professor Loo Fung Chiat, PhD
Faculty : Human Ecology

Li Jinhui (1891-1967) is one of the most influential and controversial composers in modern Chinese history. He pioneered the performing art form of Chinese children's song and dance drama and was one of the founders of Chinese popular music. However, the composer acquired the pejorative label of 'yellow musician' as some critics considered his works on popular music was associated with pornography since the late 1920s. From the mid-1930s onwards, the education sector banned all of his works. Despite most studies focusing on Li Jinhui's popular music and literary works, his contributions to children's music education, especially for preschool children aged 3-6, have yet to be addressed. Many of Li's children's songs and teaching approaches still need to be explored from a literary perspective, including some of his compositions, works, and music textbooks. Scholars started to pay attention to his many hitherto neglected works when the ban on Li Jinhui's music was lifted in the late 1920s. This study will explore the teaching approaches utilized in Li's preschool music textbooks and how these approaches from the 1930s can be applied to modern preschool music education. In addition, the research aims to understand Li's intention

in creating this teaching approach according to his life and music background. Special attention was also given to the relationship between his works and traditional folk culture. Analyzing approaches and concepts in his “Popular Textbook-Music Textbook and Teaching Method in Kindergarten” is important to discover how his ideas have influenced the history of music education. In this study, firstly, Li Jinhui’s music background was investigated, and the impact of his life and work on his music composition was examined. Secondly, the practices and approaches adopted (including choreography, props, singing approaches, and performances) were determined by analyzing his preschool music textbooks’ content and teaching approaches. Finally, the development of Li Jinhui’s composition that are evident from the works and textbooks of other composers was identified. Then, the potential of Li’s works and music textbooks as tools for contemporary preschool music education was explored. The main idea of this study is to enrich the history of the famous Chinese composer’s musical compositions and teaching materials for children. This study also aims to elucidate Li Jinhui’s contribution to children’s music by analyzing his style, historical background, and educational approaches, including collecting literature or printed materials, to ultimately acknowledge his influence on future generations.

Keywords: Li Jinhui, China, Preschool music education, Preschool music textbooks, Children’s music.

SDG: GOAL 4: Quality Education

Abstrak tesis yang dikemukakan kepada Senat Universiti Putra Malaysia sebagai memenuhi keperluan untuk ijazah Doktor Falsafah

**LATAR BELAKANG MUZIK LI JINHUI DAN BUKU TEKS MUZIK
PRASEKOLAH BELIAU DI CHINA**

Oleh

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Li Jinhui (1891-1967) merupakan salah satu komposer paling berpengaruh dan kontroversi dalam sejarah muzik moden China. Beliau terlibat dalam pelbagai bidang, termasuk muzik, tarian, sastera, drama, dan pendidikan. Beliau merupakan perintis dalam bentuk seni persembahan lagu dan drama tarian kanak-kanak China dan adalah salah seorang pengasas muzik popular China. Namun, komposer ini memperoleh label peyoratif sebagai ‘pemuzik kuning’ kerana beberapa pengkritik menganggap karyanya dalam muzik popular dikaitkan dengan pornografi sejak akhir 1920-an. Mulai pertengahan 1930-an, sektor pendidikan mengharamkan semua karyanya. Beliau dianiaya semasa Revolusi Budaya Besar China dan meninggal pada puncak revolusi. Meskipun kebanyakan kajian memfokuskan pada muzik popular dan karya sastera Li Jinhui, sumbangannya terhadap pendidikan muzik kanak-kanak, terutamanya untuk kanak-kanak prasekolah berusia 3-6 tahun, belum diutarakan. Banyak lagu kanak-kanak dan pendekatan pengajaran Li masih perlu dikaji dari sudut pandangan sastera, termasuk beberapa gubahan, karya, dan buku teks muziknya. Para sarjana mula memberi perhatian kepada banyak karya yang sebelum ini diabaikan apabila larangan

terhadap muzik Li Jinhui ditarik balik pada akhir 1920-an. Kajian ini akan meneroka pendekatan pengajaran yang digunakan dalam buku teks muzik prasekolah Li dan bagaimana pendekatan dari tahun 1930-an ini boleh digunakan pada pendidikan muzik prasekolah moden. Selain itu, kajian ini bertujuan untuk memahami niat Li dalam mencipta pendekatan pengajaran ini berdasarkan latar belakang hidup dan muziknya. Perhatian khusus juga diberikan kepada hubungan antara karyanya dan budaya rakyat tradisional. Pendekatan penyelidikan dan konsep dalam “Buku Teks Popular-Buku Teks Muzik dan Kaedah Pengajaran di Tadika” adalah penting untuk mengetahui bagaimana gagasannya telah mempengaruhi sejarah pendidikan muzik. Dalam kajian ini, pertama sekali, latar belakang muzik Li Jinhui dikaji, dan kesan kehidupan dan kerjanya terhadap gubahan muziknya diperiksa. Kedua, amalan dan pendekatan yang diguna pakai (termasuk koreografi, alat peraga, pendekatan menyanyi dan persembahan) ditentukan dengan menyelidik kandungan dan pendekatan pengajaran buku teks muzik prasekolahnya. Akhirnya, perkembangan gubahan Li Jinhui yang nyata dari karya dan buku teks komposer lain akan dikenal pasti. Kemudian, potensi karya dan buku teks muzik Li sebagai alat untuk pendidikan muzik prasekolah pada masa kini diteroka. Idea utama kajian ini adalah untuk memperkaya sejarah gubahan muzikal terkenal komposer China dan bahan pengajaran untuk kanak-kanak. Kajian ini juga bertujuan untuk menjelaskan sumbangan Li Jinhui kepada muzik kanak-kanak dengan menyelidik gayanya, latar belakang sejarah, dan pendekatan pendidikan, termasuk mengumpul sastera atau bahan cetakan, untuk akhirnya mengakui pengaruhnya terhadap generasi akan datang.

Kata Kunci: Li Jinhui, China, Pendidikan muzik prasekolah, Buku teks muzik prasekolah, Muzik kanak-kanak.

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CHAPTER 1

INTRODUCTION

This study reexamines a preschool music textbook neglected for nearly a century, precisely the one published by Li Jinhui in 1933. We found that literary research about Li Jinhui and his artistic productions primarily focused on his impact on popular music (Ma, 2015; Wang, 2018), children's songs, and dance drama (Cheng, 2016; Tan et al., 2022), while his contentious classification as a "yellow musician" has garnered considerable scrutiny (Jones, 2001; Xiang, 2015; Cheng, 2023). This study primarily aims to ascertain Li's contributions to the preschool music education domain by analyzing his instructional materials.

This study investigated the pedagogical content in the textbooks, especially their teaching approach. It correlates the pedagogical approach in Li Jinhui's textbooks and the approach to children's theatrical performances while also exploring the associations between his literary works and conventional folk customs. This study comprehensively examines the pedagogical content and approach utilized in Li Jinhui's preschool music textbooks to identify potential resolutions to existing issues in preschool education and investigate the applicability of this 1930s approach to contemporary preschool music education. This study also aims to determine the potential of these approaches as a tool for modern preschool music education.

This study analyzed Li Jinhui's background in musical composition to gain a deeper comprehension of his teaching approach. Simultaneously, through an in-depth exploration of Li Jinhui's life and background, this study aims to ascertain additional historical information and the impact of his works on subsequent generations through

analysis.

Therefore, this study aims to reexamine Li Jinhui's preschool music textbooks and explore their contributions to the field of preschool music education. By analyzing the instructional content and teaching approach, this study explores possible approaches to address current issues in preschool education and the potential application of these approaches in modern preschool music education. Furthermore, this study investigates Li Jinhui's background and scholarly works to gain further insights into his influence and contributions to music education history.

1.1 Research Background

Preschool education has recently gained widespread attention and significance globally. It aims to educate and nurture young children between the ages of three and six to promote their comprehensive abilities and catalyze holistic growth (Baxodirovna, 2022). Some leading countries in preschool education have been imitated and studied by other countries for their unique education systems. For example, Japan is known for its unique approach to education and values. It focuses on developing self-discipline and social skills in young children while emphasizing the transmission of traditional culture and values (G'aniyeva, 2023). Similarly, Finland is known for its high-quality preschool education. The country focuses on providing play-based preschool education, emphasizing children's independent learning and the development of creativity. The quality of preschool teachers in Finland is typically high, and educational policies focus on equality and inclusion (Jumanovna, 2022). However, preschool education faces some common challenges and concerns in the global context. For example, ensuring universal access and quality

of preschool education, especially in resource-poor or lagging regions, ensures that every young child has equal access to education (Woldehanna, 2016). Overall, preschool education is widely valued in the current international context, and many countries are striving to improve and develop their preschool systems to ensure that every young child has access to a high-quality, well-rounded education.

Although preschool music education in China was effectuated later than in the West, it has significantly progressed since the 21st century, along with the development of comprehensive music education in China. The Ministry of Education of China has also issued several official guidance documents to promote the development of preschool music education in China. For example, the Ministry of Education of China (2001) released “The Guidelines for Kindergarten Education” (幼儿园教育指导纲要) and “The Guidelines for Learning and Development of Children Aged 3-6” (3-6 岁儿童学习与发展指南) (Ministry of Education of China, 2012), which remain the primary guiding official document for preschool education. These documents require kindergarten educators to focus on education through play activities grounded in young children’s lives, supporting their needs to gain experience through proximity to nature, experimental manipulation, and participatory experience and promoting their coordinated development in diverse aspects of health, language, society, science, and art (Ministry of Education of China, 2021a). Simultaneously, aesthetic education is strengthened at all stages, and its curriculum in schools is dominated by art courses, including music, art, calligraphy, dance, drama, opera, and film and television courses (Ministry of Education of China, 2021b). Additionally, the Ministry of Education released “The Guidelines for Assessing the Quality of Kindergarten Care and Education” (幼儿园保育教育质量评估指南) in 2022, aimed at strengthening the

supervision and management of kindergartens in the areas of ideology, morality, safety, education, teachers, and environment (Ministry of Education of China, 2022a). These policies were introduced to promote the continuous development and improvement of preschool music education in China. However, it continues to face challenges requiring attention. For example, there is still a shortage of preschool music education teachers, insufficient teaching content, a single teaching method, and a lack of a scientific teaching system and standard teaching materials (Zhang, 2017). Moreover, emphasizing skill development at the expense of emotional development is widespread (Liu, 2019). These issues require further efforts to ensure that preschool music education can develop comprehensively and meet the needs of young children.

Preschool education in China originated in the late 19th century and has existed for over 100 years. According to Sun (2012), the first kindergarten in China was established in 1903 in Wuchang, Hubei, and it was typical for kindergartens to employ music teachers from Japan, Western countries, or people who had studied overseas. Beginning in the 1920s, education in China developed rapidly, and localized reforms attracted widespread attention in the field of children's education. Children's music educators such as Xiao Youmei, Huang Zi, and Li Jinhui were advocates of this reform and aimed to prevent the intrusion of foreign educational ideas and avoid damage to the national culture caused by simple imitation. To promote the reform wave, the Ministry of Education hired 11 professionals, including Tao Xingzhi, Zhang He, Zhang Xuewen, and Zhang Zonglin, to establish a relatively complete Chinese educational system (Zhang et al., 2011). After combining various opinions, the first "Standard Kindergarten Curriculum" (幼稚园课程标准) was released in 1932.

The term “教科书” (jiào kē shū, textbooks) was introduced to China by German missionary Wilhelm Lobscheid (1822-1893) in 1866. Subsequently, in 1887, Huang Zunxian (1848-1905), one of the early Chinese statesmen, translated it into Chinese as “教科书” (Wu, 2020). According to Zhang’s (2011) research, the Chinese kindergarten textbooks were developed into four periods: the germination period (1903-1918), the initial stage (1919-1949), the construction period (1950-1981), and the development period (post-1981). Due to the feudal political background at the time, kindergarten textbooks during the germination period were categorized into two types: selections from ancient Chinese classics (the Four Books and Five Classics, 四书五经) and direct adaptations of foreign kindergarten textbooks. These kindergarten textbooks reflected a limited understanding of the importance of early childhood education; however, a need for specialized educational content for children in this age group was recognized. This marked the initial exploration and attempts to develop kindergarten textbooks (Yan, 2018).

After the May Fourth Movement, the development of preschool textbooks entered the initial stage. Representative figures during this period include Chen Heqin (1924-1991), who is recognized as one of the founders of China’s preschool education. In 1932, he published a 16-volume series titled “Kindergarten Textbooks,” wherein he proposed and advocated for an educational philosophy centered around children, emphasizing their holistic development and nurturing their individuality (Liang, 2023). Wu Zengjie (1906-2005) is also recognized as a pioneer of preschool education in China. In 1935, he created “160 Types of Kindergarten Games,” advocating for creating a positive, harmonious, and safe educational environment for young children.

He encouraged children to develop their abilities and potential through autonomous exploration, practical activities, and interactive learning (Tang & Huang, 2022).

Some related textbooks exist in the music field, including “160 Songs of Kindergarten Music” (幼儿园音乐 160 首), written by Shen Binglian in 1936; “Music in Kindergarten” (幼稚园的音乐), composed by Huang Xuzai, Wu Zenggui, and Shen Binglian in 1935; “Introduction to Music for Children” (儿童音乐入门), written by Hu Jingxi in 1947. However, the “Popular Textbook - Music Textbook and Teaching Method in Kindergarten” (大众音乐教科书-幼稚园音乐课本教材及教法) by Li Jinhui in 1933 emerged from the demand for localized preschool education, curriculum, and textbooks. This is the first kindergarten music textbook based on the “Standard Kindergarten Curriculum” issued by the Ministry of Education (Shi, 2013). The textbook is divided into four volumes and contains 71 songs with corresponding teaching methods. Its target audience is young children aged three to six years old, and its content is rich and diverse, incorporating various educational philosophies.

Li Jinhui (1891-1967) was a significantly influential musician in modern Chinese history. Although considered a controversial composer in the history of contemporary Chinese music (Composing Group of China’s Pre-school Education History, 1989), he has been deemed a leading pioneer in some of the most significant musical styles and genres in China (Xu & Zhou, 2008). His compositions covered Chinese popular songs influenced by Western popular songs and established the first school in China to train singing and dancing talents. He composed China’s first children’s song and dance drama, “The Magpie and the Child” (麻雀与小孩), and is considered one of the early

composers of a new genre of children's song and dance music (Wu, 2010). After the defeat of the Revolution in 1927, Li Jinhui began to compose popular songs; thus, he was called a "yellow musician," one of the popular issues studied by many scholars today. These so-called "yellow musicians" composed love songs with relatively open lyrics, mainly aimed at bourgeois entertainment venues and early commercial performances in urban China. Hence, intellectuals and leftist musicians also called him "the progenitor of Chinese yellow music" (Zheng, 2008).

The popular music influence led to the prohibition of all his works in the 1930s (Lin, 2007). During the Cultural Revolution in 1966, Li Jinhui's home was repeatedly raided and ransacked, and he later suffered a heart attack. On February 15, 1967, he died in Shanghai Yan'an Hospital at 77 (Sun, 2007). Negative comments about Li Jinhui persisted until the end of the 20th century. Zhao (1992) emphasized that although he composed certain songs of national and democratic nature, including "The Little Painter" (小小画家) and "The Magpie and the Child" (麻雀与小孩), he had also written obscene songs such as 'Peach Blossom River' (桃花江) and "Express Train" (特别快车) which should not be ignored.

For almost a century, Li Jinhui was labeled as a "yellow musician," only in November 2001 was a symposium held in Beijing commemorating the 110th anniversary of Li Jinhui's birth. Representatives from the cultural and music communities, both domestic and international, reviewed the history of unfair treatment faced by Li Jinhui and the unjust background and reasons behind the criticism and treatment he received. He received a comprehensive and fair evaluation. Scholars observed limited research on Li Jinhui's musical works and lacked sufficient documented records (Li, 2002a).

Subsequently, research on Li Jinhui rapidly expanded, covering various aspects of his life (Sun, 2007; Li, 2011), musical compositions (Li, 2022; M. X. Li, 2022), and musical style (Zou, 2009; Wang, 2018).

Recently, research on Li Jinhui has received increasing attention. On March 11, 2017, the “Xiangtan Li Cultural (Artistic) Research Association” (湘潭黎氏文化研究会) was established in Xiangtan, Hunan Province. The literature has increasingly focused on his popular and children’s music compositions. However, his pioneering work, the first Chinese “Popular Textbook - Music Textbook and Teaching Method in Kindergarten “(大众音乐教科书-幼稚园音乐课本教材及教法) is inadequately mentioned. This book represents the achievements of local childhood education in the 1930s and reveals Li Jinhui’s affluent ideas on children’s music education (Shi, 2013). Evidently, research on Li Jinhui’s work concerning preschool music education and children’s songs is limited. Therefore, filling this literature gap is important for children’s music education in China.

1.2 Problem Statement

A significant concern in preschool education in China is the shortage of kindergarten teachers (Ministry of Education of China, 2016). In 2021, the State Council of China implemented a policy regarding the optimization of birth policies to promote long-term balanced population development, wherein a couple can have up to three children (State Council of China, 2021), leading to an increase in the number of children in recent years (Jiang, 2022), further straining preschool teachers’ resources and overall quality (You & Chen, 2021). To alleviate this problem, the Ministry of Education of China has adopted several policies, including requiring university graduates to teach

in rural primary, secondary, and kindergarten schools, focusing on increasing kindergarten teachers' recruitment (Ministry of Education of China, 2021c). Additionally, preschool education program reforms, training program improvements, and strengthening of the professional foundation of preschool child development education were initiated to develop students' practical ability to observe, understand, and support their development (Ministry of Education of China, 2021d). However, despite these measures, the overall quality of early childhood teachers remains a significant concern.

Article 12 of the Compulsory Education Law of the People's Republic of China (2018) stipulates that schools and other educational institutions should promote the use of Mandarin Chinese and standardized characters in their teaching. As a multi-ethnic country, China is home to a wide variety of ethnic languages, with the number of minority languages surpassing the number of minority groups. There are both one language per group and multiple languages within a single ethnic group (Lei, Zhao, Liu & Zou, 2020). In this context, the promotion of Mandarin holds significant importance in facilitating communication between different regions and ethnic groups, driving economic development, preserving culture, and enhancing national identity. This is especially strategically valuable in the field of preschool education. However, there are still many problems and challenges in this area that require further research and solutions. For instance, in some impoverished and minority regions, due to limited transportation and a lack of external communication opportunities, the vast majority of children can only communicate in their native languages, making the learning of Mandarin a daunting challenge. The promotion of Mandarin in early childhood education helps bridge the gap for future educational transitions. Children who do not

master Mandarin before entering primary school often face the dilemma of “not understanding or recognizing” the language, which results in generally low grades across subjects. This not only causes them to fall behind in their studies but also severely impacts their motivation and self-confidence, leading to feelings of aversion toward learning and even school dropout (Zhao & Zhang, 2019). Despite the government’s implementation of several policies and regulations aimed at promoting Mandarin, such as the “Opinions on Strengthening Language and Writing Work in the New Era” (2020) and the “Notice on Promoting the Implementation of ‘One Region, One Policy’ to Increase the Efforts in Promoting the National Common Language” (2023), in some areas, particularly in impoverished and minority regions, the enforcement of these policies is insufficient. The lack of specific implementation guidelines and monitoring mechanisms has led to challenges in policy execution (Chen & Tan, 2024). Furthermore, inadequate funding for Mandarin promotion in early childhood education, poor infrastructure at kindergartens, and low teacher salaries hinder teacher motivation and retention, which in turn restricts the effective implementation of Mandarin education (Ren, 2022). In addition, in some impoverished and minority regions, there is a scarcity of Mandarin teaching materials suitable for preschool children, which further affects the success of Mandarin promotion (Chen, 2021). At the same time, there are concerns that an excessive emphasis on promoting Mandarin may undermine the transmission of dialect or minority languages, thus threatening the continuity of ethnic cultures (Zhao & Zhang, 2019). Therefore, finding a balance between promoting Mandarin while protecting and preserving local languages and cultures, and achieving coordinated development of both, remains a key issue that requires in-depth exploration.

Although the shortage of educational resources has been acknowledged, it is not an independent research problem in itself. Instead, it serves as a critical contextual foundation for this study. Li Jinhui's preschool music textbooks were developed in an environment characterized by limited formal educational materials and resources, making them a significant case study for understanding how effective educational content can be created and implemented under such constraints. While this research does not aim to propose strategies for increasing resources, it seeks to extract valuable insights from Li's works that may indirectly inform contemporary efforts to address similar challenges.

Huang (2020a) analyzed the preschool education curriculum in China and highlighted that college students majoring in preschool education must study various disciplines, including child psychology, political science, education, children's literature, the history of preschool education, music, dance, hygiene, and English. However, students enrolled in these courses may lack a background in music, creating a barrier to acquiring a solid music foundation before graduation (Huang, 2020b). Liu (2022) also emphasized the lack of unified preschool music textbooks in China as a prominent issue. Various kindergarten music textbooks are circulating, leading to a commercialization trend in the current preschool textbook market. Han and Wu (2010a) investigated the textbooks in this field and found severe issues of non-standardization, including errors in rhythm, pitch, and lyrics. This may be from the government's lack of supervision and management of the kindergarten music textbook market. This problem significantly affects teachers' choice of music textbooks and leaves them perplexed (Wang & Cai, 2013; C. M. Xia, 2019). Therefore, high-quality textbooks can be helpful for teachers and students, playing an essential role in enabling preschool

teachers to conduct music-teaching activities (Ma, 2020).

Li Jinhui pioneered children's song and dance drama in China and was an advancing musician engaged in music education (Jia, 2016). He composed several musical works and textbooks for children. However, many of Li Jinhui's works are inadequately studied due to the composition of the yellow song and documentation problems (Luo, 2013). In the early 21st century, researchers found some unrecognized works while examining his material (Li, 2002a). Among them, Li (2002b) observes that in 1933, Li Jinhui devoted himself to the "music of the times" and produced an additional set of musical materials that did not contain the supposed "yellow music." Nonetheless, how many musical works Li Jinhui composed remains unclear (Li, 2002b). Regarding this, focusing on Li Jinhui, one Chinese leader, Li Lanqing (1932–) wrote two articles and emphasized that his works should be given weightage because of his innovative contributions to modern Chinese music, especially children's songs and dances, from which music education must draw inspiration to improve the cause of children's education and provide quality education (Li, 2006a; Li, 2006b).

Despite extensive research on Li Jinhui, these primarily focus on his personal experiences, popular music, and children's music works. For example, while Sun (2007) extensively studied Li Jinhui, as a historian, he did not provide specific analyses of a particular musical work or textbook. Furthermore, research on Li Jinhui's music work mainly concentrates on his representative children's song and dance dramas such as "The Magpie and the Child" (麻雀与小孩) and "The Grape Fairy" (葡萄仙子) (Cai, 2019; Liang, 2021). Existing literature about Li Jinhui's life experiences and his music works are commonplace; however, references regarding his textbooks

and studies reflecting his educational philosophy remain scarce (J. Li, 2019).

In 1933, Li Jinhui wrote preschool music textbooks, shifting his focus from composing children's songs and dance music to popular music. Despite criticism, he continued writing textbooks for children at the time. Thus, examining these textbooks can provide insight into whether he adhered to his initial good intentions of composing music for children and educational ideology. In contrast, if his ideology was indeed influential, it can provide insights into when his works were banned. Therefore, His "Popular Textbook - Music Textbook and Teaching Method in Kindergarten" (大众音乐教科书-幼稚园音乐课本教材及教法) is of significant academic interest for popular and children's music.

Additionally, the lack of prior research on Li Jinhui's preschool music textbooks, while notable, does not alone justify this study. For example, it has been found that many songs widely sung by Chinese children today were originally composed by Li Jinhui, yet his contributions have not been formally recognized (Fu, 2021). This marked one of the significances of his work. In addition, this raises the question of how these works were disseminated and preserved and whether his preschool textbooks might serve as a primary source for these enduring materials. Moreover, researching these textbooks is crucial for understanding Li's teaching methods and educational concepts.

As a pioneer of Chinese children's music education, Li's integration of music with early childhood learning offers valuable insights into pedagogical development in the field. In summary, this research is not solely motivated by the lack of prior studies but by the substantial contributions these textbooks have the potential to make to our understanding of Chinese music education history, early childhood pedagogy, and the

enduring influence of Li Jinhui's work.

This study is significant because many of Li's children's songs have yet to be studied from a literary perspective. These songs have contributed to children's music education in China and other countries teaching Chinese music. The label of "yellow music" associated with Li Jinhui primarily stems from the cultural and political context of his time. This criticism not only obscured the essence of his music but also had a negative impact on his reputation. Therefore, further investigation into the issue of "yellow music" is essential, particularly when analyzing his preschool music textbooks. This textbook was published against the backdrop of the "yellow music" controversy, making it crucial to focus on this issue to fill the gap in the literature regarding Li Jinhui's background. Several periods of his life have not been examined and documented, such as in the mid-1930s in Hunan, Jiangxi, and Chongqing. Additionally, his preschool music textbooks must be further analyzed regarding how they influenced children's music-making in later generations. This not only contributes to a fuller understanding of Li's legacy but also offers lessons that remain relevant to contemporary music education practices. Therefore, this study used the biographical research method to analyze Li Jinhui's music background and his works for its potential in teaching preschool music education to Chinese kindergarten students. By analyzing his textbooks, this study aims to uncover the methods he employed to make music education more accessible, engaging, and culturally relevant for young learners.

1.3 Research Questions

This study's research questions were:

1. How did Li Jinhui's life and music education background affect his musical language?
2. What are the approaches and methods provided for children's education in Li's "Popular Textbook - Music Textbook and Teaching Method in Kindergarten" that contributed to the development of their education?
3. How significant is the textbook's contribution to the teaching approach in kindergarten?
4. How is Li's approach in the kindergarten textbook associated with the current curriculum?
5. What are the characteristics and styles in Li's preschool music textbook?

1.4 Research Objectives

This study aims to examine and analyze Li Jinhui and his compositional contributions to Children's Music Education. Further:

- 1 To investigate Li Jinhui's life and musical background that influenced his preschool music textbook compositions.
- 2 To analyze Li Jinhui's teaching approach from "Popular Textbook - Music Textbook and Teaching Method in Kindergarten."
- 3 To identify Li's musical characteristics and style in the preschool music textbook.

1.5 Significance of the Study

One significant transformative period in Chinese history was the era of the Republic

of China (中 华 民 国), despite only lasting 37 years. During this period, the contributions of composers, such as Xiao Youmei, Huang Zi, Feng Zikai, and Li Jinhui, played a crucial role in developing music education to the maturity of music textbooks and provided a solid foundation for contemporary music education.

This study is novel in that it thoroughly explores areas in Chinese music education during the era of the Republic of China, areas prior studies have not been adequately addressed. Therefore, this study aims to re-examine Li Jinhui's 'Popular Textbook - Music Textbook and Teaching Method in Kindergarten' (大众音乐教科书-幼稚园音乐课本教材及教法) written in the 1930s. Despite the valuable teaching methods in this textbook, it has received limited exploration in music education research. This study seeks to validate the historical importance of Chinese children's music textbooks. It enhances the understanding of preschool music materials from that period, thus bridging the gap in the literature, by retracing and analyzing the noted preschool textbook. It offers a novel perspective on the field, with a focus on understanding the evolution of music education during that era. Furthermore, it furnishes insights into current preschool music education practices in China, contributing to the development of a culturally contextualized approach, termed "Sinicized" early childhood music education.

Research on Li Jinhui has primarily focused on his life experiences, works, and philosophical education ideas, with limited exploration of his textbooks. Academically, exploring this can validate children's music education content in China and provide theoretical and practical references for compiling such textbooks, expanding theoretical research. Having been published 90 years ago, this book represents a

significant period in Chinese history, reflecting its level and concepts of music education. Re-examining it can provide valuable insights into the historical characteristics and development trajectory of music education during the period of the Republic of China. Furthermore, although this textbook may be outdated, it contains valuable teaching methods and concepts that can provide valuable references for music education today. Historical experiences and wisdom can inspire contemporary education, helping us better understand the significance and goals of music education. Moreover, examining this textbook fills the gap in the literature on Li Jinhui regarding the preschool music education field.

As a renowned musician in modern Chinese history, Li Jinhui's reputation was controversial until the late 20th century, when he gradually received fair recognition. However, before the 1990s, there were restrictions on his works, resulting in a possible lack of research for some of his compositions. At a conference held in November 2001 to commemorate the 110th anniversary of Li Jinhui's birth, participants openly admitted that it is challenging to know precisely the unascertained details about him; for example, the works that he composed during the supposed "yellow music" period (Li, 2002b). Hu (2019) observed that the literature on Li Jinhui's music requires further investigation. Therefore, by collecting and analyzing Li Jinhui's works and manuscripts, this study contributes to this field of study.

Regarding musical style, Li Jinhui was adept at imbibing folk tones combined with lyricism in his compositions, as observed in his children's song and dance music. Concerning music education before the 1920s, many works were filled with foreign tunes, making it difficult for most people to sing fluently. However, Li Jinhui

introduced folk tones to these songs, and his compositional approach influenced many musicians, including his student Nie Er, who benefited directly from it. Xiang (1986) argues that Li Jinhui excelled at depicting various emotions and presenting vivid images. Nie Er's works, like those of Mai Xin, possess similar characteristics. According to Zhang (2005), Maixin took inspiration and incorporated Li Jinhui's composing experience into his understanding of children to create innovative children's song compositions. Thus, analyzing Li Jinhui's musical works can help trace additional works and composers influenced by him while recognizing his importance in composing Chinese children's music.

1.6 Limitation of the Study

This study has several limitations. First, the outbreak of the global pandemic in 2019 and the restrictions imposed significantly impacted this research. It limited face-to-face interviews and on-site investigations and observations to certain extent, such as field research in Jiangsu and Chongqing. Nevertheless, efforts were made to visit museums and libraries where Li Jinhui had lived and worked, such as those in Hunan, Beijing, Shanghai, and Jiangxi, and data were collected through online interviews. The three-year pandemic also constrained the data collection period, potentially compressing the available research period.

Second, there may be some unpublished data and works due to the complex political background of composer Li Jinhui. Additionally, due to political reasons or certain restrictions, participants may only be able to reveal specific data and information requiring further confirmation with multiple parties, affecting their comprehensive understanding and the accurate interpretation of the relevant data.

Lastly, the materials analyzed in this study are geared for use by teachers of average musical quality and highly qualified music teachers may feel this limit their creativity to certain extent, hindering their teaching practices and applications. However, this study's original purpose is to provide support and guidance for teachers with limited musical qualities and in areas lacking teaching staff.



CHAPTER 2

LITERATURE REVIEW

2.1 Introduction

A literature review is crucial to the research process and is significant in establishing the existing knowledge of the research field. A comprehensive review and analysis of relevant literature can help identify knowledge gaps and research disparities. Furthermore, it helps clarify this study's scope, effectiveness, and importance. The literature review of this research is divided into seven sections.

2.2 Children's Music Textbooks in China

Below are two periods utilized for the literature review of the predecessors, including the Modern China periods of China and the post-establishment period of New China.

2.2.1 Children's Music Textbooks in the Modern China Period

Yang and Song (2010) and Cheng (2019) provide a comprehensive overview of children's music textbooks in modern Chinese history. Their works discuss seminal publications such as "School Song Collection" (学校唱歌集) by Shen Xingong in 1904, the first music textbook in China, "One Hundred and Sixty Songs for Kindergarten Music" (幼稚园音乐一百六十首) by Shen Binglian and Shen Baiying in 1936, and "World Children's Rhythm" (世界儿童节奏) by Chen Heqin in 1947.

Shi (2013) also states that according to incomplete statistics, from the early 20th century to 30 years before the promulgation of the "Kindergarten Curriculum

Standards,” there were 13 identifiable publications of kindergarten music textbooks. However, most were written based on the experiences of specific teachers. It was not until 1932, when the “Kindergarten Curriculum Standards” was released that supervision and regulation were established to ensure quality.

As documented by Li (2019), the “Popular Textbook – Music Textbook and Teaching Method in Kindergarten” (大众音乐教科书-幼儿园音乐课本教材及教法), compiled by Li Jinhui in 1933, was based on the “Standard Kindergarten Curriculum” (幼儿园课程标准) and referenced materials. It was the first kindergarten music textbook named as such in modern Chinese history. However, existing research has predominantly focused on the historical development and titles of such textbooks, with limited analysis of their content and teaching methods. For example, the pedagogical design and practical strategies of the Popular Textbook – Music Textbook and Teaching Method in Kindergarten, as well as how they reflect Li Jinhui’s educational philosophy and the sociocultural context of the time, remain underexplored. This study aims to address these gaps by delving into both the content and teaching methods of Li Jinhui’s textbook, providing a more comprehensive understanding of his contributions to music education and the implications for contemporary early childhood music pedagogy.

2.2.2 Children’s Music Textbooks from the Founding of New China to the Contemporary

Ye (2018) divided the background of the development of preschool music teaching textbooks post the founding of New China into five periods, namely the budding period (1956-1965), the alienation period (1966-1978), the recovery period (1978-

1990), the breakthrough period (1990-2000), and the comprehensive development period (2000-present). The periodization outlined reveals the fundamental trajectory of the evolution of preschool music textbooks, offering an in-depth analysis from the perspectives of policy changes, societal needs, and educational development. This classification not only reflects the evolution of preschool music education policies but also illustrates the influence of the social environment on educational content. For instance, during the nascent phase, the content of textbooks primarily focused on introduction and adaptation, emphasizing the cultivation of basic musical literacy (Xi, 2022). In contrast, during the period of divergence, under the influence of the unique historical context of the “Cultural Revolution,” music textbooks were profoundly shaped by ideological considerations, which was evident in both their content and teaching methods (Niu, 2022).

Ma (2020) provided a comprehensive introduction to music teaching textbooks for young children in these periods, including ‘The Newest Kindergarten Primary School Music Teaching Materials’ (最新幼儿园小学音乐教材) composed by Zhu Zhisui in 1953, The textbook places emphasis on the arrangement of children’s songs and the training of rhythmic awareness; ‘The Soviet Kindergarten Normal School – Singing, Music, Rhythmic Movement Teaching Syllabus’ (苏联幼儿师范学校-唱歌、音乐、节奏动作教学大纲), which was translated by the translation department of the Chinese Ministry of Education in 1955, The textbook incorporates the Soviet music teaching system, emphasizing the integration of rhythm training with collective activities; ‘Kindergarten Teaching Textbook – Music – Teachers’ (幼儿园教材-音乐-教师用书) by the National Kindergarten Textbook Development Group in 1982,

this textbook marks a comprehensive exploration of music education, transitioning from a focus on form to an emphasis on content. The content design of these textbooks reflects the understanding and expectations of music education across different historical periods. However, while Ma's research provides detailed descriptions of the chronological classification and major publications of these textbooks, it falls short in offering specific analyses of their content and the challenges they faced. In particular, there is a lack of in-depth investigation into whether these textbooks truly met the needs of children's music education, given the limited educational resources and varying levels of teacher proficiency at the time.

The survey conducted by Han and Wu (2010a) reveals that the error rate for rhythm, pitch, and lyrics in preschool music textbooks reaches as high as 33%, highlighting the severity of quality issues in these materials. Further analysis by Han and Wu (2010b) identifies the lack of standardized guidelines for textbook compilation and the absence of an effective regulatory system as primary contributors to these problems. Liu (2022) argues that the root causes lie in the non-standardized and market-oriented nature of textbook content. Without unified compilation standards, the content of these textbooks is often driven by commercial interests, neglecting the psychological development of children and the practical needs of education.

Moreover, the absence of regional cultural elements is a prevalent issue in these textbooks. For instance, traditional music from ethnic minority regions is rarely represented in mainstream materials (Li, 2016), which contradicts the principles of China's multicultural education philosophy. Scholars have proposed various recommendations to address these challenges. Liu (2022) suggests establishing a

stringent textbook review mechanism to enhance the quality oversight of music materials. Fan (2021), on the other hand, advocates for initiating regional multicultural music education pilot projects to integrate local musical cultures into the national music education framework, thereby improving the applicability and cultural diversity of the textbooks.

The academic community has engaged in extensive debates on this issue. The tension between the standardization of music textbooks and their adaptability to local cultures remains a persistent challenge for music education in China (Niu, 2020). Kong (2011) advocates for a nationally unified music curriculum to enhance teaching efficiency and improve students' musical literacy. Similarly, Pan (2021) argues that without standardized guidelines, teachers may struggle to select appropriate teaching materials for their courses. Conversely, C. Y. Wang (2020) contends that standardized textbooks may hinder the development of creativity among teachers and students. Lin (2015) also cautions that overemphasizing standardization could marginalize local cultures, particularly in ethnic minority regions, potentially weakening the preservation and development of indigenous music traditions. Therefore, further research can help balance such controversy between uniformity and creativity over the standardization and uniformity of textbooks, providing more references for preschool music education.

2.3 The Western Influence on Children's Music Education in the Republic of China Period

Regarding the origin of preschool education in China, Chen (1983) recorded that during the late Qing period, Kang Youwei (1858-1927), one of the initiators of the "Self-Strengthening Movement," first proposed the idea that China should learn from

foreign countries, specifically from Japan's and Germany's experiences.

Luo (2002) observed that one of the Chinese politicians, Liang Qichao (1873-1929), in his work "General Discussion on Reform" (变法通议) section of "Discussing Early Childhood Learning" (论幼学), provided a detailed introduction and explanation of Western countries content and methods concerning children's education. It also emphasized the necessity of implementing music education for children. Subsequently, modern Chinese preschool education established its developmental direction through Japan as a medium based on Western education and adopted the Japanese early children education model, officially adopted and implemented first in 1904, known as the "Gui-Mao Educational System " (癸卯学制), marking a new stage in Chinese preschool education.

Ho (2003) discussed the reasons for replicating the Japanese educational system in China. In ancient Chinese society, children primarily grew up and received cultural enlightenment education within their families. However, with the decline of the Qing Dynasty and the impact of foreign civilizations, social and economic reforms brought changes in preschool education. Traditional family-based preschool education could not satisfy the developmental needs of society; hence, in the "Gui-Mao Educational System" (癸卯学制), a specific educational system for Mengyang courtyard (蒙养院) education was established, including the "Regulations for Mengyang courtyard (蒙养院) education and Family Education." However, shortly after establishing this system, the last feudal empire in Chinese history, the Qing Dynasty collapsed, and it was replaced by the Republic of China in 1911.

Tang and Zhong (1993), in their historical book “History of Preschool Education,” provided a detailed account of early childhood music education during the early years of the Republic of China, which mentions that in the initial years, the term “Mengyang courtyard” (蒙养院) was changed to “Mengyang garden” (蒙养园), which started accepting children under the age of six. This establishment formalized the “Mengyang garden” (蒙养园) system. Furthermore, it also describes the organization and teaching staff of such facilities. During the early period of the “Mengyang garden” (蒙养园), China’s entire preschool education system was deeply influenced by Japan, and its music curriculum was named “Singing Class” (唱歌课). However, despite borrowing the Japanese model for the school system, the actual implementation had influence from Western preschool music education characteristics. Specifically, the American church kindergarten and the pragmatic educational ideas of Western educators Friedrich Frobel (1782-1852), John Dewey (1859-1952), and Maria Montessori (1870-1952) had a significant influence. From these combined factors, preschool music education in the early Republic of China developed characteristics of the Western model. Simultaneously, the primary source for disseminating these educational ideas was Chinese scholars who had studied in Japan and Europe, including Li Shutong (1880-1942), Liu Zhiping (1900-1963), and Feng Zikai (1898-1975). They prompted rich knowledge and skills from Western music theory and replaced the “Singing Class” (唱歌课) with the “Music Class” (音乐课) (Shu et al., 2022).

Bullough and Palaiologou (2020) observed that the “May Fourth Movement” (五四运动) of 1919 was a significant juncture for China’s adoption of Western ideas. This

movement advocated abandoning traditional Chinese culture and reception of Western concepts of “science” and “democracy.” The content of this reform and imitation includes the Western school education system and curriculum, which profoundly impacted preschool music education in the 1920s and 1930s. These borrowed ideas and practices are reflected in the first “Standard Kindergarten Curriculum” (幼稚园课程标准) promulgated by the Ministry of Education of the Republic of China in 1932. Subsequently, this standard was adopted by most kindergartens in China during the 1930s and 1940s, which promoted the development of preschool music education in China, aligning with Western education and positively influencing the entire preschool education system.

Although existing literature has explored the development of early childhood education in China and its adoption and influence of Western educational philosophies in considerable depth, significant gaps remain regarding the practical application of Western musical works and their specific impact on Chinese children’s music education. Furthermore, discussions about the influence of Western musical styles on the compositions of contemporary Chinese musicians often remain descriptive, lacking in-depth analysis of related concepts and musical texts.

In particular, research on music textbooks has largely focused on the pathways through which institutional frameworks and ideas were disseminated, while providing insufficient detailed analysis of the content, teaching methods, and processes of localization within the textbooks. For instance, critical questions, such as how “singing lessons” specifically reflected Friedrich Fröbel’s educational philosophy or how “music classes” integrated John Dewey’s pragmatism into curriculum design,

have yet to be systematically addressed. Similarly, although scholars like Bu (2022) and Yang (2023) have discussed efforts by figures such as Li Shutong to promote Western music theory, they have not delved further into how these theories were concretely reflected in the compilation of children's music textbooks and teaching practices.

In addition, studies on the impact of the May Fourth Movement on Chinese children's music education have predominantly focused on the macro-level dissemination of ideas. However, there is a lack of in-depth exploration of how these ideas were specifically reflected in the content of music textbooks and how they reshaped the objectives of children's music education. This oversight has resulted in significant gaps in the study of the textbooks themselves, particularly regarding the nuanced processes of the transmission, absorption, and localization of Western early childhood music education philosophies in Republican China.

Thus, through Li's textbook as one of the sources, it is imperative to further investigate how Western theories of children's music education influenced the compilation of children's music textbooks and the formation of teaching methods in Republican-era China. this research can uncover the profound impact of cross-cultural educational exchanges on the development of Chinese children's music education. This endeavor not only fills existing scholarly voids but also provides critical historical insights into the formation of modern early childhood music education systems in China.

2.4 Li Jinhui's Biography

Both domestic and foreign scholars have conducted relatively comprehensive research on the biography of Li Jinhui, who has himself provided relatively complete statements on his biography. In 1950, Li Jinhui wrote an article introducing his life experiences (Li, 1950), which detailed his study period, work in Beijing and Shanghai, and experiences from when he was banned. Later, in 1965, he recorded his musical activities (Li, 1965), covering his musical background, music composition, and musical activities, with an emphasis on his experiences in founding various music organizations, including the “China Song and Dance Institute” (中华歌舞专门学校) and “Bright Moon Song and Dance Troupe” (明月歌舞团).

His wife, Liang Huifang, primarily recorded the later experiences of Li Jinhui's life. Liang (1994) provided detailed descriptions of his activities after leaving Shanghai, including those in Hunan, Jiangxi, and Chongqing, and during his return to Shanghai until his passing. Additionally, Li's student, Wang Renmei, narrated his “China Song and Dance Institute” (中华歌舞专门学校) from a student's perspective, discussing his representative works and why he wrote love songs (Wang & Xie, 1985).

Sun Jinan is one of the leading scholars in China studying the biography of Li Jinhui. In 1988, he conducted a comprehensive review and introduction of his life chronologically using his age (Sun, 1988a; Sun 1988b; Sun 1988c; Sun 1988d). Sun's (1993) book “A Critical Biography of Li Jinhui” (黎锦晖评传) is a relatively comprehensive, systematic, and objective literature review based on the above sources. It provides a factual evaluation of his life and works, objectively showcasing his

efforts in Chinese song and dance art and providing an accurate understanding and evaluation with a historical materialist perspective.

Moreover, “Li Jinhui and Li-style Music” (黎锦晖与黎派音乐) is another monograph by Sun (2007), which explores extensively based on “A Critical Biography of Li Jinhui” (黎锦晖评传). The book introduces his life’s unpredictable events and meticulously classifies and explores his rich and diverse musical compositions. Li Jinhui’s son, Li Sui, recreated his father’s artistic glory using simple and easy-to-understand language through memory, interviews with relatives and friends, data research, and tracking traces, presenting the actual and legendary life of a musician (Li, 2011). Similar literature includes Jones (2001), Tang (2009), and S. Li (2021).

As one of the most controversial musicians in 20th-century China, Li Jinhui’s historical status and merits were reevaluated later in the 20th century. Xiang (1994), after reading Sun’s (1993) book, proposed a new understanding of Li Jinhui. He believes it is unfair and against the principles of dialectical and historical materialism to consider him merely as an object of criticism. Moreover, the two monographs, Xiang (2003) and Peng (2005), explore the controversies from different perspectives.

Xiang’s (2003) study delves into Li Jinhui’s collection of folk music manuscripts, “Folk songs from eastern Zhejiang and other places” and “Dapu Tones” (浙东与各地民歌、大埔大调), and highlights how Li consciously rooted himself in traditional music while integrating new ideas and perspectives to “redevelop” (redevelopment is from Xiang’s original translation) these musical materials. In this context, “redevelopment” refers specifically to Li’s approach of preserving the core cultural

essence of traditional music while selecting, organizing, annotating, and adapting folk songs. This process not only responded to the social and cultural needs of the time but also incorporated new characteristics of the era, resulting in music that reflects contemporary sensibilities. For example, through detailed analysis of the regional styles and variations of the same tune popular in different areas, Li identified both their regional traits and commonalities. He not only documented the melodies but also proposed specific ideas for their arrangement and adaptation to meet new creative demands. For instance, the song *Pai Jie Yin* (排街引) is noted as common in Jiangsu, Zhejiang, and Anhui, though with different moods, and suggestions for its development through adjustments in form or thematic motives were offered. Xiang concludes that Li Jinhui's exploration set a model for contemporary composers and music scholars, establishing him as an outstanding figure in 20th-century Chinese music. Furthermore, Xiang (2003) points out that Li Jinhui as a musician who simultaneously relied on tradition, borrowed from the West, and focused on music composition at the intersection of tradition and modernity, inspires future composers and music scholars, making him worthy of in-depth examination.

Peng's (2005) study evaluates the lyrics, melodies, and reasons behind his compositions of the ten popular song collections of Li Jinhui under the name of "New Songs" (新歌). He suggests that people should reevaluate such works of Li Jinhui to objectively and fairly assess his position and significance in modern music history. His research explores the continuous debate concerning popular music's artistic value, necessity, and historical significance, offering insights into these controversial topics.

Regarding Li Jinhui's creative background, research primarily focuses on his literary and musical aspects. For literary creation, Li (1992) provided a detailed description of Li Jinhui's involvement in the struggle between old and new cultures of classical and vernacular Chinese in the education field. His contributions are highlighted, including revising the "Bopomofo" (注音符号), editing the "A Dictionary of National Pronunciation" (国音字典), promoting the use of Mandarin Chinese, and composing and promoting Mandarin Chinese songs.

Xiao (2011) and Peng (2012) documented Li Jinhui's experiences as an editor at the Shanghai China Book Bureau (上海中华书局) and recognized his significance as the inaugural editor-in-chief of the publication Magazine "Little Friend" (小朋友). He established the magazine's purpose as "to cultivate children's character and enhance their wisdom" and was approved by the Ministry of Education as valuable reading material for children (Yun, 2016). Additionally, Ruan's (2019a) study described that Li Jinhui's writing utilized folk resources in modern children's literature, imbuing his works with ethnic and local characteristics. His practice reflected the "Looking Down" trend in children's literature as folk resources gained prominence in modern children's literature. Li Jinhui's contributions are unique to modern children's literature, providing new developmental paths, disengaging from the traditional patterns of the "May Fourth" period, reflecting the changes in modern literature and language transformation, providing a new direction for public children's enlightenment practices, and presenting new perspectives for developing contemporary children's literature (An, 2020).

Li Jinhui's music compositions were diverse, including children's music, popular songs, and patriotic songs, attracting extensive attention among researchers. His works in children's music are significant to literature, including "Children's Song and Dance Drama" (儿童歌舞剧), "Children's Song and Dance Performance Songs" (儿童歌舞表演曲), and "School Education Songs" (学校教育歌曲). Studies by Cai (2019), Zhong (2020), Yao (2021), and Xu (2023) indicate that Li Jinhui consistently adhered to a composition perspective emphasizing "common people doctrine" and "child orientation" in his composition. These scholars primarily conducted multi-dimensional analyses of works like "The Little Painter" (小小画家) and "Poor Qiuxiang" (可怜的秋香), exploring the elements of children, drama, and nationality present in the scripts, role, and music. They also compare differences between his children's song and dance dramas and explore their characteristics, including easily understandable lyrics, beautiful melodies that are easy to sing, and showcasing their cultural value and artistic features. Similar studies include those by Ning (2019), Zhang (2019), and H. L. Wang (2021).

Furthermore, scholars discuss his contributions to the study of popular songs. In the 1930s, Li Jinhui pioneered a new style known as "Shidai song" (时代曲), making this musical form famous. His pioneering work in popular songs earned him the title of the founder of Chinese popular music and cultivated the earliest group of song and dance drama and film celebrities in China. However, early studies had some negative evaluations of Li JinHui's popular music, labeling these as "yellow songs" and suggesting these as mere instruments for spiritual enjoyment after people's material needs were satisfied in a capitalist society, compared to other modern music forms, as

seen in Yuan's (1984) and Xing's (1989) studies, amongst others.

However, in 2001, American scholar Andrew Jones presented the jazz era in China's 20th Century with Li Jinhui as the main character. By tracing Li Jinhui's life trajectory, Jones challenges some notions long considered firm in the study of modern Chinese cultural history. Specifically, the third chapter of the book (Jones, 2001) primarily explores the modern theoretical narrative elements concerning ethnicity, nation, class, and gender, considering Li Jinhui, leading to a reevaluation of his composed works. The book portrays Li Jinhui's advocacy of traditional culture, emphasizing "advocacy of the use of traditional music to assist the New Culture Movement," and also imitates his western "commercialized packaging" means and the market operation mode. This has drawn the attention of the international academic community to China's modern music culture (Jones, 2001). Building on Jones's research, Gong (2003) and Yu (2004) reexamined Li Jinhui's popular music and provided positive evaluations.

Additionally, research on his compositions of patriotism and the war resistance against Japanese aggression is relatively limited compared to his children's music and popular songs, despite being integral to his music composition field. Wang's (2018) and Hu's (2019) studies conducted in-depth explorations in this field and primarily classified the songs based on their composition duration, genre, and other aspects. They conducted a detailed analysis of Li Jinhui's composition process, artistic characteristics, historical evaluation, and contemporary significance, fully acknowledging his patriotism and sentiments and providing a comprehensive and objective assessment.

Li Jinhui and his children's song and dance music works have been widely researched and commented on for a lengthy period, making the "Li Jinhui phenomenon" a prime focus in music and literary circles. Yang (1994) observed that Li Jinhui skillfully employed literature and music as two weapons to expand the influence of the New Culture Movement, and this combination was powerfully demonstrated in his children's song and dance music works. He firmly believed that this combination showcased the artistic qualities of literature and also embodied the literary nature of art, emphasizing the unique artistic qualities of integrating literature and music in Li Jinhui's works and highlighting his innovative explorations and unique contributions to children's literature.

Chu (2006) elaborated on Li Jinhui's guiding ideology of "love" in composing songs and dance dramas. He also emphasized the dramatic and ethnic elements in music composition and the colloquial nature of melodies and acknowledged his new explorations in music composition. In contrast, Ji (2014) explored the ideological content of Li Jinhui's children's songs and dance dramas, combining them with scripts. She introduced the significant children's interests inherent in Li Jinhui's works. Moreover, she believed Li was skilled at creating a fascinating fairy tale world, representing the highest achievement of song and dance dramas at that time and creating a solid foundation.

Furthermore, Xu (2018) and Y. Li (2021) further affirmed Li Jinhui's status as the "Founders of Chinese Children's Song and Dance Drama" and emphasized his works' significance in educational philosophy, suggesting continual practical significance for implementing aesthetic education in quality modern education. The former, regarding

inheriting and developing children's song and dance dramas, observed that contemporary education and Li Jinhui's era face similar challenges of enhancing comprehensive qualities and nurturing their creativity. The latter, considering moral charm, wisdom, enlightenment, and aesthetic quality dimensions, analyzed the "humanistic" connotation of Li Jinhui's children's song and dance art and explored how its systematic presentation essentially achieved the integration of moral, intellectual, physical, aesthetic, and labor education. These studies show recognition of the forward-looking and follow-up education strategic measures, and such educational philosophy should continue to be widely promoted and implemented in children's education. Presently, research on Li Jinhui covers an in-depth analysis of his song and dance music and those generally related to his life, including studies by Stock (1995), Wah (2002), Xia (2020), Tokita and Cheung (2023), J. Li, (2021), and Wong (2023).

Despite these studies, there is limited baseline research on his preschool music education and works. Hence, this study aims to explore further Li Jinhui's accomplishments and contributions to preschool music education to provide valuable insights and references for academic research and educational practices.

2.5 Li's Composition and Works

Li's (2012) book, "The Complete Works of Li Jinhui Children's Song and Dance Music" (黎锦晖儿童歌舞音乐全集), includes 23 children's song and dance performance pieces and 12 dramas composed by Li Jinhui. It provides a comprehensive display of his representative works in children's music. The children's song and dance performance pieces include "Poor Qiuxiang" (可怜的秋香), "Quilted

Jacket Song” (寒衣曲), “Three Babies” (三个小宝贝), and so on, while the dramas include “The Magpie and the Child” (麻雀与小孩), “The grape fairy” (葡萄仙子), “The Little Painter” (小小画家), and so on.

Among them, “The Magpie and the Child” (麻雀与小孩) has been extensively studied and was analyzed from different perspectives by Ning (2019) and Wei (2020). Ning (2019) conducted a literary text analysis of the script, exploring its ideological content and Li’s writing techniques. She believes that Li can authentically depict children’s lives, with the work conveying a spirit of positivity, love for nature, and reverence for science. Analyzing the specific historical context, Li’s children’s musical exhibits artistic qualities and differs from school education. Compared to conventional knowledge impartation, Li Jinhui employs character development through real-life experiences and nature to subtly convey ideological content through the story’s plot. This artistic form influences actors and audiences, cultivating children’s aesthetic abilities and enabling them to maintain a childlike perception of the world. Additionally, Wei (2020) introduced its composting background and analyzed its melody, rhythm, and lyrics extensively. Especially when tracing the melody, she found that “Fly Song” (飞飞曲) in “The Magpie and the Child” (麻雀与小孩) was derived from Shen Xingong’s “School Music” (学堂乐歌) and “The Blacksmith” (铁匠), although Li Jinhui had claimed its inspiration as a foreign song. Furthermore, she observed that “benevolence” is the educational core of this work. Li Jinhui integrated “love” with music, uniquely embodying its educational significance, reflecting the harmony between children’s song and dance drama and the humanistic spirit advocated during the “May Fourth Movement” at the time. Furthermore, the plot

educates on the significance of compassion and the humanistic spirit, transmitting the concept of the “Common people Doctrine.” Related literature includes Liang’s (2021) and Li’s (2022) studies.

In 2007, Liang (2007) compiled “Li Jinhui’s Popular Songs Collection” (黎锦晖流行歌曲集), a book divided into two volumes, with a total of 239 popular songs by Li Jinhui. Among them, “Drizzle” (毛毛雨), “Can’t close it anymore” (关不住了), and “Peach Blossom River” (桃花江) attracted considerable attention from researchers. For example, Xu (2020) and Ding (2021) shared similar evaluations of these works and considered the melodies of the songs as beautiful and smooth, the lyrics easy to understand and rhythmic, and the rhythm distinct and lively. They conformed to the public’s aesthetic tastes and the era’s requirements. They argued that composing must integrate the development and aesthetic needs in a constantly evolving present, allowing Chinese popular music to thrive continuously.

Discussions on Li Jinhui’s musical style showed similar conclusions. Jia (2016) observed another notable feature of integrating Chinese local music with foreign music and classical music with country music to form an excellent artistic beauty. Ding (2021) observed that his compositions are based on Chinese traditional culture and are characterized by ordinary people. Further, he observes the characteristic presence of folk tones from music materials, classics from music literature, and accompanied jazz in his compositions. Such arrangements of his compositions are unique to his music, which combines Chinese Folk Minor Melody and Western Dance Rhythm (Xiao, 2022).

Additionally, Marino (2019) explored the pornographic music concerns in Li Jinhui's music, examining his influence on popular music. Such research provides significant literature on Li Jinhui; however, further in-depth research is required to explore his numerous unrecorded works and the impact of yellow music on his identity.

Research on Li Jinhui's works extensively explores his musical style and the educational philosophy in his works, including studies by Zhu and Zhang (2022) and Tan, Fan, and Tao (2022), exploring the impact of his works on children's education and society. Notably, J. Li's (2019) specialized extensive analysis of Li Jinhui's primary school music textbooks explored how Li Jinhui cultivates students' musical literacy, emotional expression, and aesthetic awareness through music education.

However, limited studies explore Li Jinhui's textbooks in preschool music education. Few studies approach this, and the research findings are also limited. Shi (2013) conducted a thematic study on the "Sinicization" of Chinese music education reform through Li Jinhui's preschool music textbooks; however, he did not conduct other detailed analyses of the textbooks. Furthermore, Sun's (2012) "Chinese History of Modern Music Education 1840 to 2000" (中国近现代音乐教育史记年), and "History of Music Books in China – Complete Catalog of Music Books from Pre-Qin to 1949" (中国音乐书谱志-先秦至 1949 年音乐图书全目录) by Chinese Academy of Arts Music Research Institute Data Room (1984) only briefly mentioned Li Jinhui's textbooks. Therefore, this research aims to fill this literature gap regarding Li Jinhui's textbooks in the field of preschool music education and explore in-depth the application and influence of his educational ideas. This can help better understand his educational concepts and provide references and insights for developing preschool

music education.

2.6 Children's Music Education in China

In 1989, the Composing Group of China's Preschool Education History (1989) recorded some landmark laws and regulations on preschool music education in the "Material Selection of China's Preschool Education History" and briefly reviewed the development of children's music education. Additionally, Gu and Zhang's (2016) study systematically compiled the century-old education system development in modern China and the research findings of 13 scholars from the first education system promulgated by the Qing government in 1902 to 2000. Similar literature includes Yang et al. (2018), Tang (2019), and Luo (2021). These articles and historical works on preschool education provide critical historical data for understanding its regulations, developmental processes, and the origins and evolution of children's music education.

According to the "Material Selection of China's Pre-school Education History," in the formalized education system during the Qing Dynasty, music was first introduced as a curriculum in kindergartens (Composing Group of China's Pre-school Education History, 1989). The first public kindergarten in modern China was the "Hubei Kindergarten," established in 1903 in Wuchang, Hubei. It was led by Japanese and enrolled children aged three to six, offering singing classes taught by Japanese teachers. The songs taught were all from Japan, and the lyrics were translated by Japanese students studying abroad (Shu, 1961). However, Tang and Zhong (1993) believed that proper Chinese children's music education began to develop after the May Fourth Movement (also known as the "New Culture Movement") in the 1920s. They recorded that in 1929, the Ministry of Education promulgated the "Standard

Kindergarten Curriculum,” revised twice in 1932 and 1936.

Wang (2008) stated this was the first preschool education curriculum standard in Chinese preschool education history, allowing release from approximately thirty years of disorder, establishing a significant Chinese Characteristics preschool education curriculum standard adequate from the 1930s and 1940s until the liberation of China. However, the early model of Chinese preschool music education was mainly borrowed from Japan and the United States. Xiao (2016) stated that the educator Tao Xingzhi (1891-1946) severely criticized the universal music education approach in kindergartens at that time, which often involved playing the Western piano and singing foreign songs. Moreover, the children’s educator Chen Heqin (1892-1982) also observed that Chinese kindergartens generally adopted American-style educational models, with American songs as the central focus, which he believed could not provide suitable Chinese quality education. He emphasized the importance of music education in kindergartens because children naturally like music, and to satisfy children’s desires and arouse group patriotism, music as a subject must receive special attention (He, 2023).

In 1949, the People’s Republic of China was founded, and China entered a new era of socialist revolution and construction. According to Wang (2008), shortly after establishing the new China, under the guidance of early childhood education experts from the former Soviet Union, several regulations were promulgated in the year 1952, including “Interim Provisions for Preschool Education (Draft)” (学前暂行规程草案) and “Interim Teaching Guidelines for Preschool Education (Draft)” (学前暂行教学纲要草案), forming the foundation for preschool education in China in the 1950s and

continuing its dominance until the 1980s. Notably, these regulations designated music as one of the activities in kindergarten educational practices, encompassing singing, dancing, music listening, and musical instrument performance (Editorial Department of China Education Yearbook, 1984). Subsequently, in July of the same year, the Ministry of Education promulgated the “Guidelines for Kindergarten Music Teaching” (幼儿园音乐教学纲要). Furthermore, the “Interim Regulations for Normal Schools (Draft)” (师范学校暂行规程草案) also required the cultivation of music quality for kindergarten teachers. Specifically, the regulatory document stipulated “Music and Teaching Approach” as a compulsory subject for regular schools, kindergarten teacher training schools, and accelerated teacher training programs (Central Institute of Educational Sciences, 1984).

However, the “Cultural Revolution of China” (1966-1976) saw widespread destruction of the preschool education system, incapacitating the preschool education sector in the Ministry of Education. Research and higher education institutions involved in preschool education research and programs were suspended or abolished. Theoretical researchers and practitioners in preschool education were either reassigned or switched their work roles, resulting in a rupture in the temporal and spatial development of the preschool education field (Fan & Guo, 2019). Ma (2020) also emphasized that the “Cultural Revolution of China” was an unprecedented catastrophe for China’s preschool education. The preschool curriculum was in a state of disarray, and the original curriculum system suffered severe disruptions. Therefore, this period experienced no significant development in preschool education.

According to Sun's (2012) study, in 1976, the "Gang of Four" fell, ending the unprecedented catastrophe of the "Cultural Revolution." Subsequently, Deng Xiaoping (1904-1997), one of the national leaders, quickly realized the importance and urgency of restoring the education system and actively started its restoration. Su and Yang (2016) stated that the 1981 "Kindergarten Education Outline (Trial Draft)" (幼儿园教育纲要 试行草案) issued by the Ministry of Education is the first comprehensive, instructive document for early childhood education after the Cultural Revolution, providing crucial policy foundation for establishing and improving China's preschool education system. It includes educational requirements for the comprehensive development of young children, covering aspects such as physical education, morality, intelligence, arts, and children's healthy and energetic upbringing and the basis for their primary education. Additionally, it divides the educational content of kindergartens into eight areas, including "Music Education" (Central Institute of Educational Sciences, 1984). F. L. Wang (2020) defined the period from 1977 to 2000 as providing the "education reconstruction." He discussed seven aspects that characterized the developmental process of preschool education in China, including advancements in disciplinary status, improvements in the personnel training system, establishment of research platforms, enhancement of academic exchange platforms, enriching academic research content, extensive project research, and remarkable achievements in disciplinary research.

Moreover, Ma and Wu's (2020) study emphasized that since the late 1990s, considering informatization, globalization, and the integration of diverse cultures, China's preschool music education has observed comprehensive development. With the country's increasing investment in preschool education, relevant policy documents

and guidelines were continually issued. In 2001, the Ministry of Education of China (2001) issued and implemented the “Guidelines for kindergarten education (trial)” (幼儿园教育指导纲要 试行), a significant development towards the reform of preschool music education. In 2012, the Chinese Ministry of Education released the “The Guidelines for Learning and Development of Children Aged 3-6” (3-6 岁儿童学习与发展指南), which clarifies the academic goals for children aged three to six in the arts field, describing their learning and development process. This guideline also emphasized the significance of preschool music education, aiming to cultivate children’s interest in music, cater to their expressive and emotional needs, and nurture their sensitivity, appreciation, and love for beauty (Ministry of Education of China, 2012). In 2021, the Ministry of Education issued the “14th Five-year Plan” (十四五”学前教育发展提升行动计划) action plan for developing and improving preschool education, explicitly emphasizing improving the quality of preschool teacher training, with a primary focus on rural and underdeveloped areas (Ministry of Education of China, 2021c).

Despite growing investment and attention from the government in preschool music education, specific aspects require further attention. Deng (2020) studied and analyzed the misconceptions about children’s music education in China. According to him, current music education overemphasizes cultivating children’s musical skills and skill imitation while neglecting their perception, music experience, innovation, and creativity and lacks innovative teaching approaches. Similarly, Xie (2020) and Yao’s (2022) study suggest that China’s current preschool music education overly emphasizes formalities and overlooks effective music teaching. Moreover, the

insufficient music literacy of preschool teachers currently poses a significant challenge. Additionally, studies by Zhang and Yang (2018) and Z. M. Li (2021) indicate that contemporary popular music has negatively impacted children's music education, leading to a preference for singing adult songs, and the educational process is overly entertaining. Therefore, seeking innovative teaching approaches, scientifically adjusting the teaching content, improving teachers' proficiency, and promoting educational equity is imperative. This is why textbooks and teaching approaches should be continually reviewed to ensure adaptability to changing educational needs and students' diverse learning characteristics.

2.7 Other Chinese Composers and Works on Children's Music

The origins of children's music education can be traced back to the late Qing Dynasty and the Early Republic of China, and have displayed vigorous developmental trends. These developments are closely intertwined with composers and their works. Research by Xia (2019) and Pan (2019) indicates that the "School Songs" (学堂乐歌) are the origin of Chinese children's song compositions, and using foreign melodies in Chinese lyrics is a trend for composing new songs. Zhao (2021) detailed analysis of "School Songs" (学堂乐歌), and observed that its theme is primarily to propagate patriotism with passionate lyrics. Furthermore, the main performance form is collective singing, and the composition borrows and imitates Japanese and Western music melodies. Qi (2018) and Chen and Chen (2018) extensively discussed the historical evolution and influence of "School Songs" (学堂乐歌) and observed that despite its compositional characteristics of "borrowing" and "imitation," it unfurled the history of modern Chinese to masses' and children's songs.

Shen Xingong (1870-1947), Zeng Zhimin (1879-1929), and Li Shutong (1880-1942) are widely recognized as the primary representative composers of “School Songs” (学堂乐歌) (Chen, 2019; Shi, 2020; Zhao, 2021). Fang’s (2018), Li’s (2020), and Liu’s (2021) studies explored these composers and found a standard linkage between their studying music in Japan and receiving Japanese education and subsequently sharing their experiences with China in the early 20th century. The studies also provide detailed introductions to their composition works, including Shen Xingong’s “School Song Collection” (学校唱歌集) (1904), which was crucial to the school music education field; Zeng Zhimin’s “Educational Song Collection” (教育唱歌集) (1904), “Music Theory” (乐理大意) (1903), and “Harmonic” (和声学) (1905), which positively influenced the music theory in China; Li Shutong’s representative work, “Collection of Songs from Traditional Chinese Culture” (国学唱歌集) (1905), wherein the lyrics are selected from China’s traditional cultural classics, including “Tang Poetry” (唐诗), “Song Ci” (宋词), and “Book of Songs” (诗经), reflecting his love for traditional Chinese culture and determination to impart it further.

However, these works were primarily utilized for primary school and higher stages of schooling. Furthermore, studies by Jiang (2017), Xu (2019), and Li (2020) trace these three composers’ origins and found that one of Li Shutong’s representative works, “Farewell Song” (送别), originates from a song “Dreaming of Home and Mother” composed by the Western American music John P. Ordway in 1868. Further, Shen Xingong’s composition, “Gymnastics – Military Drill” (体操-兵操), drew inspiration from the Japanese composer Suzuki Yonejiro’s work, “Finger Game” (手戏),

composed in 1900. Zeng Zhimin's composition "Poplar Blossom" (杨花) was inspired by the Hawaiian song "Aloha Oe" composed by Lili'uokalani in 1878. Specifically, these composers constitute representative composers of "School Songs" (学堂乐歌), introducing innovative foreign music theories and teaching methods into China, significant to Chinese music education history.

According to Hu (2018) and Jin (2020), Chinese children's music education, after undergoing "imitation" based on Japanese and Western models, observed localized reform driven by a group of educators, including Huang Zi (1904-1938), Xiao Youmei (1884-1940), and Li Jinhui (1891-1967), resulting in significant achievements. This localization process laid a solid foundation for developing children's music education in China and continues to influence it today. Studies by Wang and Long (2018), Lu (2019), and Zhao and Tu (2019) introduced the representative works of three composers during this period. Among them, Xiao Youmei composed the patriotic song "May Fourth Memorial Patriotic Anthem" (五四纪念爱国歌) in 1924, Li Jinhui composed the children's song and dance performance pieces "Quilted Jacket Song" (寒衣曲) in 1926, and Huang Zi composed a lyrical children's song "Stepping in the Snow to Seek Plums" (踏雪寻梅) in 1933. However, Xu (2023) emphasized Li Jinhui as a prolific composer of children's songs during this period. Through composing children's songs diverse in China's folk characteristics, these composers inspired children's interest and passion for music, developing music education in China and offering valuable experience and insights for later educators and composers.

Nie Er (1912-1935), the composer of the Chinese national anthem, is known to be most directly influenced by Li Jinhui's works (Xiang, 1986; Howard, 2021; Lu, 2021). This assertion is because Nie Er was one of Li Jinhui's students, and his composition of the national anthem, "March of the Volunteers" (义勇军进行曲) in 1935, retains the same name as the composition by Li Jinhui in 1931, drawing the attention of many scholars. Although their lyrics and melodies are not entirely similar, scholars generally agree that Nie's work was influenced by Li Jinhui (Zhang & Ning, 2019; Zhou, 2020). Studies by Wang (2021) and Hao and Wei (2021) state that Nie Er's children's music composition, "Song of Newsboy" (卖报歌) and "Snow Flying" (雪飞花), draw significant influence from Li Jinhui. They observed in Nie Er's works how the composer vividly captures and describes their images, whether depicting lively and endearing boys selling newspapers or spirited soldiers, allowing the audience to immerse themselves in the songs' artistic concepts quickly. This composing characteristic is considered Li Jinhui's influence because of his skillful depiction of various delicate and vivid emotions and bright images and infusing folk melodies with fresh perspectives.

Mai Xin (1914-1947) was an outstanding revolutionary musician in China and was influenced by Li Jinhui (Jin, 2014; Wei, 2021). His collection, "Selected Songs by Mai Xin" (麦新歌曲选) (Editorial Department of People's Music Publishing House, 1978), has 13 works, including seven children's songs. Among these, his notable works include "My Horse is Good" (马儿真正好) (1936), "Childhood Whistle" (儿童哨) (1940), and "Little Grapes" (小葡萄) (1942). His compositions of children's songs were explicitly aimed at the children of the laboring masses during the war resistance

period against Japanese aggression, reflecting patriotic sentiments at the time (Gao, 2022). Zou (2019) observed that Mai Xin's songs had their foundation in Li Jinhui's period of composing children's songs and dance dramas. N. Li (2019) also mentioned that Mai Xin effectively learned from Li Jinhui's composing experience, utilizing melodies to create vivid images of children. His songs possess a moderate vocal range, lively rhythm, and melodic and are easy to sing along with rich singing forms. Specifically, Mai Xin advanced the composition of children's songs by combining his understanding of children. Some scholars, including Zhao (2003) and Ma (2010), also believe that Mai Xin's focus on composing children's songs with themes related to the war resistance against Japanese aggression originated from his dissatisfaction with Li Jinhui's compositional style. According to Xie's (2017a) objective analysis, in the societal context of the country being in a challenging situation at that time, several music professionals widely believed that Chinese children urgently needed songs that were more positive, optimistic, stronger, better expressed their inner thoughts, and were more suitable for them to sing. However, Li Jinhui's children's music compositions at that time did not conform to these requirements. Furthermore, he observes that Mai Xin's differing opinions on Li Jinhui's compositional style prompted him to develop a purpose in composing children's songs.

These studies evidently show composers being influenced by Li Jinhui's compositions. However, they cannot be traced back to the specific works that were influenced. Therefore, this study aimed to explore further undiscovered works by Li Jinhui and composers and compositions influenced by him.

2.8 Summary

By examining relevant research, this literature review provides a comprehensive overview of the development and existing status of children's music education and textbooks in China. Moreover, it also comprehensively introduces Li Jinhui's life, musical background, and influential children's music works. Specifically, by further examining and categorizing relevant academic works and historical records, this review aims to uncover Li Jinhui's substantial contributions and influence on children's music education development. In summary, Li Jinhui's life, compositions, and works have been pivotal in developing children's music education in China. His innovative approaches and commitment to cultural integration had an enduring impression on future composers and music education scholars, and he continues to inspire and guide current and future practices in preschool music education in China.

Future studies must extensively explore the specific aspects of Li Jinhui's textbooks and teaching methods and their potential applications in the contemporary educational environment. Further, they must excavate Li Jinhui's undiscovered compositions and works to enrich Li's research field and provide more references. Biographical research on Li Jinhui is important in formulating preschool music teaching models and enriching literature on Li Jinhui.

CHAPTER 3

METHODOLOGY

3.1 Introduction

This chapter provides a research design regarding methodology, data collection procedures, data sources, data collection techniques, and data analysis approach.

This study utilized a qualitative research method to examine Li Jinhui's works on preschool music education in China. Shank (2002) defines qualitative research as a systematic empirical inquiry into meaning. Qualitative research provides the reasons and methods and uncovers in-depth information about human behavior. Additionally, it is essential to conduct an in-depth analysis of the description of the constituent data in its process. Moreover, it observes phenomena from varied perspectives. The typical scope or coverage of qualitative research is mostly related to humanistic issues. Therefore, this research attempts to solve the problem based on biographical research rather than calculating data statistics like quantitative research.

3.2 Research Design

This research is in the musicology and music education field, including a biographical study and an analysis of Li Jinhui's "Popular Textbook - Music Textbook and Teaching Method in Kindergarten" (大众音乐教科书-幼稚园音乐课本教材及教法) together with his works and data and textual analysis (Cloonan, 2005) on the collected scores and documents. Furthermore, scholars, educators, and Li's descendants were interviewed to collect further information.

A biographical study aims to gather information on the composer's life, emphasizing his creative background relating to the composer's works. Rosenthal's (2004) biographical theoretical assumption statement concerning reconstructing the genesis to understand and explain the social and psychological phenomena relates to the understanding of the work of a composer. The biographical method has been developed due to technological advancement, including the typical conventional interview (individual or group) and the more interactive method introduced by Roberts (2002) as 'lives on the moves.' This allows the digitally existing conception, collection, interpretation, and distribution component to be reconstructed and reorganized (Roberts, 2002, p. 15).

Research on the composer's life and background can also examine issues of how yellow music affects the acceptance of his music works and its implication in how his works are used in later periods. Further, this study analyzes his teaching approach and concepts on children's music education in his textbook using textual and music analysis based on his indication through Li's works, letters, and notes. Manuscripts of letters and scores were obtained from museums and libraries where Li has lived and worked, such as Hunan, Beijing, Shanghai, and Jiangxi. Li's descendants, scholars, and educators were interviewed to collect more information on unpublished works and his influence on later generations of children's music educators. The study aims to highlight and reexamine Li's textbook and teaching approach in contributing to the development of Children's music education in China.

3.3 Biographical Study

Biographical studies are based on biographical narration, life recovery, and meaning

structure (Apitzsch & Siouti, 2007). As Mills (1970) observed, biographical research involves comments on the lives of “others” and is a required tool for understanding one’s own life. It focuses on recording and interpreting personal life experiences using oral history, biographies, life stories, narrative analysis, recollection, and life review (Seale et al., 2004). They help “go deep into the perspective of actors.” Additionally, biographical case studies have the advantage of recording the subjective perspectives of various environmental members (Rosenthal, 2004).

As a qualitative research method, biographical studies align with the social interpretation of the study. Mills (1970) states that sociological imagination enables us to grasp the relationship between history and biography and their relationship within society. Wiley (2010) observed that biographical research is ideal for the musicology field, viewing these composers and their works based on the existing culture and helping form a solid foundation for constructing modern music history. Abert (1920) concurs that biography is a segment of musicology and concludes that it is indispensable, creating a possible blind spot in its absence.

Miller (2003) observed that biographical methodology collects and analyzes detailed records of life segments, emphasizing the position and life experience of individuals in social connections and abnormal historical events. Biographical researchers focus on constructing and reconstructing narratives for internal dialogues of social background concerns to better understand experiences in ancient society, groups, life, and culture (Apitzsch & Siouti, 2007). Stanley (2004) believed biographical research could help explain stories about life and life experiences which include familiar techniques and methods, such as life history, oral history, memoir, autobiography, and

life narrative. These methods emphasize individual life experiences and help understand the meaning and interpretation of their life history or biographies. One such method is based on interviews. For example, life stories and narratives can be collected using unstructured and in-depth interviews, which are then analyzed using qualitative analysis techniques (Seale et al., 2004).

Other than interview-based techniques, other commonly used data sources and methods in biographical research include “life documents” or “naturally occurring life writing forms” (Stanley, 2004), such as letters, diaries, autobiographies, and other human documents (such as photos, birth certificates, and so on). These are increasingly used as sites and themes for social science research (Goodwin, 2014) and are critical references for social life under the constraints of analytical techniques (such as letter analysis), considering they can identify personal experiences, meanings, life histories, and biographies (Letherby & Zdrodowski, 1995; Roper, 2001; Stanley, 2004; Smart, 2007). The materials used in a biographical method include interview agreement (memorandum), videos, photos, and other resources (Apitzsch & Inowlocki, 2002).

This research utilized a biographical approach to explore the life of Li Jinhui and analyze his “Popular Textbook - Music Textbook and Teaching Method in Kindergarten” (大众音乐教科书 - 幼儿园音乐课本教材及教法). To comprehensively comprehend the background of Li Jinhui’s composition and writing of this textbook, this study extensively explores his life while understanding the educational system, changes, and significant events of that era that influenced him. Archives, museums, and libraries were visited in various locations in China, including

Hunan, Shanghai, Beijing, and Jiangxi, to gather materials related to Li Jinhui's life and background. Investigations were performed, and Li Jinhui's two sons were contacted through email and introductions from relevant contacts. However, due to the outbreak of the coronavirus disease 2019 (COVID-19) pandemic, interviews were limited to being conducted online. However, an in-depth exploration of Li Jinhui's background and educational concepts was ensured. Li Jinhui's musical works and the influence and contributions of Li's music and teaching style on contemporary music education were also explored.

3.4 Data Collection

This study employed a comprehensive literature collection approach, including published and unpublished sources, totaling 12939. These sources encompass historical materials on the historical development of preschool education, children's literature, and music in China, and books, newspapers, and periodicals describing the biography of Li Jinhui. Manuscripts from libraries and archives in the areas where Li Jinhui once resided were also obtained. Additionally, his handwritten letters, music works, and other unpublished documents from his descendants were collected, and interviews were conducted for data collection.

3.4.1 Unpublished Documents and Material

Apart from relevant journals and books detailing Li Jinhui's biography from libraries and online literature databases, this study also investigated manuscripts and unpublished documents in archives located in the areas where Li Jinhui worked and lived. Specific documents, such as the Suichuan County Archives in Jiangxi Province, could not be accessed. However, permission was obtained from the relevant authorities

through the application process to acquire relevant manuscripts and documentary data. Additionally, materials from private collections were included. For example, Li Jinhui's relatives provided unpublished manuscripts, handwritten letters, and musical works. In total, this study collected 794 segments of unpublished data. Including 17 books, 6 newspapers and magazines, 649 musical scores, 13 letters, 16 audiovisual materials, and 93 handwritten manuscripts.

In 1933, Li Jinhui's "Popular Textbook - Music Textbook and Teaching Method in Kindergarten" (大众音乐教科书-幼稚园音乐课本教材及教法) was banned in 1934, acquiring him the label of a "yellow" musician. In 1935, Li Jinhui returned to his hometown, Hunan, and decided to engage in the war resistance against Japanese aggression propaganda work. He joined the organization called the "Chinese Association to Promote Plebeian Education" (中国平民教育促进会) and applied to be stationed in the frontline city of Nanchang, Jiangxi, for resistance against the Japanese invasion. However, due to the fall of Nanchang, he retreated to Suichuan, Jiangxi. According to Sun (1993), Li Jinhui stayed there from 1938 to 1939.

Therefore, on December 24, 2020, a visit was made to Suichuan County, Ji'an City, Jiangxi Province, to explore Li Jinhui's life during his brief stay there, the works he composed, their style, and changes in his perspective in that period.

The visit to the Suichuan County Library could not provide valuable data since the library was established in 1978, and historical materials before that year were not collected by the library. However, the director of the library, Guo Yanhong, helped gain access to the Suichuan County Committee of the Communist Party of China

Archives. This government department preserves confidential documents and historical country materials and is not open to the public. The archive is relatively well-preserved materials from the Republic of China era.

According to Zhu Lihua, responsible for archive management for 32 years, no one has consulted these data in approximately 20 years. Six sets of files, totaling 36 volumes, were collected within a week. The contents included information about the schools' establishment, postal remittance receipts and letters, government confidential letters, official notices, archives of local people in Suichuan, lists of conscripts, lists of salaries of teachers, students' records, and official staff appointment documents during the Republic of China-era in Suichuan County.

Additionally, unpublished documents and materials were collected from private sources. For instance, Li Jinhui's two sons provided his handwriting and Li's unpublished musical works.

3.4.2 Published Documents and Material

Other published materials and texts related to Li Jinhui were collected from various sources, including online databases, different libraries, and antiquarian markets within the country. These sources include the Jiangxi Provincial Library and the Shanghai Library. Due to historical changes, many published books stopped printing, making the process of collecting some materials relatively prolonged, including those by Chen (1983), Sun (1993), Wang and Xie (1985), and others.

Additionally, some periodicals and newspapers, such as Chen (1991) and Hei (1932), also proved significant information sources. In total, this study collected 12145 published data. Including 146 books, 423 newspapers and magazines, 1,326 periodicals, 2,096 musical scores, 408 audiovisual materials, and 7,746 other works, encompassing genres such as Ge Yao (歌谣), stories, and poetry and so on. The Jiangxi Provincial Library was closed for an extended period due to renovation and the pandemic. In March 2021, data from Chen (1983) and Wang and Xie (1985) were obtained here when the library permits were gained.

Additionally, the libraries in Shanghai provided crucial data sources, including the Huaihai Road Library and the East Hall of the Shanghai Library, in November 2021. These libraries have an extensive collection of works and books related to Li Jinhui. The Modern Literature and Historical Documents Museum of the Huaihai Road Library provided newspapers and books related to Li Jinhui. The Celebrity Manuscript Museum at the East Hall of the Shanghai Library contains many magazines and chronicles primarily focused on the 1920s to the 1970s. Special reading devices available at the library were used to read the handwriting in many newspapers and magazines effectively, which had become blurred over time.

Moreover, some manuscript materials were obtained from the Chinese internet antique book trading platform “Kongfz” (www.Kongfz.com). This online store provides a source for purchasing many out-of-print books or ancient manuscript copies, which may not be collected even by libraries and archives, such as letters from celebrities and other handwritten manuscripts. However, these products are often sold at high prices, especially for books or manuscripts with a deep-rooted history. Sometimes,

these prices are considerably higher than the original price and may be sold through auctions. Nevertheless, some manuscript copies are available, where merchants acquire manuscripts from specific sources and then replicate and sell them repeatedly at lower prices.

Many researchers obtain books or manuscripts they need on the “Kongfz” (www.Kongfz.com) online market. During the global pandemic, this provides convenience for limitations on personal visits to various places to access materials. This study acquired certain data from this source, including folk Ge Yao (歌谣), folk music, ancient historical literature books, and so on.

Li Jinhui’s “Popular Textbook - Music Textbook and Teaching Method in Kindergarten” (大众音乐教科书-幼稚园音乐课本教材及教法) was initially sourced from “Kongfz” (www.Kongfz.com) as a photocopy. However, the original edition was discovered at the Huaihai Road Library in Shanghai during data collection and was confirmed to be the same version. These collected data and materials proved crucial in researching Li Jinhui’s life and achievements and provided a deeper understanding of his contributions and influence.

3.4.3 Interviews

Interviews are commonly utilized for qualitative research and were imperative to this study. It provides a vivid understanding of the subject matter through in-depth communication with participants. According to Mack (2005, p. 29), interviews are highly effective in exploring research questions from a humanized perspective, allowing participants to express their viewpoints and experiences. Conducting and

participating in interviews can be a valuable experience for both the participants and the interviewers.

To gain a deeper understanding of the composer's life and any potential influential factors in his compositional style, this study conducted interviews with descendants of Li Jinhui, which were conducted entirely through telephone or online due to pandemic restrictions. Furthermore, to gather information about Li Jinhui's teaching approach, educators, scholars, and historians were also interviewed.

When selecting interviewees, the researcher employed certain criteria, primarily divided into three categories, to ensure a comprehensive understanding of Li Jinhui's background. First, individuals with close relationships to Li Jinhui, such as his family members, were included to gain personal family history and memoirs. Second, scholars researching Li Jinhui were selected for more objective and academic perspectives. Last, modern preschool music educators were included to understand Li Jinhui's contributions to early childhood music education. These interviewees were from various parts of the country, including first-tier, second-tier, and third-tier cities, such as Beijing, Shanghai, Guangzhou, and Jiangxi, and overseas, as Li Jinhui's eldest son resides in Los Angeles, United States.

This study employed a semi-structured interview method, focusing on Li Jinhui's life, children's music composition, educational philosophy, and his identity as a "yellow musician," with a total of ten questions for each interview. These questions covered topics related to Li Jinhui's music textbooks and his significant contributions to preschool music education in China to gain more comprehensive and in-depth

information to support the research and understanding of Li Jinhui and his works.

3.5 Data Analysis

An in-depth analysis was conducted of the data from various sources, including libraries, archives, and others. This data encompassed published books, journals, unpublished periodicals, magazines, letters, notes, sheet music, and others to further contribute to the existing literature. Subsequently, the materials were classified and listed according to Li Jinhui's composed themes and the periods of his life, facilitating better organization and understanding of these materials. His biographical texts were analyzed with emphasis on his musical background to explore the motives and influencing factors behind his musical compositions.

Subsequently, a detailed analysis of Li Jinhui's preschool music textbooks, focusing on the texts (lyrics), rhythm, and music style within the books, was conducted to understand better his educational philosophy, music-teaching approach, and contributions to preschool music education. Additionally, his teaching approach was compared to others' teaching materials to understand their development and uniqueness.

Furthermore, the impact of Li Jinhui's works and textbooks on future generations was also analyzed to explore the legacy and influence of his music compositions and educational philosophy in the academic and music education fields.

3.6 Reliability and Trustworthiness

The trustworthiness of qualitative research is determined by data collection and

selection for reliability and validity (Guba & Lincoln, 1989; Wa-Mbaleka & Rosario, 2022). According to Guba and Lincoln (1989), the trustworthiness of a naturalistic study is evaluated through credibility, transferability, dependability, and confirmability, with credibility being preferred to internal validity, transferability being preferred to external validity (generalizability), reliability preferred to dependability, and objectivity preferred to confirmability. Based on the nature of this study, credibility and confirmability were scrutinized, and a triangulation approach was used.



Figure 3.1 : Data Collection Triangulation of the Study

Considering triangulation issues, this was primarily used for analyzing data in accordance with the research objectives. This method involved integrating and comparing data from various sources, including a literature review, interviews with individuals closely associated with Li Jinhui (such as family members or students), and examining Li Jinhui's works (as depicted in Figure 3.1). By employing this triangulation technique, the study gathered data that substantiates the discourse on Li Jinhui's role in preschool music education.

CHAPTER 4

RESULTS AND FINDINGS

4.1 Introduction

This chapter first explores the musical background of Li Jinhui to understand his musical compositions better. Subsequently, a detailed analysis of Li Jinhui's "Popular Textbook - Music Textbook and Teaching Method in Kindergarten" (大众音乐教科书-幼稚园音乐课本教材及教法) is conducted, examining the main contents and teaching methods. Later, his works' influence on future generations' musical composition is traced and examined, along with his essential contributions to artistic heritage and influence.

4.2 Li Jinhui's Music Background

This section provides a comprehensive exposition of Li Jinhui's compositional development. Specifically, it integrates existing scholarly literature and Li Jinhui's relevant works and then synthesizes it with new data collected for this study to retrace Li Jinhui's compositional process and further update and explore the backgrounds of his various composition phases. It includes Li Jinhui's background of children's popular and patriotic music compositions. The additional data originates from original materials preserved in libraries and manuscripts provided by Li Jinhui's descendants, including his unpublished works.

Li Jinhui was born in 1891 in Xiangtan City, Hunan Province, China, the second of eleven siblings in his family. According to Li himself, he never received professional

musical training. However, he grew up with various folk instruments, such as the Guqin (古琴), Dizi (笛子), Erhu (二胡), and other folk instruments. The composer also enjoys humming Kunqu (昆曲), Flower Drum Opera (花鼓戏), and Xiang Opera (湘剧), stemming from the rich ethnic folk music environment of his hometown. In 1905, when Li Jinhui was 15 years old and attending high school, he learned the basics of Western music theory through the music and song classes offered at his school. This summarizes the musical education that Li Jinhui received. Although he never received professional musical training, the data collected in this study suggests that his musical compositions were inextricably linked to these musical experiences in his personal life. The way Li summarized his own musical life is as follows:

My musical activities are inseparable from my compositions, and my works are intertwined with my musical life since childhood (Li, 1965. pp.12) (translated by Huang Yi).

Li Jinhui's first foray into education and musical composition may be defined in 1911 when he became a music teacher at Hunan Normal University. During his teaching period, Li experimented with folk melody in ancient poems, a composing practice that was well-received by his students, disrupting the tradition of using Japanese and Western melodies to fill in the lyrics of "School songs" (学堂乐歌) at the time. In 1915, Li traveled to Beijing following his brother Li Jinxi to start the unification work of promoting "Mandarin Chinese." Furthermore, he joined the Music Research Society of Peking University and became the leader of the "Xiaoxiang Music Group" (潇湘乐组), which was a folk music group. According to his account, he collected several folk music from all over China and edited them into books, such as the "Compilation of Common People Music" (平民音乐新编) and "Collection of Folk

Melodies” (民间采风录) (Li, 1965).

In 1921, after arriving in Shanghai, Li Jinhui began composing children’s music. However, due to political issues arising from his attempts to compose popular music, he shifted his focus to patriotic-themed music. Although many scholars (Li, 2019; Hu, 2019) argue that Li’s later works were predominantly patriotic songs, a careful examination of the data indicates that he returned to composing children’s songs towards the end of his composing journey. Further analysis revealed that Li’s composing path revolved primarily around three themes, including children’s, popular, and patriotic songs, as shown in Figure 4.1.

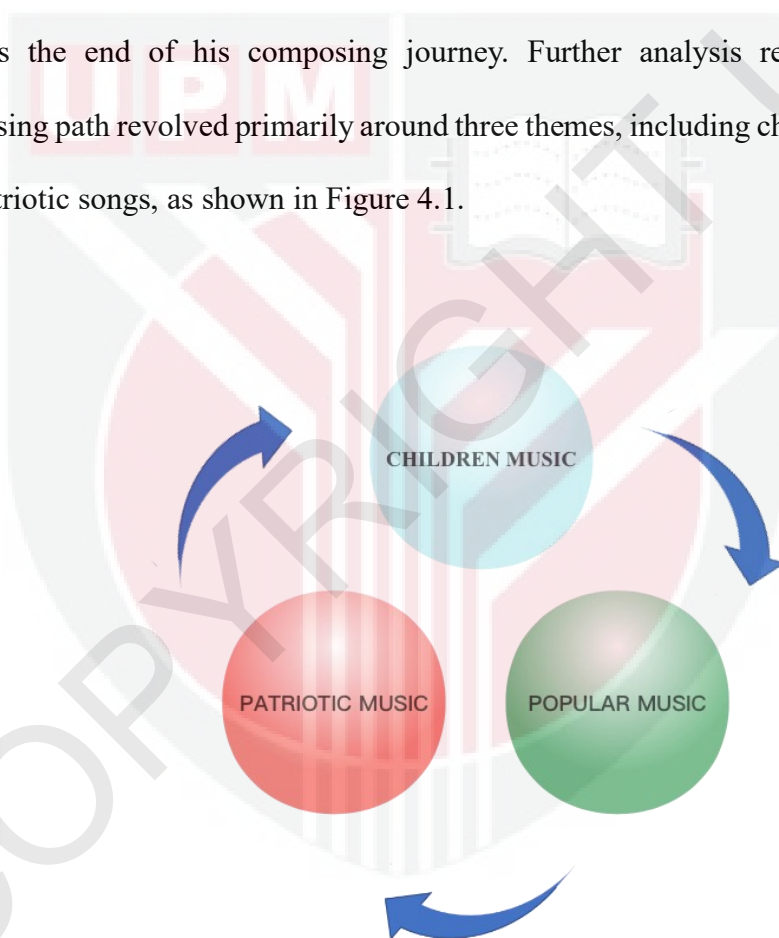


Figure 4.1 : Li Jinhui’s Music Composition Types

4.2.1 Children’s Music Composition Background

Many scholars believe that Li Jinhui’s children’s musical works were composed for the promotion of Mandarin Chinese education at the time (Xiao, 2008; Wang & Long,

2018). However, a more detailed explanation entails that Li's children's music works may have been stimulated by the pressure from traditional literature and social opposition when promoting the unification of Mandarin Chinese. Evidence supporting this viewpoint was found in Li's (1922a; 1923b) own review articles.

The current situation is that aristocrats have ample food and eat with a sense of fullness and satisfaction. The general public does not see it, and some observe it but cannot eat it, so they have no choice but to eat leftovers. Aristocrats not only look at them with a sense of mockery and regret but also place our food in a higher cupboard, making it more unavailable. Please think about it: Isn't this a cruel punishment? Are we like cruel capitalists when we seize these treasures? I will now write from the specific account books, which, in a simple sentence, is: "If we want to make culture popular among the general public, we must start with revolution in words." (Li, 1922a) (translated by Huang Yi)

The National Language Movement has just started, and there are still many imperfections in the system and teaching materials. Many people have just started to be enthusiastic but are forced to give up from the pressure of old-fashioned literature and society, as well as the family pressure. Zitong said to me, "What has made me indignant and sad lately is that the National Language Movement has gradually faded and that the retro flag has been raised high, not to mention the transformation and arrangement of the shape and meaning of characters." This remark aroused a feeling beyond indignation and sadness in me, that is, "work hard." (Li, 1923b) (translated by Huang Yi).

The two passages express Li's weighty reaction to educational equity. Perhaps driven by this environment, he promoted the unification of Mandarin Chinese by composing children's songs. In the volume "The Magpie and the Child" (麻雀与小孩), Li

mentions that learning Mandarin is best started with singing and with children (Li, 2012).

Many studies indicate that in 1921, the Shanghai China Book Bureau (中华书局) appointed Li Jinhui as the Minister of the Mandarin Department, responsible for editing Mandarin textbooks (Sun, 1988a; Ruan, 2019b). Data also displayed him as a crucial member of the China Book Bureau (中华书局) “Jinde Society” (进德会), although this has not been extensively documented. This organization primarily provided necessary knowledge and skills tutoring for underprivileged young men and women during their spare time. Additionally, he served as a Mandarin and music teacher, where he composed the welcome song and the theme song of the Jinde Society (Yuan & Yao, 1922). This suggests that Li Jinhui was actively involved in teaching and was extensively involved with the ordinary people, providing him with practical opportunities to advocate for “Common Education” (平民教育).

In 1922, Li Jinhui founded the “Little Friend” (小朋友) magazine, which may have been a reason for his increasing children’s compositions. According to Wu (2010), the magazine was the first comprehensive magazine in Chinese history to be of horizontal layout format and utilized new national vernacular language writing and punctuation marks. This innovation interrupted the Chinese tradition of long-standing writing in classical Chinese and the left-to-right vertical layout format. It became one of the critical tools in Li’s work to promote Mandarin-Chinese unification. Li published a series of his works in magazines. His literary works included “The Ten Sisters” (十姐妹) (1922) and “The Chimpanzees Sister” (猩猩姐姐) (1923), while his song and

dance works included “The Magpie and the Child” (麻雀与小孩) (1922) and “Night of Bright Moonlight” (明月之夜) (1924), which gained popularity among readers nationwide. Additionally, he provided song works for ‘Little Friend’ weekly (小朋友) magazine (Zhang & Chen, 1959). According to him, this was because the children’s singing textbook approved by the Ministry of Education was not favored by children, indirectly impelling teachers to choose songs from magazines like “Little Friend” (小朋友) as supplementary teaching material (Li, 1965).

The target readership of “Little Friend” (小朋友) magazine was approximately ten years old children (Shen, 1922). Therefore, Bao’s (2021) assessment of the magazine’s target audience being young preschool children may be incorrect. Li may have believed the audience of “Little Friend” (小朋友) magazine to be limited and wanted to experiment further with the practice of teaching Mandarin Chinese to children in the younger age groups. Therefore, after becoming the principal of the National Language Institute in Shanghai (国语专修学校), he promptly established an affiliated elementary school within the National Language Institute (国语专修学校) for children in the younger age groups. Notably, during the beginning of the Mandarin Chinese reform, children from the local dialects environment would habitually bring in dialects to read aloud when reading textbooks, which became a major obstacle to Mandarin Chinese teaching (Zhu, 2022). Li (1965) discovered that children did not use dialects when singing; hence, he attempted to incorporate singing into the teaching of the Mandarin Chinese curriculum, receiving positive responses from students. Furthermore, he integrated his composed song and dance music works into the Mandarin Chinese curriculum (Li & Wu, 1925) to increase its appeal to children.

Utilizing singing to teach Mandarin Chinese indirectly helped improve Li's musical composition skills because he had to compose more works to meet the demands of teaching. His children's music works may have been accumulated during this period.

Li Jinhui summarizes his work in the field of children's music as follows:

I have been traveling in Shanghai for eight years, and I have limited socializing with adult friends. I have plenty of time to interact with children, so I naturally have to become funny and talk nonsense. However, I always combine education with entertainment, so that the children can benefit unwittingly. Therefore, I have composed dozens of song and dance dramas, allowing them to learn some more interesting lessons in extracurricular time (Li, 1927) (translated by Huang Yi).

Between 1920 and 1929, Li Jinhui composed 12 Children's Song and Dance Drama (儿童歌舞剧), 23 Children's Song and Dance Performance Pieces (儿童歌舞表演曲), and 68 children's songs. Many scholars believe that Li Jinhui composed the 24 Children's Song and Dance Performance Pieces, including Wang and Long (2018) and Xu (2023). However, Sun (2007) and Li (2012) have disproved this claim, which was also confirmed in an interview with Li Jinhui's second son, Li Zerong (personal interview, May 2021), who mentioned that the original 24 Children's Song and Dance Performance Pieces included "Tiger knocks on the door" (老虎叫门). However, the "tiger knocks on the door" was only a children's song, which was also found in Li Jinhui's Children's Song and Dance Drama "Fairy Sister" (神仙妹妹). Therefore, it may be more accurate that he composed 23 Children's songs and Dance Performance Pieces rather than 24.

Li's masterpiece "The Magpie and the Child" (麻雀与小孩) is his first composition for a Children's Song and Dance Drama (Ning, 2019; Wei, 2020). However, its melodies were not composed initially by Li but rather assembled from various sources, including folk songs, Peking Opera (京剧), and Classical Chinese music (古曲). For instance, the song "Temptation" (诱惑) in the second act is inspired by a Hunan folk song called "Chi Chi Ling" (嗤嗤令), and the song "Repentance" (忏悔) in the fourth act is from the Classical Chinese music "Su Wu Sheepherding" (苏武牧羊) from the Northeast. While Li (1965) introduced his own works, other scholars have extensively studied his Children's Song and Dance Drama (Tang & Chen, 2017). Notably, the characteristics of folk music may be essential to Li's compositions. His later original compositions in folk music, such as "Fairy Sister" (神仙妹妹) and "The Grape Fairy" (葡萄仙子) also had premises in ancient folk music, similar to his early works. Similarly, he composed many children's songs for his preschool music textbooks.

Literature has been focused on Li's early children's music compositions and popular music, such as Jones (2001), Steen (2021), and M. X. Li (2022). However, he notably returned to composing children's music later in his compositional career. After experiencing a damaged reputation in the 1930s and fleeing during the war, Li finally returned to Shanghai at the age of 59 in 1949 and joined the Shanghai Film Studio (上海电影制片厂). Initially, he worked in the translation department and performed music proofreading. In 1956, he became a researcher at the Chinese Music Research Institute. Later, he transferred to the animation department and composed music for puppet films such as "Aunt Fat Goes Home" (胖嫂回娘家) and "The Clever Goat"

(机智的山羊).

Additionally, some of his children's songs were found to be not documented or published until now, found in handwritten manuscripts provided by Li Jinhui's second son, Li Zerong, including "We Had a Great Summer Vacation" (我们暑假过得好), "Little Jianzi" (小毽子), and "Many Wonderful Aunts" (好阿姨多又多), as shown in Figure 4.2. According to Li's notes, these songs were composed in 1963 but were never published. This discovery implies that Li's composition of children's music may not have been limited to the early years of his musical career in the 1920s. Because these handwritten manuscripts were dated more than 60 years ago, some handwriting is unclear. Hence, they were transcribed for analysis, as shown in Figure 4.3.

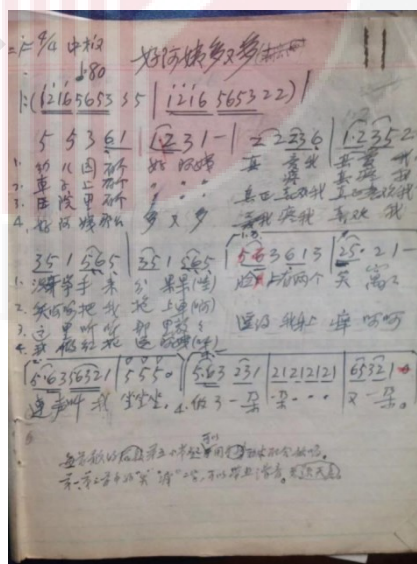
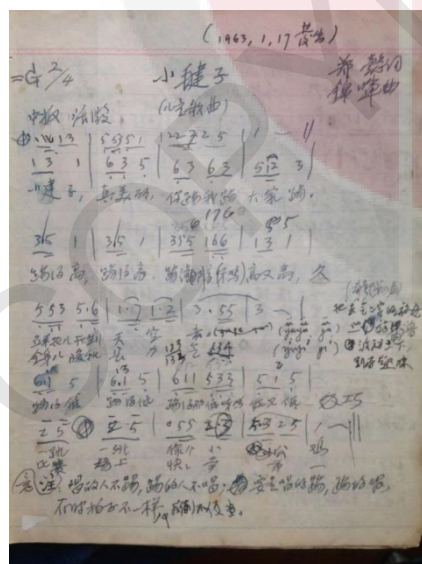
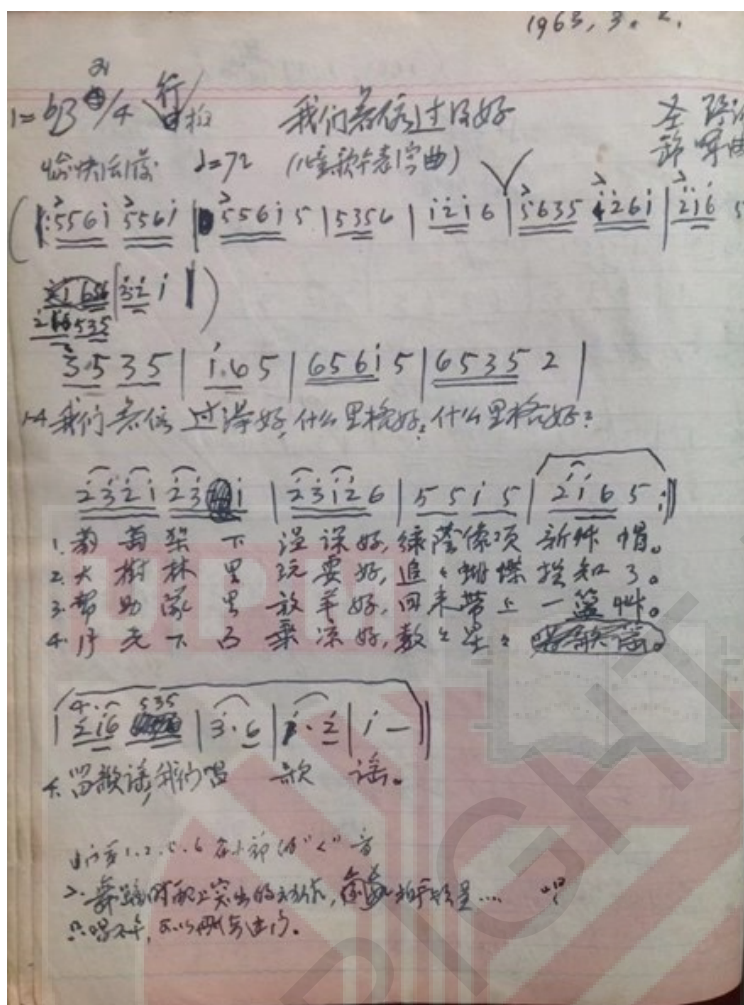


Figure 4.2 : Unpublished Handwritten Drafts of Li Jinhui's Three Children's Songs

我们暑假过得好

1. 4. 1. 3. 4.

温玩歌 腰要草 好好好 绿追家 顶戴土 新知星 帽子草 唱歌 谣我们 唱歌 谣

小毬子

1=G

$\frac{2}{4}$ 1 1 1 1 3 | 5 5 3 3 5 1 | 2 2 2 2 5 | 1 - | 1 3 1 | 6 3 5 |

小 毬 子 真 美 丽

6 3 6 3 | 5 1 2 3 | 3. 5 1 | 3. 3 1 | 3 5 5 1 6 6 | 1 3 1 |

 你 踢 我 踢 大 家 踢 踢 的 高 踢 的 高 踢 得 那 高 呀 吗 高 又 高

1.3

5 5 3 5- 6 | 1- 7 1- 2 | 3- 5 5 | 3 - | 6- 1 5 | 6- 1 5 |

小草 花 儿 飞 到 天 空 力 去 踢 的 低 踢 的 低

草 芽 身 儿 轻 和 天 无 力 气 踢 的 低 踢 的 低

全 全

19



6 1 1 5 3 3 | 5 1 5 | 2 5 2 5 | 0 5 5 2 · 3 | 5 · 3 2 5 | 1 - ||

踢得那低呀吗 低又低 | 一比跳 场上跳 | 像个小 鸡 | 公第 鸡一



Figure 4.3 : Translated Li Jinhui's Unpublished Three Children's Songs: Translated

4.2.2 Popular Music Composition Background

Li Jinhui's golden period of musical composition dates from 1920 to 1929, wherein he pioneered two musical genres, including Chinese children's song and dance music and popular music. In 1926, Li left the China Book Bureau (中华书局), subsequently starting his career with popular music composition. This departure was because he was involved in a workers' protest within the China Book Bureau, after which the National Language Institute was forced to shut down. During the year of unemployment, he actively observed performances by opera and dance troupes from Italy, the United States, France, and other countries and participated in international artists' conferences. He also listened to symphonies once a week and self-studied

harmony and composition (Sun, 1988a), making it a crucial period for engaging in Western music culture and enriching his artistic cultivation.

“Drizzle” (毛毛雨) was the first popular song composed by Li Jinhui in 1927. Jones (2001) describes Li’s popular music as a mix of American jazz and Chinese folk music styles. It adapted traditional pentatonic folk melodies like American jazz styles (Marino, 2019) and gained popularity among the general public. Especially with rising radio broadcasting, Li’s songs gained an enormous audience. Subsequently, he composed more popular songs, such as “Darling, I Love You” (妹妹我爱你), “Express Train” (特别快车), and “Peach Blossom River” (桃花江). His popularity rose compared to the early 1920s with increasing social news articles about him in newspapers and magazines. Even merchants printed the lyrics of his song “Drizzle” (毛毛雨) on fans for sale (Duan, 1928; Ji, 1928).

From the many references, Li Jinhui was labeled as a “yellow” musician due to social, political, and various personal reasons (Sun, 1993; Wang & Xie, 1985; Jones, 2001;). Wei (1928) satirically criticized Li’s work for appearing in brothels in the newspaper. Cheng (1930) believed that the actors’ costumes were too revealing. Nie Er (1912-1935), Li’s student and the composer of the Chinese national anthem, changed his name to “Hei Tianshi” (黑天使) and sharply criticized Li’s popular music works in the newspaper, claiming they negatively impacted young men and women in society (Hei, 1932). These evaluations may be related to China’s history, the unique social environment, and the lingering customs of feudal society. However, Rui (1936) believed Li’s criticism was unfair because Western songs like “Kiss Me Again” were

not considered obscene. In contrast, interviews with contemporary scholars, including Wang Fang (personal interview, August 2021) and Huang Mi (personal interview, September 2021), show a widespread consensus regarding Li Jinhui's identity as a "yellow" musician. His famous music compositions are widely recognized as representing fresh values that challenge traditional culture and are reactions to the impact between modern and traditional cultural perspectives. Wang Fang, a music lecturer from Beijing's Capital Normal University, believes that Li Jinhui's "yellow" issue is a particular sign of a specific period, a definition of a specific position at the time. However, with the passage of time, this perception gradually faded and was discarded (personal interview, August 2021). Huang Mi, a preschool music teacher from Guangdong Vocational College of Electronic Technology, also emphasized that accusations of obscenity and pornography in Li's music works and performances were groundless. Instead, she believes Li's music works show the beauty and joy of life (personal interview, September 2021). However, the strong reactions from public opinion negatively impacted Li Jinhui to some extent. The National 4th Zhongshan University (now Nanjing University) was the earliest institution to ban the use of his works. While they believed his works like "The Grape Fairy" (葡萄仙子) and "Night of Bright Moonlight" (明月之夜) indeed catered to children's psychology and were helpful as elementary school teaching materials, songs like "Drizzle" (毛毛雨) that emphasized romantic relationships between men and women were deemed unsuitable, demanding all affiliated schools to discontinue its use (Hong, 1928). In 1931, the Ministry of Education banned the distribution of Li's works such as "The Grape Fairy" (葡萄仙子) (Shen, 1931). Many provincial and municipal public security and education departments also issued relevant notices banning his works, such as in

Beijing (Pao, 1933) and Jiangxi (Shen, 1933). This was undoubtedly related to the political situation in China at the time, where music was considered a segment of political and social needs to save China, and his popular music works may have been perceived as lacking the positive function of serving politics. Yao (1927) expressed regret over this and believed that works like “The Grape Fairy” (葡萄仙子) and “Night of Bright Moonlight” (明月之夜) were his successes, while creations like “Drizzle” (毛毛雨) were his failures. He believed Li Jinhui had already gained significant influence in children’s literature and the art field and did not require composing songs like “Drizzle” (毛毛雨) to expand his influence further. We can speculate that Li Jinhui may have wanted to break the tradition of music solely serving the aristocratic class and allow more common people to appreciate and enjoy the pleasure of music. The ordinary people in China were no longer limited to only experiencing traditional Chinese folk music but could also appreciate various music styles from foreign countries. Therefore, composing popular music might have been one of Li Jinhui’s methods of achieving his common people doctrine goals. Zhang (1930) recorded a speech by Li himself, which further accentuates this observation:

I sometimes want to shun the contempt of domestic musicians and stop composing superficial music. However, most general public will be getting further and further away from musicians, especially the peasant and working class, who are only eligible to purchase an Erhu (二胡) or a Dizi (笛子) (translated by Huang Yi).

Specifically, these prohibitions massively affected Li Jinhui’s work and musical career. Between 1927 and 1932, he sequentially established various group and community

associations, such as “China Song and Dance Institute” (中华歌舞专门学校), “Beauty School for Girls” (美美女校), and “Bright Moon Song and Dance Troupe” (明月歌舞团). These institutions offered courses in vocal and instrumental music, dance, music theory, and English; remarkably, they did not charge any tuition fees. The primary income for these groups was mainly from the performance proceeds of the students’ rehearsed song and dance dramas. However, the eventual dissolution of these groups was primarily due to a lack of financial resources (Xie, 1928; Han, 1930). Public Security in different regions frequently cited violations of social and moral education by the song and dance troupes to prohibit their performance activities (Jin, 1928), impacting their regular operation. During his tour in Southeast Asia, Li Jinhui encountered deception and failed to receive his due performance fees, leading to a lack of funds to purchase a ticket back home. He was forcefully stranded in Singapore, and to raise enough money for his return, he composed 100 love songs to send them back to China for sale (Li, 1965). This experience indirectly shows that Li Jinhui was not an excellent businessman. His artistic talent and musical composition outweighed his business skills.

In 1932, Li led the cast of the “Bright Moon Song and Dance Troupe” (明月歌舞团) into the film industry, making it a training base to provide actors and actresses resources for film companies and thus producing female stars who were highly regarded in Shanghai at the time, such as Zhou Xuan (1920-1957), Bai Hong (1920-1992), and Wang Renmei (1914-1987). Simultaneously, he composed China’s first song and dance film, “Poems on a Plantain Leaf” (芭蕉叶上诗). This initiative enriched the content and art forms of the Chinese film industry and demonstrated Li’s

ability to innovate and conduct in films. Though receiving numerous criticism and condemnation, Li's works surprisingly continued to be imitated and emulated by others. In 1934, Li Jinhui's position in the popular music field faced challenges from left-wing composers. Ren Guang composed a theme song with the same title for the left-wing film "Song of the Fisherman" (渔光曲), while Nie Er composed "Song of the Great Road" (大路歌). To some extent, these works threatened Li's position in popular music (Sheng, 1934). This indicates that the emergence of various musical styles and composing techniques at the time brought new challenges to Li Jinhui's popular music compositions.

4.2.3 Patriotic Music Composition Background

Many scholars believe Li Jinhui could not be established in Shanghai due to the political problems caused by composing popular music; therefore, choosing to return to Hunan is supported by Hu's (2019) and Li's (2019) studies. However, besides political reasons, his private life may be why he returned to his hometown in Hunan. In 1935, Li Jinhui experienced business failure, the breakdown of his family, and illness. In 1936, after remarrying, he left Shanghai with his wife and returned to his hometown in Hunan. (Holmes, 1935; Po, 1936). Li Jinhui experienced many personal and family setbacks during this period, significantly impacting his musical composition and life. This ended his period in Shanghai and led to the beginning of a new life phase in Hunan.

Many reports then claimed that Li returned to his hometown to live in seclusion (Xing Hua, 1936; Geng, 1936). However, he actually returned to Hunan and accepted an offer from the Chinese Common People Education Promotion Association (中国平民

教育促进会) to work as a literary and educational editor. He also participated in the editing of the Rural Elementary School Textbook (乡村小学教科书) and received a commendation from the Hunan provincial government (Wang, 1938). During this time, China faced the Japanese invasion crisis and the Marco Polo Bridge Incident (七七事变). Witnessed this challenging national situation, he composed many songs with patriotic themes, such as “I am a Chinese” (我是中国人) (1937), “How to Save the Country” (何以救亡) (1937), and “I am not afraid to die” (我不怕死) (1937).

In 1938, during the war emergency in Jiangxi, Li Jinhui volunteered to support the front lines. However, due to the fall of Nanchang, he was forced to flee and go to Suichuan County in Jiangxi. According to the Suichuan County Chronicle Compilation Committee (1996), Liang Zhenchao was the governor of Suichuan County from August 1938 to November 1939. In his memoirs, Li Jinhui mentioned that he accepted Liang Zhenchao’s invitation to serve as his secretary because he and Liang were once colleagues (Li, 1950). Investigating the archival materials at the Suichuan County Government Archives showed that from 1935 to 1940, the organizational structure of the Suichuan County Government comprised one secretary, police officer, inspector of schools, and technician. Three departments were established, each with a minister and four staff members. Besides serving as the secretary, Li Jinhui also held the minister position in the first and third departments. The responsibilities of the first department included local defense, public security, tobacco control, hygiene, socio-economic matters, customs and religion, and preservation of cultural relics, and those in the third department included agriculture, industry, commerce, forestry, water management, and transportation. This indicated

that he was comprehensively involved in the political work of the region, allowing him to be involved in various political and social issues, which deepened his understanding of the political environment and societal needs, enhancing his political sensitivity perceptible in his music composition and expression. These works extensively focused on social issues, current events, and the nation's destiny, reflecting and expressing his views and emotions on social and political issues. During this period, his works included themes related to the war resistance against Japanese aggression, such as the Folk Songs (歌谣) "Three Character Classic for the resistance against Japanese aggression" (抗日三字经) (1938) and the singing book "Farewell Husband" (十里送夫) (1938). These works, characterized by concise and distinct lyrics and catchy melodies, expressed the determination to resist Japanese aggression and people's patriotic sentiments. They became crucial propaganda songs during the war resistance against Japanese aggression, widely sung, and inspired people's patriotic enthusiasm.

Li Jinhui's eldest son, Li Zesui, was born in Suichuan County, Jiangxi Province, earning his name the character "Sui." According to his description (personal interview, April 2021), at that time, Chiang Ching-kuo, the son of Kuomintang (国民党) leader Chiang Kai-shek, was responsible for the Ganzhou area in Jiangxi province, who visited and invited Li Jinhui to serve as the Director of the Education Bureau of Jiangxi Province. However, due to Li Jinhui's aversion to official procedure and red tapes, he declined the invitation, citing the imminent birth of his child and his busy schedule with the Chinese Common People Education Promotion Association (中国平民教育促进会) as reasons. Li Jinhui's reluctance to get involved in various red tape is also

evident in his early career. As early as 1912, he offended officials by expressing political opinions in newspapers, which forced him to flee to Beijing. From 1915 to 1918, he served as a secretary in the Secretariat of the House of Representatives; however, he found the job monotonous and uncertain regarding future prospects; hence, he resigned from the position. Later, he began promoting the unification of Mandarin Chinese together with his brother. His discontent with the official red tape and pursuit of freedom reflects his personal values and independent spirit. He appeared more inclined to engage in art, education, and social work activities, expressing his concern for society and his pursuit of creative freedom using music and culture.

In 1939, his intolerance towards corruption involving Liang Zhenchao and his superiors led Li Jinhui to resign from his position as secretary. Coincidentally, he received an invitation from a friend in Chongqing; hence, the family left Jiangxi for Chongqing. Upon arrival, Li composed songs such as “Sending Husbands to Join the Army” (送夫当兵) and “Grain Collection in Other Villages” (打谷别村) for the Political Propaganda Brigade. He also published songs in the war resistance against Japanese aggression publication “Popular the war resistance against Japanese aggression Pictorial” (大众抗日画报), including “Guan Zhong’s Song” (管仲歌) (1940), “Blood and Sweat” (血与汗) (1940), and “Collecting and Donating Food” (收粮捐粮) (1940). In 1943, he published “The Spring of Battle” (战斗的春天) in the Lianhe Magazine (联合画报), and patriotic songs such as “Blue Butterfly” (蓝蝴蝶) (1943) in military and political newspapers. In 1941, he joined the China Film Studio (中国电影制片厂) in Chongqing and composed music for Guo Moruo’s play “Tiger Talisman” (虎符). Although Sun (2007) and Hu (2019) also compiled and collected

Li's patriotic works, they could not document some works, such as the folk song (歌谣) "Sigh for the enemy" (叹敌阀) (1940), as shown in Figure 4.4, which was collected from the Shanghai Library, suggesting there may be additional undiscovered works by Li.



Figure 4.4 : Li Jinhui's Unrecorded Patriotic-Themed Folk Song (歌谣) "Sigh for the Enemy" (叹敌阀)

4.3 Li's Preschool Music Textbook Analysis

Li Jinhui's 1933 "Popular Textbook - Music Textbook and Teaching Method in Kindergarten" was comprehensively and meticulously examined, focusing on critical elements such as lyrics, rhythm, musical style, and teaching approaches.

4.3.1 The Preschool Music Textbook Background

“Popular Textbook - Music Textbook and Teaching Method in Kindergarten” (大众音乐教科书-幼稚园音乐课本教材及教法) is a music textbook written by Li Jinhui and published in 1933 for preschool children, suggesting he may have been inspired in 1923 or earlier to write this. Li Jinhui developed the primary school music curriculum in 1923 (Li & Huang, 1923). Later, in 1925, Li became a committee member and was responsible for drafting curriculum standards for kindergarten and elementary schools. However, the popular music that Li Jinhui composed in the late 1920s raised political issues that led to the textbook being banned. Interviews with scholars revealed that the music textbook was not famous among the general public despite his widespread recognition of children’s song and dance music works. In a personal interview conducted in September 2021, Wang Chen, a preschool music teacher from Jiangxi University of Technology, expressed that she was unfamiliar with Li’s preschool music textbook. Similarly, Wang Fang, a music teacher from Capital Normal University in Beijing (personal interview, August 2021), and Huang Mi of Guangdong Vocational College of Electronic Technology (personal interview, August 2021) were also unaware. Despite limited discussion about this textbook’s concerns, some related research is available through interviews with Li’s second son, Li ZeRong, and a journal article by Shi (2013).

Shi (2013) delved deep into the study of this textbook. However, his statistics regarding the number of works in the teaching materials are inaccurate. Li’s preschool education textbook is divided into four volumes, comprising 71 songs. However, Shi mistakenly calculated this as 72, possibly because of the first volume since it only had

17 songs while the remaining three had 18 songs. The songs in each volume are divided into sections of “performance,” “functional,” and “appreciation.” The composers classified the songs according to specific criteria. Each volume includes 12 performance pieces, which encompass various forms such as singing, dancing, and performing, aiming to provide children with a rich musical experience through practical activities. There are three functional songs in the first volume and four in each of the remaining three volumes; these pieces have no lyrics and are designed primarily to develop children’s sense of rhythm. Each volume also includes two appreciation songs, prolonged compared to others, and are only required to be heard without singing.

The textbook provides two forms of the score, namely staff and numbered musical notation. The lyrics are accompanied by Mandarin Phonetic Symbols (注音符号), a language education tool still widespread in Taiwan. Mandarin Phonetic Symbols (注音符号) are no longer used in mainland China as China has been using Hanyu Pinyin (汉语拼音) since 1958. However, Mandarin Phonetic Symbols (注音符号) are still documented in Chinese dictionaries and language-learning tools. The composers also wrote detailed teaching approaches (steps and instructions) for each song. To further explore the reference value of this textbook, this study analyzed the lyrics, rhythm, musical styles, and teaching approaches used in the textbook.

4.3.2 Music Textbooks’ Lyrics

Ransom (2015) defines lyrics as words placed within a melody, emphasizing the interdependent and collaborative relationship between music and lyrics in creating an

experience. Particularly in children's songs, music relies on the presence of lyrics (Ekaningrum & Suharto, 2015). Jacobi-Karna (1996) suggests that children should learn songs in the order of text, rhythm, and, finally, melody, even when the meaning of the lyrics is not fully understood (Levinowitz, 1989). However, lyrics positively improve preschool children's melodic recognition, and repeated exposure to songs over an extended period helps integrate long-term memory for vocabulary and music (Feierabend et al., 1998). Notably, although lyrics often appear with the melody and are often collaborative partners, limited research has been conducted on it compared to the melody (Ransom, 2015).

A comprehensive analysis of the lyrics section in the textbook is given below by examining the educational function of lyrics and exploring Mandarin's facilitating role in the lyrics, further delving into the origins of the lyrics in the textbook.

4.3.2.1 Educational Functions in the Lyrics

The lyrics of children's songs are crucial in education. They cover political, social, and educational themes while incorporating aesthetic elements and conveying culturally meaningful messages. Research shows these lyrics positively impact children's reading and mathematics learning (deVries, 2004). Additionally, the lyrics help children understand and express the emotions in the songs (Morton & Trehub, 2007). We found that Li Jinhui's preschool music textbooks primarily aim to learn language and instill moral values such as responsibility, respect, charity, justice, friendship, and honesty. Wulansari et al. (2020) showed that lyrics in songs with content related to values impact children's psychological well-being, especially during their childhood (considered as their golden period), which is crucial for character

formation. Therefore, analyzing the lyrics conveys the expected content to children. This study examined 71 songs and revealed six thematic categories based on the lyrics, as shown in Table 4.1. These themes encompass vocabulary, motor skills, knowledge, emotion, moral values, and patriotism.

Table 4.1 : Categorization of the Content Based on Lyrics

1st volume						
Vocabulary (6 songs)	Everyone come (大家来)	Lalala (拉拉拉)	I love singing and dancing (我爱歌舞)	Little cat (小猫咪)	Birds fly (鸟飞飞)	It's snowing (天下雪)
Motor skills (3 songs)	March One (进行曲一)	March Two (进行曲二)	March Three (进行曲三)			
Knowledge (5 songs)	Little friend (小朋友)	Kicking Jianzi (毽子)	Ten little friends (十个小朋友)	Magpie (喜鹊子)	A three-year-old child (三岁娃娃)	
Emotion (1 song)	Mother loves baby (妈妈爱宝宝)					
Moral values (2 songs)	Weekly meeting (周会)	Plant a Lotus Seed (种下莲子)				
Patriotism (0 songs)						
2nd volume						
Vocabulary (3 songs)	Mouse and Kitten (老鼠和小猫)	My horse (我的马)	Play on a swing (荡秋千)			
Motor skills (4 songs)	March Four (进行曲四)	March Five (进行曲五)	March Six (进行曲六)	Dance Music One (舞蹈曲一)		
Knowledge (6 songs)	Night sky (青天上)	On the branches of flowers (花枝上)	Old rooster (老雄鸡)	A flower (一枝花)	Textile woman (纺织娘)	In summer (夏天里)
Emotional (3 songs)	Clap hands (两手拍拍)	Shake (摇摇摇)	Shake baby (摇摇宝贝)			
Moral values (2 songs)	The east is red (东方红)	Planting rice (布穀)				
Patriotism (0 songs)						
3rd volume						
Vocabulary (1 song)	Laugh (笑哇)					
Motor skills (4 songs)	March Seven (进行曲七)	March Eight (进行曲八)	Dance Music Two (舞蹈曲二)	Dance Music Three (舞蹈曲三)		
Knowledge (5 songs)	Fan (扇子)	Small rubber ball (小皮球)	Presbyopic cat (老花猫)	What is good (什么东西好)	Sun (太阳)	

Table 4.1 : Continued

Emotional (3 songs)	Make friends (交朋友)	Mom hurry come back (妈妈快回来)	Mom's Lullaby (慈母摇篮歌)			
Moral values (3 songs)	Clothing (衣裤)	After school (放学了)	Crow was old (老鸦老了)			
Patriotism (2 songs)	Firing Gun (枪炮)	National flag song (国旗歌)				
4th volume						
Vocabulary (1 song)	I sing (我唱歌)					
Motor skills (4 songs)	March Nine (进行曲九)	March Ten (进行曲十)	Dance Music Four (舞蹈曲四)	Dance Music Five (舞蹈曲五)		
Knowledge (4 songs)	Wind is coming (风来了)	Wind and rain (风和雨)	Moonlight (月光光)	Dark clouds (乌云)		
Emotional (2 songs)	Butterfly flying (蝴蝶飞飞)	Poems for father (寄给父亲的诗)				
Moral values (5 songs)	Green grass (青青草)	Firefly (萤火虫)	Hello spring (春天好)	Holding hands (牵着手)	Transplant rice seedlings (插秧)	
Patriotism (2 songs)	Cloth seller (卖布的)	Army Marching (一队兵)				

Learning vocabulary is vital to the language learning process. Vocabulary is the basis for language construction and can help children express their thoughts and communicate their feelings accurately. Coyle and Gómez Gracia (2014) believed that teaching language through songs can facilitate children's easier development of vocabulary knowledge. An examination of Li's preschool music textbook lyrics revealed that a total of 1260 vocabulary words were included. Table 4.2 counts the number of words in each volume separately. According to Jacobi-Karna (1996) and Flowers and Dunne-Sousa (1990), three-year-old children can easily sing complete short songs, even though their pronunciation may not always be accurate. Therefore, for preschool children, repeating vocabulary in songs benefits memorizing new vocabulary words. Although the vocabulary gradually expands in the songs, further examination reveals that a total of 491 new words are in the textbook. Table 4.2 also

included the number of new words in each textbook volume. Composers create new interpretations by pairing new words with old words. He provides children with a rich knowledge base of vocabulary. This approach helps to consolidate their understanding and application of vocabulary.

Table 4.2 : Number of Words in Each Volume

Volume No.	Total vocabulary	New vocabulary
1	232	151
2	272	124
3	338	104
4	418	112

Research shows that children between the ages of two and three with limited vocabulary can sing a phrase containing 11-15 words (Winters & Griffin, 2014; Albaladejo et al., 2018). Table 4.3 shows a detailed number of vocabulary words in each song. There are ten songs in the textbook with no more than 15 words, including six in the first volume, three in the second volume, and one each in volumes three and four. The first song in the first volume, “Everyone Come” (大家来), has only eight words, and the second song, “Little Cat” (小猫咪), has only nine words. Their simplicity is highly suitable for three years old children entering kindergarten. Progressively, songs from the second volume exceed 40 words, such as song 12, “Night Sky” (青天上) in the second volume, and song 8, “Presbyopic cat” (老花猫) in the third volume. The fourth volume also contains two songs with vocabularies more than 50 words, including song 9, “Moonlight” (月光光), and song 11, “Firefly” (萤火虫). The gradual increase in difficulty is friendly to children’s learning process and aligns with the basic standards set by the textbook. It also adheres to the Ministry of Education’s (2023) regulation that the design of teaching materials and content

should progressively increase in difficulty according to students' linguistic abilities and cognitive levels, ensuring that students can learn in a step-by-step manner. Notably, despite the increasing difficulty in each volume, songs with a lower vocabulary count were still included in each volume, such as "Play on a swing" (荡秋千) in the second volume, "Laugh" (笑哇) in the third volume, and "I sing" (我唱歌) in the fourth volume. This may be for considering children's diverse learning abilities and different learning levels, enabling them to gradually cope with more challenging songs.

Table 4.3 : Number of Words in Each Song

1st volume		2nd volume		3rd volume		4th volume	
Title of songs	Vocabulary count	Title of songs	Vocabulary count	Title of songs	Vocabulary count	Title of songs	Vocabulary count
Everyone come (大家来)	8	Mouse and Kitten (老鼠和小猫)	14	Fan (扇子)	31	Wind is coming (风来了)	21
Little cat (小猫咪)	9	A flower (一枝花)	23	Firing Gun (枪炮)	18	Wind and rain (风和雨)	22
Lalala (拉拉拉)	13	On the branches of flowers (花枝上)	19	National flag song (国旗歌)	36	I sing (我唱歌)	12
I love singing and dancing (我爱歌舞)	13	Planting rice (布穀)	25	Laugh (笑哇)	13	Green grass (青青草)	35
Weekly meeting (周会)	27	My horse (我的马)	15	After school (放学了)	29	Hello spring (春天好)	45
A three-year-old child (三岁娃娃)	26	Clap hands (两手拍拍)	20	Small rubber ball (小皮球)	23	Holding hands (牵着手)	41
Birds fly (鸟飞飞)	12	Play on a swing (荡秋千)	14	Presbyopic cat (老花猫)	42	Transplant rice seedlings (插秧)	20
Little friend (小朋友)	21	Old rooster (老雄鸡)	22	Sun (太阳)	24	Butterfly flying (蝴蝶飞)	33

Table 4.3 : Continued

Ten little friends (十个小朋友)	23	Textile woman (纺织娘)	31	Mom hurry come back (妈妈快回来)	22	Moonlight (月光光)	54
Kicking Jianzi (毽子)	26	In summer (夏天里)	28	Clothing (衣裤)	25	Army Marching (一队兵)	34
It's snowing (天下雪)	15	The east is red (东方红)	16	Crow was old (老鸭老了)	36	Firefly (萤火虫)	50
Magpie (喜鹊子)	39	Night sky (青天上)	45	What is good (什么东西好)	39	Dark clouds (乌云)	49

Further examination revealed that the first two volumes of the textbook emphasize the input of fundamental vocabulary. For example, “You,” “Me,” “Bird,” “Cat,” “Flower,” “Snow,” “Look,” “Fly,” and “Jump,” and some animal sound vocabulary, such as the sound of chicken is “Ji Ji”; the sound of the cat is “Miao Miao.” As the textbook progresses, the textbook introduces more adjectives, such as “Breeze,” “Green grass,” and “Red flowers,” in the third and fourth volumes. Table 4.4 provides examples of the lyrics from the two songs. The song ‘Wind is coming’ (风来了) has “Oriolus chinensis sings melodic minor” (黄莺唱小调) compared to “Jiji” and “Gaga” in the song ‘Birds Fly’ (鸟飞飞). Although both songs describe bird sounds, the former shows birds more artistically and aesthetically. These vocabulary additions, enriched with adjectives, enhance children’s vocabulary repertoire, making it more diverse and vivid. As children learn the vocabulary in the songs, they also improve their pronunciation and sentence structure skills, thereby enhancing their language proficiency.

Table 4.4 : Vocabulary Examples of Two Songs in Li Jinhui’s Textbook

Title of songs	Volume and No.	Lyrics contents
Birds fly (鸟飞飞)	1st, Song 7	鸟飞飞，飞飞鸟。小宝宝，学飞鸟。一面飞，一面叫。唧唧叫， 唧唧叫。唧唧，唧唧，一群飞鸟。叫叫，飞飞，一队宝宝。 Birds fly, fly, birds; Little baby, learn to fly bird; Flying and sing; Jiji, Gaga; Jiji, Gaga; a group of flying birds; Sing and fly, a team of babies (translation by authors)
Wind is coming (风来了)	4th, Song 1	杨柳儿，弯弯腰。黄莺儿，唱小调。风来了，风来了。杨柳儿， 摇摇摇。听小调，哈哈笑。黄莺儿，摇摇摇。打秋千，嘻嘻笑。 Willow, gracefully bending; Oriolus chinensis sings melodic minor; The wind is coming, the wind is coming; Willow, swaying gently; Listening to the melody, Haha laughing; Oriolus chinensis, swaying gently; Swinging on the swing, Gege laughing (translation by authors)

Expectedly, songs conveying “knowledge” are evenly distributed across each volume. Knowledge is vital to any educational textbook (Mkallyah, 2022). To teach children about generalized topics such as animals, plants, and natural phenomena, many song lyrics in the textbook were chosen from topics that are familiar or relatable to children. Furthermore, in the first Volume, Li Jinhui introduces words for the numbers one through ten into the lyrics of the songs. These songs contain not only music and singing but also incorporate elements of games and activities considering young children’s high energy and short attention span (The Church of Jesus Christ of Latter-day Saints, 1999). It can be challenging to simply teach them to recall numbers. By incorporating numbers into songs, young children can learn while having fun, indirectly reducing the difficulty of teaching (Iwasaki et al., 2013).

Further analysis of the textbook shows that for children’s learning recreation, the songs were usually centered around specific themes, providing interesting contexts for knowledge acquisition. For example, the eighth song of the third volume, “Sun” (太

阳), teaches children about the sun rising in the east and setting in the west while referring to its warmth in winter and scorching heat in the summer. Such lyrics help children better understand the sun's movement and the seasons' changes. Similarly, in the fifth song of the fourth volume, "Hello spring" (春天好), the lyrics depict the beauty of spring, such as the leaves turning green, flowers blooming red, and birds singing. This description helps children vividly experience spring's arrival, deepening their understanding of seasonal changes. Such design aligns the songs with the themes, providing children with a more contextual learning experience and stimulating their interest in knowledge.

Li also cleverly employs onomatopoeia, as observed in the second song of the fourth volume, "Wind and Rain" (风和雨), wherein the lyrics use "di-da-di, di-da-di-da" to vividly depict the sound of falling rain. This method undoubtedly is fundamental to connecting nature themes with young children. Choosing themes and expressions that approximate daily life and are easily understandable makes it easier for children to accept and comprehend, especially when delivering knowledge and education. As a learning and communication tool, this approach is crucial to enhancing children's knowledge levels during the learning process (Erdiyanti, 2019).

During children's developmental process, learning different emotions through lyrics, music, and singing is crucial for their growth. Specifically, children are inherently capable of experiencing three different emotions: anger, joy, and fear (Malik & Marwaha, 2023). Starting from age three, their understanding of their own and others' emotions develops rapidly. They begin to learn to label facial expressions with emotions and associate them with real-life situations. Moreover, they begin

comprehending how people's desires and beliefs contribute to their emotional responses and how emotions are influenced by their desires (Pons et al., 2004; von Salisch et al., 2013).

Li Jinhui understood the importance of cultivating positive emotions from early childhood, as Kratus (1993) mentioned that people's emotional responses to music are rooted in the early years of life. The textbook includes nine songs that express family emotions. For example, song 18 of the second volume, "Shake baby" (摇摇宝贝), depicts the scene of a mother gently caressing a baby in her arms, showcasing their emotional bond of love through the rocking of the cradle. "Butterfly flying" (蝴蝶飞飞) portrays the scene of a child observing butterflies flying in a garden, stimulating their imagination of the close relationship between siblings. Additionally, "Poems for father" (寄给父亲的诗) expresses a girl's longing for her father, recalling the sadness of their separation and the longing for his return. Research shows that lyrics positively impact children's social and emotional development (Fachriyyati & Muzaroah, 2015). Therefore, expressing emotions through lyrics is a direct method to introduce different forms of expression to children.

Cultivating good values is another crucial concept in Li's textbooks. Halstead and Taylor (2000) believed that this process should begin during childhood regardless of ethnicity. Research demonstrates that although music is an art discipline, learning music can foster many positive values, such as discipline, courage, kindness, tolerance, cooperation, respect, responsibility, honesty, and diligence (Öztürk & Can, 2020). These values originate from the lyrics in music, and lyrics, as a media form, can help children develop good character traits early on and experience them in their play

activities (Fahmi, 2017).

Li's textbooks include nine songs that reflect these values. The first volume has one song, the second and third volumes have two songs each, and the fourth volume has four songs. The theme selection in the song "Planting rice" (布 穀) represents China's important agriculture and provides an excellent example for children. Through the lyrics, children are reminded that every grain of food is grown by hardworking farmers, and they should cherish and not waste rice (Food). Notably, Li's textbook aims to cultivate traditional Chinese virtues. The lyrics emphasize the five constant traditional Chinese virtues or Wu Chang (五常), including "Benevolence" (仁), "Righteousness" (义), "Propriety" (礼), "Wisdom" (智), and "Trust" (信). For example, the fourth song of the fourth volume, "Green Grass" (青青草), emphasizes integrity; the fifth song of the first volume, "Weekly Meeting" (周会), emphasizes respect; the seventeenth song of the third volume, "Jie Peng You" (结朋友), emphasizes friendship. Additionally, the textbook highlights "Making Friends" (结朋友) and aims to cultivate children's respect for their parents and strengthen their relationship with them. For instance, the eleventh song of the third volume, "Crow was old" (老鸦老了), tells the story of a young bird seeking food to feed its elderly crow mother to repay for her nurturing care. These children's songs provide a delightful medium for children to learn and explore moral values, which can be practiced in their daily lives.

Cultivating a spirit of patriotism has always been encouraged in China's educational development. It is a traditional and integral part of ideological and political education in China. Patriotic education is integrated into various stages of school education

through curriculum, textbooks, and thematic activities. Its primary purpose is to cultivate students' love for their country, establish national consciousness, and inspire them to strive for the nation's construct (Dai, 2019).

Analyzing the textbook revealed that Li made thoughtful arrangements considering the children's age group and their comprehension ability of lyrics. Patriotic songs appear from the third volume onwards, and it has a total of four songs emphasizing patriotism, including "National Flag Song" (国旗歌), which introduces the national flag; "Cloth Seller" (卖布的), which promotes purchasing Chinese products; and "Army Marching" (一队兵) and "Firing Gun" (枪炮). These songs use simple lyrics without any explicit propaganda, making them suitable for children of any generation. Although these songs depict implicit violence in how the military participates in war and acts of killing, it is common for children, especially boys, to enjoy roleplaying soldiers.

Although Li's lyrics were written approximately a century ago, the content covers several themes that align with contemporary music education needs. They encompass six categories aligning with China's politics and ideology, surrounding music, and its related cultural domains. They emphasize the proximate connection between music and other arts and the cross-disciplinary and permeating nature of various subjects, aligning with Pan's (2021) three-point summary of the selection of Chinese music textbooks. First, the musical works selected in music textbooks must possess appreciative value and evoke students' aesthetic experiences and emotional resonance. Second, it should align with the curriculum standards set by the country to ensure the achievement of educational goals and the legitimacy of teaching. Third, the content is

inseparable from the political environment of a country and reflects the characteristics of societal values and ideology.

4.3.2.2 Learning Mandarin through Lyrics

“Classical Chinese” (文言文) is a language used in China since the Qin Dynasty (221-207 BCE). Over time, its use as a commonly spoken language ceased and existed primarily as a written form, creating a gap between the written and spoken languages. Only educated individuals could comprehend classical Chinese. To change this situation, in the early 20th century, China initiated the movement for Vernacular Chinese, also known as the “Literary Revolution,” which is written in the spoken word and considered to be actual representative of people’s lives and needs. This movement was critical in the New Culture Movement in China and marked the end of the Classical Chinese era and the beginning of the era of Vernacular Chinese.

Li Jinhui was significantly involved in the movement for Vernacular Chinese. In 1924, he proposed the “Recommendation for the Ministry of Education to Instruct National Schools to Use the New Script Proposal” (Li, 1924), which the Ministry of Education later adopted. This initiative promoted the process of unifying vernacular Chinese. He also published theoretical articles such as “Introduction to the Mandarin Chinese” (国语概论) (1922) and “Teaching Methods for Elementary Mandarin Chinese” (初年级国语教学法) (1925). Furthermore, many lyrics in Li’s music textbooks were referenced from the “New Primary School Mandarin Chinese Textbook” (新小学国语教材), co-authored by him and Lu Mingda in 1923, wherein he adapted the text content into lyrics. This language textbook was not a music textbook, suggesting that

his lyrics have literary characteristics.

Table 4.5 provides some examples. Li Jinhui is speculated as a significant pioneer among the earliest to use vernacular Chinese, introducing traditional nursery rhymes, and “de-dialectize” them in composing children’s songs. Although vernacular Chinese aimed to achieve a consistent expression in speaking and writing, it also gave rise to new concerns about dialects, as many dialects are used in vernacular Chinese.

Despite the Ministry of Education establishing a unified standard for Mandarin in 1932, vernacular Chinese gained limited promotion. Moreover, during the first half of the 20th century, the historical context did not strictly require texts to be “de-dialectized” (Yan, 2007). However, Li Jinhui appeared aware of this concern. The data shows that in the 1920s and 1930s, while other authors were still publishing and collecting these nursery rhymes in dialects, Li Jinhui was the only composer who translated them into Mandarin Chinese, including works like Zhu Yuzun’s ‘The Complete Collection of Folk Songs’ (民间歌谣全集) (1933) and Ma Ketan’s “Children’s Folk Songs” (儿童歌谣) (1934). For example, works such as “Rocking the Cradle” (摇船) and “Stars” (星星) also appeared in Li Jinhui’s music textbooks. However, Li Jinhui wrote them in Mandarin Chinese, while Zhu Yuzun and Ma Ketan wrote them in dialects.

Table 4.5 : Li's Borrowed Content from a Non-Music Textbook

Title of songs	New Primary School Textbook of Mandarin (新小学教科书国语读本)	Preschool music textbook (幼稚园音乐课本教材及教法)	Comparison and comment
A three-year-old child (三岁娃娃)	A three-year-old child (三岁小孩); Lesson 28, volume 2 of the textbook	A three-year-old child (三岁娃娃); Song 6, volume 1 of the preschool music textbook	Li adapted the second half of the narrative lesson text into a “Za Yan” (杂言) nursery rhyme and placed it in the music textbook, with 7 words in the first 3 sentences and 8 words in the last sentence
Transplant rice seedlings (插秧)	Vegetable Garden (菜园里); Lesson 3, volume 2 of the textbook	Transplant rice seedlings (插秧); Song 7, volume 4 of the preschool music textbook	The content of the text in “Vegetable Garden” is “看我们到菜园里，这样下种，这样下种”. The lyrics of “Transplant rice seedlings” are “请看农夫插秧，这样插秧，这样插秧”. The two works are written in similar ways.
Cloth seller (卖布的)	Silver can talk - Patriotic cloth (银元会说话-爱国布); Lesson 12, volume 5 of the textbook	Cloth seller (卖布的); Song 17, volume 4 of the preschool music textbook	The text “Silver can talk - Patriotic cloth” uses an anthropomorphic approach for the silver dollar and its hostess to discuss the purchase of “patriotic cloth.” The silver persuaded the hostess not to buy expensive, thin foreign cloth. Domestic cloth is cheap and durable., and supports China-made goods. Finally, the hostess accepted the silver’s advice and bought the patriotic cloth. The lyrics of “Cloth seller” encourage Chinese people to buy domestically made cloth. The Chinese cloth is of exquisite workmanship, good quality, cheap, and advocates the use of China-made goods. Money cannot flow abroad. The content of this song is evidently borrowed from the content of the Mandarin textbook.
Butterfly flying (蝴蝶飞)	Butterflies (蝴蝶); Lesson 24, volume 5 of the textbook	Butterfly flying (蝴蝶飞); Song 8, volume 4 of the preschool music textbook	The content of the text in “Butterflies” is “飞飞飞，飞到花园里。飞得高，飞得低。不要分离。” The lyrics of “Butterfly flying” are “蝴蝶飞飞，飞到园里。飞得高，飞得低。不肯分离。” The two texts are similar.

Before the May Fourth Movement in 1919, most recorded Chinese poetry was written in Classical Chinese (文言文). Folk Songs (歌谣) in different dialects were primarily transmitted orally. The Chinese Folk Songs (歌谣) history shows the earliest version might be ‘Yan Xiao Er Yu’ (演小儿语) by Lu Kun (1536-1618), which was published in 1593 or later. Compared to well-known works in Chinese literature such as the ‘Three Character Classic’ (三字经), the ‘Di Zi Gui’ (弟子规), and the ‘Thousand Character Classic’ (千字文), traditional dialect Folk Songs (歌谣) were considered relatively crude by scholars. However, the language used in ‘Yan Xiao Er Yu’ (演小儿语) was easily understandable and communicable. Its structure is referred to as ‘siyan’ (四言), four characters per line; ‘wuyan’ (五言), five characters per line; ‘qiyang’ (七言), seven characters per line; ‘zayan’ (杂言), mixed characters per line, indicating that each line in a poem follows a fixed number of characters (Yin, 2020).

Foreign officials also played significant roles in Chinese nursery rhymes. As early as 1896, Italian diplomat and literary scholar of the Chinese language, Guido Amedeo Vitale (1872-1918), collected 170 Folk Songs (歌谣) from the Beijing area and named them ‘Folk Songs of Beijing’ (北京歌谣). Similarly, in 1900, American missionary, Isaac Taylor Headland (1859-1942), also collected 152 Folk Songs from Beijing and named them ‘Chinese Mother Goose rhymes’ (孺子歌图). However, only after the May Fourth New Culture Movement did Chinese scholars provide the necessary attention to its value and study. In 1918, Peking University collected these nationwide (Beijing University, 1918), denoting its further attention in China. Therefore, the efforts of these foreign scholars laid the foundation for the study of Chinese Folk

Songs (歌谣), and the May Fourth New Culture Movement allowed for its in-depth exploration by Chinese scholars.

The most popular Folk Songs (歌谣) that Li Jinhui drew inspiration from were “Ying” (萤) and “Bright Moon” (亮月), first recorded by Zhu Tianming in 1923. Li’s preschool music textbook adapted these two Folk Songs (歌谣) titles, “Firefly” (萤火虫) and “Moonlight” (月光光), and he translated the dialect from the original edition into Mandarin. His influence prompted other Mandarin editions, such as Zhang (1936) and Shen (1936). Tables 4.6 and 4.7 show the different versions recorded by the authors in dialect and Mandarin. The shift from different dialects to Mandarin in the lyrics is noteworthy. In the song “Moonlight” (月光光), Li Jinhui replaced other dialects with the standard Chinese term “跛子” (bǒ zi), which means cripple; examples include Jiangsu dialect “折脚” (zhé jiǎo) in Zhu Tianming’s version “Bright Moon” (亮月) (Zhu, 1923) and Anhui dialect “跛伢” (bǒ lè) in another version “Moonlight Dark” (月光黑暗). Additionally, in two versions of “Untitled Narrative” (无题滑稽) by Zhu (1933b), the Shanghai dialect “瘫子” (tān zi) and Guangzhou dialect “跌仔” (diē zǎi) were used. Regarding content, some authors like Zhu (1933b), Zhang (1936), and Shen (1936) described a thief who came to steal soy sauce bottles as actually being a monk. However, Li changed the narrative, and the thief is replaced by a “puppy.” He may have considered depicting a monk as a thief inappropriate since it was a children’s textbook, and a puppy might capture their attention better.

The song “Firefly” (萤火虫) showed a similar situation, wherein dialects were replaced with Mandarin and slight modifications were made to the content. In Li’s version, the “Da Cong” (大葱) (Scallion) was used to replace other dialects, such as “Hucong” (胡葱) in Zhu (1923), Zhu (1933a), Chen and Gu (1923), and Shen (1936) versions, that include dialects from Shanghai, Zhejiang, and Jiangsu. The dialect “Huo Ying Chong” (火萤虫) was also replaced by “Ying Huo Chong” (萤火虫) in Mandarin.

Li Jinhui removed two other dialects from the song: 1) “Ji Jie” (绩芥) means to twist plant fibers into a thread; 2) “Pi Mie” (劈篾) means to use a knife to cut bamboo into thin strips. Another example is the weighing scale, in the versions by Zhu (1923) and Zhu (1933a), the last line, “一石米桶喫勿空” (yī dàn mǐ tǒng chī wù kōng), wherein “一石” (yī dàn) means 50 kgs, which Li Jinhui changed to a Mandarin phrase “面缸米桶吃不空” (miàn gāng mǐ tǒng chī bù kōng). This phrase means that the family is rich in food where the rice container will not be emptied. Here, the dialect “喫” (chī; meaning “eat”) and “勿” (wù; meaning “not”) were changed to the Standard Chinese terms “吃” (chī) and “不” (bù). Additionally, Li also replaced some folk customs in the dialect versions. For example, he replaced “Zhuo Ya Chong” (捉牙虫), which means catching teeth worms, a folkloric job and belief from the Ming Dynasty period, to “Zuo Cai Feng” (做裁缝), which means dressmaker that is an actual job.

Similarly, in the versions by Zhu (1923) and Zhu (1933a), “Lang Zhong” (郎中) referred to a doctor in ancient Chinese; however, Li Jinhui replaced it with “Bao Gong” (包工), meaning a common worker in his lyrics version. Undoubtedly, the change is more logical as it integrated Vernacular and Mandarin Chinese and ensured that the

terminology and content were linked to common themes used in the community.

Table 4.6 : Different Versions of “Moonlight” (月光光) Recorded by Authors and Li Jinhui

Author and name of the nursery rhymes	Publication	Dialect	Nursery rhymes version
Li Jinhui (1933) “Moonlight” (月光光)	Preschool music textbook	Mandarin	月光光，月光光，贼来啦，偷水缸。 聋子听见忙起床。瞎子看见快开窗。 哑子高声喊出房。跛子跑到大门口，一把抓住贼的手。大家仔仔细看一看，一只没有腿的小狗。 In the moon's bright glow, in the moon's bright glowed, a sneaky thief came, came to steal a water pot. The deaf one heard, got up in a trot. The blind one saw, opened the window a lot. The mute one shouted loud and hot, ran out of the house. The limping man raced to the door, grabbed the thief's hand, got him caught. Looking closer, it was a legless pup.
Zhu Tianming (1923) ‘Bright Moon’ (亮月)	A Collection of Folk Songs in Various Provinces	Jiangsu province	亮月白丁当，贼来偷酱缸。酱缸打碎只！聋子听见只！哑子喊出来！折脚追出来！支手捉住只。 Moon shined so bright and grand, a thief came, for a sauce jar he planned. He dropped the jar, it broke on land! The deaf one heard. The mute one yelled! The limping one chased him. A man with a missing arm, got the thief banned.
Zhu Tianming (1923) ‘Moonlight Dark’ (月光黑暗)	A Collection of Folk Songs in Various Provinces	Anhui Province	三十日夜下，月亮浑浑，一个老贼偷冬笋，聋伪听着，瞎伪看着，跛伪赶着，折伪的捉着。 On the thirtieth, the moon dimly glowed, a sly old thief for the winter bamboo shoots came. The deaf man heard, the blind man spied, the limping man ran and chased him up. The man missing an arm caught that thief without letting him slip.
Zhu Yuzun (1933) ‘Untitled Narrative’ (无题滑稽)	The Complete Collection of Folk Songs (Part II)	Shanghai	月亮爷，亮堂堂，有个小贼偷酱缸，酱缸没运走，缸倒响叮当，聋子听见贼来了，哑叭急的直嚷嚷，瘸子进去跑一趟，瞎子回手扶起缸。 The moon hung high, shined so bright, a thief sneaked silently to steal a sauce jar, but didn't succeed. The jar fell down and loudly tumbled. The deaf man heard, mute man talked non-stop in a rush, limping man circled in his room, blind man tried to lift the jar, safe from the ground.

Table 4.6 : Continued

Zhu Yuzun (1933) ‘Untitled Narrative’ (无题滑稽)	The Complete Collection of Folk Songs (Part II)	Guangdong Province	日头白光光，贼来偷酱缸，酱缸落地响叮当，聋仔听见忙起床，哑仔出门大声叫，跌仔追到百花庄，赶去捉住贼头发，看看是个秃和尚。 A bright sunny day, a thief made his move to steal the sauce jar. The jar crashed on the ground, made a loud and clear sound. The deaf man woke up after hearing, mute yelled for all to hear after getting outdoor, limping man chased all the way, to the Hundred-Flower Village, grabbed the thief’s hair, looking closer, saw a bald monk.
Zhang Yueai (1936) “Nursery Rhyme” (儿歌)	Guan Zhong Folk Songs Collection	Mandarin	月亮爷，亮光光，贼来偷酱缸，聋子听见忙起床，哑子高声喊厨房，跛子连忙追上房，瞎子上房来帮忙，一把扯住头发，一看是个和尚。 The moon shone so bright, a thief tried to steal the sauce jar at night. The deaf man heard and got up right, the mute yelled to those in the kitchen site, the limping man chased the thief with all his might, to the rooftop, and the blind man came to join the fight, grabbed the thief’s hair so tight, looked closely and saw a monk in sight.
Shen Weifang (1936) “Thieves steal soy tank” (贼来偷酱缸)	Forty Folk Songs	Mandarin	月亮白光光，贼来偷酱缸，聋子听见忙起床，哑子声高喊出房，跛子走上去，瞎子也来帮，一把拉住贼头发，看看是个小和尚。 The moon gave off a glow so white, a thief tried to take the sauce jar, not quiet. The deaf man heard and took to his feet, the mute shouted and ran out of his room, the limping man led the fleet, the blind man came, the capture complete. They grabbed the thief’s hair neat, looked and saw a young monk.

Table 4.7 : Different Versions of “Firefly” (萤火虫) Recorded by Authors and Li Jinhui

Author and date of publication	Publication	Dialect	Nursery rhymes version
Li Jinhui (1933) “Firefly” (萤火虫)	Preschool music textbook	Mandarin	萤火虫，夜夜红，公公卖大葱。婆婆糊灯笼，儿子做包工。媳妇做裁缝。小叔子，念书文，哇哇哇 哇好喉咙，小孙女，学弹琴，丁冬丁冬。衣裳鞋袜满箱笼。面缸米桶吃不空 Fireflies glowed red each night. Grandpa sold long

Table 4.6 : Continued

			green onions, grandma made paper lanterns to sell, son was a live-in laborer, from morning to night, and daughter-in-law sewed, as a tailor. Brother-in-law was reading a book, every day he read aloud. What a strong voice he had! The little granddaughter was learning to play music, played delightful sounds every day. Clothes and shoes filled the cases, and there was so much food in the jars and buckets to eat.
Zhu Tianming (1923) “Ying” (萤)	A Collection of Folk Songs in Various Provinces	Zhejiang Province	火荧虫，夜夜红，公公挑菜卖胡葱，婆婆劈篾糊灯笼，儿子开店做郎中，媳妇抽牌捉牙虫，一石米桶喫勿空。 Fireflies glowed red every night. Grandpa carried shallot bulbs to sell at the market. Grandma split bamboo into thin strips to make lanterns for sale. Son ran a doctor's clinic, and daughter-in-law carried the shop's billboard and helped people with sugar bugs. There was always so much food in the big rice jar at home to eat.
Zhu Tianming (1923) “Ying” (萤)	A Collection of Folk Songs in Various Provinces	Zhejiang Province	游火虫，夜夜红，公公挑菜卖胡葱，婆婆绩芥糊灯笼，哥哥开店做郎中，嫂嫂抽牌捉牙虫，小叔读书拎鸟笼。 Fireflies glowed red every night. Grandpa carried shallot bulbs to sell at the market. Grandma made paper lanterns at night. The eldest brother ran a doctor's clinic, and the daughter-in-law carried the shop's billboard and helped people with sugar bugs. Brother-in-law was reading a book, he carried a birdcage every day.
Chen Zengshan and Gu Huimin (1923) “Firefly” (萤火虫)	A thousand Chinese Folk Songs (Part II)	Jiangsu Province	萤火虫，夜夜红。亲娘替我点灯笼，公公起来卖胡葱，媳妇背包捉牙虫，老太婆烧火做灯笼。 Fireflies glowed red every night. Mom lit a lantern for me. Grandpa woke up to sell shallot bulbs at the market. Daughter-in-law carried bags to work and helped people with sugar bugs. Grandma lit a fire and made paper lanterns.
Zhu Yuzun (1933) “Untitled Narrative” (无题滑稽)	The Complete Collection of Folk Songs (Part I)	Zhejiang Province	火荧虫，夜夜红，公公挑菜卖胡葱，婆婆劈篾糊灯笼，儿子开店做郎中，媳妇抽牌捉牙虫，一石米桶喫勿空。 Fireflies glowed red every night. Grandpa carried shallot bulbs to sell at the market. Grandma split bamboo into thin strips to make lanterns for sale. Son ran a doctor's clinic, and daughter-in-law carried the shop's billboard and helped people with sugar bugs. There was always so much food in the big rice jar at home to eat.
Zhu Yuzun (1933) “Untitled Narrative” (无题滑稽)	The Complete Collection of Folk Songs (Part I)	Zhejiang Province	游火虫，夜夜红，公公挑菜卖胡葱，婆婆绩芥糊灯笼，哥哥开店做郎中，嫂嫂抽牌捉牙虫，小叔读书拎鸟笼。 Fireflies glowed red every night. Grandpa carried shallot bulbs to sell at the market. Grandma made paper lanterns at night. The eldest brother ran a doctor's clinic, and the daughter-in-law carried the shop's billboard and helped people with sugar bugs.

Table 4.6 : Continued

			Brother-in-law was reading a book; he carried a birdcage every day.
Shen Weifang (1936) “You Huochong” (游火虫)	Forty folk songs	Shanghai	游火虫，夜夜红，公公挑菜卖胡葱，婆婆打浆糊灯笼，哥哥开店做裁缝，嫂嫂织布做女工，小叔读书很用工。 Fireflies glowed red every night. Grandpa carried shallot bulbs to sell at the market. Grandma made paste for making paper lanterns. The eldest brother ran a tailor shop. Sister-in-law worked in textiles. Brother-in-law was reading a book, studied very hard.

4.3.3 Music Textbooks’ Rhythm

Liparoti and Minino (2021) believe that during their early years, children can perform basic actions, known as basic movement mode. Research shows that rhythm teaching can significantly improve music perception and motor skill development in preschool children (Zachopoulou et al., 2004). Dalcroz believed that rhythm is fundamental to music and the source of rhythm exists in the human body (Rose, 1995). Rhythm ability develops between the ages of four and seven as children demonstrate effective responses to simple rhythms or rhythmic stimuli (Martin, 1988). In the Suzuki teaching method, preschool children are also a highly focused group. Suzuki believed that this stage is the most suitable for developing psychological processes and muscle coordination (Yankovych, 2020).

Li Jinhui’s emphasis on rhythm is reflected in the “functional” music section of his music textbooks. This section comprises 15 tunes, including ten march and five dance tunes, aiming to train children’s sense of rhythm. According to Li’s introduction in the textbook, the musical melodies of functional music are simple, with distinct and recognizable rhythms, holding significance in kindergartens. Each volume of the

textbook includes this section. These rhythmic music works do not have lyrics, only melodies. Li also emphasizes the importance of using Chinese folk percussion instruments as accompaniment, such as “Chinese gong” (锣), “Wooden fish” (木鱼), and “Chinese bamboo clapper” (竹梆子). He encourages teachers to guide the use of these percussion instruments to allow children to integrate body movements with musical rhythms through activities such as tapping, swinging, clapping, rotating, and stomping, thus experiencing a sense of rhythm (D. P. C. Wang, 2008). Analysis showed that Li divided the rhythm training in the “Functional Songs” section into two segments, “undisciplined” and “disciplined,” which are analyzed below.

4.3.3.1 “Undisciplined”

The “Undisciplined” rhythmic music originates from the ten march works in the “Functional” section. Such rhythmic music is designed specifically for children’s play. In the textbook, when instrumental accompaniment is required, children listen to the teacher’s musical instructions, start chasing each other on the playground, and stop when the music does. This approach is similar to Dalcroze’s eurhythmics method (Jaques-Dalcroze, 1920) (Table 4.8 provides some examples) and is designed to train children to use their sense of hearing to find the rhythm they need to match body movements, such as walking, jumping, and running, in response to the teacher’s musical instructions. Through play, young children can perceive the speed of the rhythm through movement. Additionally, incorporating game props like balls and building blocks can enhance their interest in rhythmic activities.

Table 4.8 : Examples of Textbook Instructions of the ‘Undisciplined’ Rhythm Training Approach

Title of music	The number of students	Venue	Teaching approach
March One (进行曲一)	Unlimited	Playground	Divide the children into two teams, facing each other and standing in place. When the music starts, each team marches in place to the beat. At the end of each verse (four bars), one team turns left while the other team turns right, moving around the field in sync with the beat. This process is repeated continuously.
March Three (进行曲三)	More than 20	Playground	Divide the children into two groups. The first person in each group holds four to six stacked blocks in their hands. When the music starts, they walk forward and then make a circle back to their team, passing the blocks to the next person in line. If the blocks fall to the ground in the middle, they must be stacked again before continuing. When the music stops, the team that completes the transfer wins.
March Four (进行曲四)	Unlimited	Playground	There are four children in each group, with three children holding hands to form a circle and one child standing in the middle. Divide into several groups. Additionally, choose two children, one designated as A and the other as B. When the music starts, A chases B, and B must avoid being caught by A by entering any of the circles. However, there can't be two people in the same circle, so the child originally in the circle must step out and become B. If A catches B, the roles are swapped. The game ends when the music stops.
March Eight (进行曲八)	Unlimited	Playground	The children form a circle, facing inward, and each person extends their right palm. One person is selected from the circle to lead the rhythm by clapping hands with each person. If a clap is missed, the person who was supposed to be clapping and the clapper switch roles, and the activity continues.

4.3.3.2 “Disciplined”

In the “Dance music” segment of the “Functional songs,” Li adopts a “disciplined” approach, which begins in the second volume of the textbook comprising five works.

It may be called “disciplined” because it requires the children to perform specified body movements in a spot following the song’s rhythm. The method is applicable to all “Dance music.” Table 4.9 provides a detailed description of this method. Li may have considered the importance of creative space similar to the “Functional” section, which specifies all the works as suitable material for rhythm training. Teachers can

perhaps utilize these works to create new games and dance movements, adding more enjoyment and creativity to their teaching.

The examinations indicate that Li emphasized “Undisciplined” rhythm education, although his rhythmic education includes both “undisciplined” and “disciplined” approaches. As Dalcroze mentioned, ideal music education should start with children’s spontaneous desire and music experience, and discipline should gradually increase (Juntunen & Westerlund, 2011). Li Jinhui may understand that “Undisciplined” rhythm education is more suitable for young children, crucial for stimulating their interest and enhancing rhythm sensitivity. As children grow older, “Disciplined” rhythm education becomes more vital to improving their rhythm mastery. The target audience of preschool music textbooks is young children; therefore, game-based “Undisciplined” rhythm education is fitting for rhythm training.

Table 4.9 : Examples of Textbook Instructions of the ‘Disciplined’ Rhythm Training Approach

Title of music	The number of students	Venue	Teaching approach
Dance music One (舞蹈曲一)	Unlimited	Playground	1. The children are divided into four groups on average and form a straight line. 2. When the music starts, everyone puts their hands on their waist, steps forward with the left foot, and then jumps once, completing three beats in total. 3. Both hands stretch forward to the left. At the same time, the right foot steps backward to the right, wave the hands twice, and pause for three beats. Completing three beats in total. 4. Bring both hands back, then put them on the waist, and bring the right foot back, completing three beats in total. 5. Step forward with the right foot and jump once, completing three beats in total. 6. Both hands stretch forward to the right, and the left foot steps backward to the left, completing three beats in total. 7. Bring both hands back, then put them on the waist, and bring the left foot back on the right, completing three beats in total. 8. Repeat the above actions until the music ends.

4.3.4 Musical Style

Analyzing musical styles helps better understand the characteristics, evolution, and cultural background of music, revealing the distinctive features of music in different periods and regions, and the role of works within specific eras and social contexts (Savage, 2019). Research shows that analyzing aspects such as the structure, harmony, rhythm, and melody of music can help understand its internal organization, composition techniques, and the differences between different styles (Athanasopoulos et al., 2021). Additionally, comparing the musical characteristics and expressive forms in different regions and cultures, and conducting cross-cultural research, helps us understand the commonalities, differences, and the role of music in cross-cultural communication (Cowen et al., 2020). Research shows that the composition encompasses two different styles of Chinese and Western music in Li's preschool music textbooks, reflecting a resolve to preserve traditional culture while embracing foreign cultures. Table 4.10 classifies the melodies of 71 songs in the preschool music textbooks according to two composition methods, including the Chinese and the Western scales. This classification method helps comprehensively analyze the textbook content, further helping explore their origins and impact on preschool music education.

Table 4.10 : Categorization of the Music Styles Based on Melody

1st volume		2nd volume		3rd volume		4th volume	
Chinese musical scales (16 songs)	Western musical scales (1 song)	Chinese musical scales (17 songs)	Western musical scales (1 song)	Chinese musical scales (15 songs)	Western musical scales (3 songs)	Chinese musical scales (15 songs)	Western musical scales (3 songs)
Everyone come (大家来)	Lalala (拉拉拉)	A flower (一枝花)	Dance music One (舞蹈曲一)	Small rubber ball (小皮球)	Laugh (笑哇)	Wind and rain (风和雨)	Dance Music Five (舞蹈曲五)
Little cat (小猫咪)		On the branches of flowers (花枝上)		What is good (什么东西好)	Mom hurry come back (妈妈快回来)	Green grass (青青草)	March Ten (进行曲十)
A three-year-old child (三岁娃娃)		My horse (我的马)		After school (放学了)	March Seven (进行曲七)	Wind is coming (风来了)	Poems for father (寄给父亲的诗)
Birds fly (鸟飞飞)		clap hands (两手拍拍)		Presbyopic cat (老花猫)		I sing (我唱歌)	
Ten little friends (十个小朋友)		Play on a swing (荡秋千)		Sun (太阳)		Hello spring (春天好)	
Little friend (小朋友)		Old rooster (老雄鸡)		Dance music Two (舞蹈曲二)		Transplant rice seedlings (插秧)	
Kicking Jianzi (毽子)		Night sky (青天上)		Mom's Lullaby (慈母摇篮歌)		A team of soldiers (一队兵)	
It's snowing (天下雪)		In summer (夏天里)		Clothing (衣裤)		Butterfly flying (蝴蝶飞飞)	
Magpie (喜鹊子)		The east is red (东方红)		National flag song (国旗歌)		Cloth seller (卖布的)	
March One (进行曲一)		March Five (进行曲五)		Fan (扇子)		Holding hands (牵着手)	

Table 4.10 : Continued

March Three (进行曲三)		March Six (进行曲六)		March Eight (进行曲八)		Moonlight (月光光)	
I love singing and dancing (我爱歌舞)		Textile Woman (纺织娘)		Guns (枪炮)		Dark clouds (乌云)	
Mother loves baby (妈妈爱宝宝)		Mouse and Kitten (老鼠和小猫)		Crow was old (老鸦老了)		Firefly (萤火虫)	
Weekly meeting (周会)		Planting Rice (布穀)		Dance Music Three (舞蹈曲三)		March Nine (进行曲九)	
Plant a Lotus Seed (种下莲子)		March Four (进行曲四)		Make Friends (结朋友)		Dance Music Four (舞蹈曲四)	
March Two (进行曲二)		Shake (摇摇摇)					
		Shake baby (摇摇宝贝)					

4.3.4.1 Chinese Musical Style

Analyzing melodies in the textbook showed 63 compositions based on the Chinese musical scale, as shown in Table 4.10, exhibiting a strong Chinese traditional music style. The basic tonal system in Chinese traditional music is the pentatonic scale, extensively used in Chinese folk and traditional music and existing in various regions and ethnicities in China, especially in Han Chinese folk songs. It is based on five tones, namely Gong (C. 宫), Shang (D. 商), Jue (E. 角), Zhi (G. 徵), and Yu (A. 羽) (Li, 2010). Due to its short interval range and fewer notes, the pentatonic scale is relatively easier to understand and grasp and widely accepted for early childhood music education (Wikipedia, 2023). Table 4.11 shows the relationship between pitch and solfege names corresponding to the pentatonic scale. As the curriculum progressed, the textbook gradually added songs of hexatonic and heptatonic modes. The hexatonic refers to adding either one tone to the pentatonic scale, “Qingjiao” (清角), solfege name as “Fa” or “Biangong” (变宫), solfege name as “Si.” Similarly, the heptatonic scale involves adding both “Qingjiao” (清角) and “Biangong” (变宫) into the pentatonic scale. In traditional Chinese music composition, although “Qingjiao” (清角) and “Biangong” (变宫) are only occasionally used as decorations or transitions, they introduce higher difficulty in learning from the increased range of intervals and number of notes than the pentatonic scale. Analyzing melodies showed that the textbook includes 38 compositions based on the pentatonic mode, 19 on the hexatonic mode, and 6 on the heptatonic mode. Table 4.12 shows the detailed classification of Chinese musical scales compositions in Li’s preschool music textbook.

Table 4.11 : Example of a Pentatonic Scale Description

Scale Title	Pitch Title	Sol-fa Title
Gong	C	do
Shang	D	re
Jue	E	mi
Zhi	G	sol
Yu	A	la



Table 4.12 : Classification of Chinese-Style Melodies in Textbooks Based on the Chinese Scales

1st volume			2nd volume			3rd volume			4th volume		
Pentatonic (14 songs)	Hexatonic (2 songs)	Heptachord (0 songs)	Pentatonic (12 songs)	Hexatonic (5 songs)	Heptachord (0 songs)	Pentatonic (8 songs)	Hexatonic (4 songs)	Heptachord (3 songs)	Pentatonic (4 songs)	Hexatonic (8 songs)	Heptachord (3 songs)
Everyone come (大家来)	Plant a Lotus Seed (种下莲子)		A flower (一枝花)	Mouse and Kitten (老鼠和小 猫)		Small rubber ball (小皮球)	National flag song (国旗歌)	Crow was old (老鸦老了)	Wind and Rain (风和雨)	Hello spring (春天好)	Firefly (萤火虫)
Little cat (小猫咪)	March Two (进行曲二)		On the Branches of Flowers (花枝上)	Planting Rice (布 穀)		What is good (什么东西好)	Fan (扇子)	Dance Music Three (舞蹈曲三)	Green Grass (青青草)	Transplant rice seedlings (插 秧)	March Nine (进行曲九)
A three-year- old child (三岁娃)			My horse (我的马)	March Four (进行曲四)		After school (放学了)	March Eight (进行曲八)	Make friends (结朋友)	Wind is coming (风来了)	A team of soldiers (一队兵)	Dance Music Four (舞蹈曲四)
Birds fly (鸟飞飞)			clap hands (两手拍拍)	Shake (摇摇摇)		Presbyopic cat (老花猫)	Guns (枪炮)		I Sing (我唱歌)	Butterfly flying (蝴蝶飞飞)	
Ten little friends (十个小朋友)			Play on a swing (荡秋千)	Shake baby (摇摇宝贝)		Sun (太阳)				Cloth seller (卖布的)	
Little friend (小朋友)			Old rooster (老雄鸡)			Dance music Two (舞蹈曲二)				Holding hands (牵着手)	
Kicking Jianzi (毽子)			Night sky (青天上)			Mom's Lullaby (慈母摇篮歌)				Moonlight (月光光)	
It's snowing (天下雪)			In summer (夏天里)			Clothing (衣裤)				Dark clouds (乌云)	

This study found that the textbook includes songs with various folk music characteristics. For example, song eleven in the first volume, “It’s Snowing” (天下雪), exhibits typical characteristics of “Shan ge” (山歌; mountain songs) folk music; song nine in the first volume, “Ten Little Friends” (十个小朋友) and song eight, “Butterfly Flying” (蝴蝶飞飞) and song nine “Moonlight” (月光光) in the fourth volume display characteristics of “Working Haozi” (劳动号子; working songs) folk music. Additionally, the eleventh song in the fourth volume, “Firefly” (萤火虫), showcases characteristics of “Xiaodiao” (小调; little ditty) folk music. These findings further demonstrate the presence of diverse elements of folk music in the textbook.

The song thirteen in the first volume of the textbook, “March One” (进行曲一), may be derived from a Western children’s song called “Bingo” (Figure 4.5), which was composed in G major using Western scales. Although the two songs have similar melodies, notably, Li’s “March One” (进行曲一) uses Chinese traditional pentatonic scale, resulting in the composition in G “Gong” (宫) pentatonic mode, forming a Chinese folk music style. Due to the different stylistic composition approach, the melody of “March One” (进行曲一) deviates from the fifth bar onwards. Li avoids the use of “Fa” and “Si” present in “Bingo” because these two tones do not exist in the pentatonic scale. Regarding rhythm, both songs were written in 2/4, “Bingo” predominantly uses a combination of a double eighth note of one beat and a quarter note of one beat. “March One” (进行曲一) predominantly uses a combination of dotted eighth, sixteenth note, and a quarter note. The rhythmic pattern reflects the Hunan “Shange” (山歌; mountain songs) and “Flower Drum Opera” (花鼓戏) (Zhao,

2014).



Figure 4.5 : Examples of “March One” and “Bingo” Melodies

4.3.4.2 Western Musical Style

Li’s preschool music textbook has a total of eight compositions based on Western scales (Table 4.13). Although there are relatively few compositions, each volume of the textbook includes at least one composition in a Western music style. The first volume has one composition, the second volume has one composition, and the third and fourth volume has three each, indicating that the composer intentionally and gradually increased the number of Western-style songs in each volume. This may be to expose children and familiarize them with different styles of songs progressively, helping them cultivate understanding and appreciation of diverse musical styles.

Table 4.13 : Classification of Western-Style Melodies in Textbooks Based on the Western Scales

1st volume		2nd volume		3rd volume		4th volume	
Major scale (1 song)	Minor scale (No songs)	Major scale (No songs)	Minor scale (1 song)	Major scale (2 songs)	Minor scale (1 song)	Major scale (3 songs)	Minor scale (No songs)
Lalala (拉拉拉)			Dance Music One (舞蹈曲一)	Laugh (笑哇)	March Seven (进行曲七)	Dance music Five (舞蹈曲五)	
				Mom hurry come back (妈妈快回来)		March The (进行曲十)	
						Poems for father (寄给父亲的诗)	

These eight compositions include two musical styles, namely marches and waltzes. Figure 4.6 showcases examples of these two styles in the textbook. March is a solemn and majestic musical form often used in military ceremonies, parades, and celebrations. The rhythm of marches typically adopts a firm 2/4 or 4/4 tempo, emphasizing consistent strength on each beat. This balanced sense of rhythm gives marches a stable and resolute rhythmic pattern, evoking a sense of power and discipline. For example, in Figure 4.6, “March Ten” (进行曲十) exhibits a consistent rhythm pattern with eight and sixteenth combined notes, giving it a powerful and rousing experience. Furthermore, regarding melodic development, it progresses from the lower register to the higher register, resembling the disciplined and forwarding movement of a marching military formation. The leaps and progressions in the horizontal melody further accentuate the robust and heroic atmosphere of the march. In contrast, the waltz is a lively and light dance music form commonly used in social dances and entertainment events. The rhythmic model of a waltz typically adopts a conventional 3/4 tempo and is gentle and lively, evoking a feeling of joy and lightness. For example,

the song “Lalala” (啦啦啦), shown in Figure 4.6, exhibits typical characteristics of a waltz, utilizing its common 3/4 tempo. Although the entire composition comprises only 12 bars, each bar maintains a fixed rhythm of a double eighth note connecting with a double quarter note. Strong beats feature rhythmic jumps, following the developmental pattern of accentuation on the strong beats. The overall melodic range stays within a perfect fourth, fully embodying the smooth and flowing melodic characteristics, light and rhythmic elements, and a relaxed and smooth musical flow typical of a waltz.



Figure 4.6 : Examples of “March Ten” and “Lalala” Melodies

4.3.5 Drama Approach in Music Textbooks

In the four-volume music textbook by Li, in addition to arranging musical scores based on difficulty levels, distinct explanations and instruction are provided for the teaching approach. This includes the number of participants involved in each song, the selection and use of venues, props, instruments, and their purposes. Table 4.14 provides some teaching examples extracted from the textbook. The singing, dancing, props, and performance instructions in this textbook resemble a teacher's manual, particularly regarding careful guidance for student expectations. The teacher plays the role of a director, while the children are the actors; the director directs the performance based on the script, and the actors perform following the script. As shown in "Activities" in Table 4.14, each song's task is performed through games or drama performances. This approach is closely similar to the approach of drama teaching.

Additionally, in 1923, Li Jinhui published an article titled "Artistic primary education," which mentioned Harriet Finlay-Johnson's "The Dramatic Method of Teaching" and expressed support for this method (Li, 1923a). This may have inspired Li to adopt this teaching approach, as undoubtedly reflected in his 23 famous and 12 children's Song and Dance Performance and Drama composed between 1920 and 1929. In analyzing Li's teaching approach in his preschool music textbook, three main themes emerge, which include role-playing, games, and stage design.

Table 4.14 : Examples of the Teaching Instructions in Li Jinhui’s Textbook

Everyone come 大家来 (volume 1 song no. 1)						
Music			Teaching approach			
			Number of students	Venue	Props	Activities
Staff	Numbered musical notation (There are two types: Movable “Do” and Fixed “Do”)	Mandarin pronunciation of the lyrics	30–40	Gymnastics room or playground	A flower	1. Divide students equally into two lines; then the two teams stand facing each other. 2. The distance between the two teams is approximately 4 m. 3. Place a flower in the middle of the space. 4. During the song, the two teams wave to each other and take eight steps toward the flower, then eight steps back, using a regular walking pattern. 5. Step the beat with your foot and repeat three or four times.
Weekly Meeting 周会 (volume 1 song no. 5)						
Music			Teaching approach			
			Number of students	Venue	Props	Activities
Staff	Numbered musical notation (There are two types: Movable “Do” and Fixed “Do”)	Mandarin pronunciation of the lyrics	More than 20	Interior	A photo of the Prime Minister	1. Arrange everyone into 3 to 4 horizontal lines. 2. Everyone faces the photo of the Prime Minister and sings the song together. 3. Maintain a solemn attitude. While singing, bow towards the Prime Minister’s photo during the third sentence of the song. 4. Repeat this process three times.

4.3.5.1 Role Playing

In the dramatic approach, role-playing is a primary technique requiring children to use their imagination, enhancing creative expression to explore various social experiences through actions, gestures, role-playing, and other activities (Cottrell, 1987). Children

often roleplay, pretending to be doctors, teachers, or other professionals, captivating their attention (Koste, 1978). The textbook analysis showed role-playing as a primary teaching approach.

Table 4.15 : Examples of Role-Playing Teaching Approach of Two Songs in Li Jinhui's Textbook

Title of music	Volume and No.	The number of students	Venue	Teaching approach
Crow was old (老鸦老了)	volume 3 song no. 11	Unlimited	Playground	1. Divide the children into two groups. One of the groups plays the role of the older crows, and the other group plays the role of the young crows. 2. While young crows sing, following the meaning of the lyrics, the young crows search for food on the playground and then return to the older crows to feed them.
Rice seedlings (插秧)	volume 4 song no. 7	Unlimited	Playground	1. Divide the children into four groups. A, B, C, and D. 2. While groups A and B are singing, groups C and D take on the role of farmers and perform the action of planting rice seedlings according to the meaning of the lyrics. 3. After one round, groups A and B switch roles with groups C and D.

Using personification to generate role-playing is a well-known and effective approach in children's education; for example, the bird can sing and the tree can wave hands (Larsen et al., 2018). In Li's textbooks, most of the roles are portrayed using personification, giving distinct personalities to each character assigned to a particular theme. Li's personification themes encompass not only animals but also plants and weather. For example, the lyrics of the song "On the Branches of Flowers" (花枝上) personify the bird's chirping on the flower branch as human singing. Subsequently, a child compares their singing to the bird to see who sings better. By personifying the

bird, the task encourages children to imitate its actions, singing, and behavior, aiming to stimulate their imagination.

In ‘Green Grass’ (青青草), Li Jinhui uses grass to symbolize the anatomical structure of the human body, depicting the top segment of the grass as the head and the middle section as the waist. The lyrics “do not harm the grass” indirectly remind children not to harm each other (humans). As Moore (2004) suggests, drama is one of the innate learning methods for children. Introducing a theme or activity through personification captures children’s attention and effectively promotes their prosocial behavior.

4.3.5.2 Games

Games are one of the primary activities for preschool children. However, Toshmatova and Nematova (2023) believe that despite their crucial role in education, relying solely on games themselves may not yield good results. They propose the idea of combining it with other approaches, such as singing games proposed by Kodály (deVries, 2001). Research shows that singing games are effective for promoting social skills and cooperation in early childhood education. Specifically, chorus and ensemble activities can cultivate children’s spirit of cooperation, team awareness, and social skills and enhance their interaction and communication abilities with others (Váradi, 2022).

Table 4.16 shows examples of teaching approaches combining games with songs. Notably, the analysis showed that these game formats may originate from folk traditions games. For example, in the tenth song of the first volume, titled ‘Kicking Jianzi’ (毽子), the Shuttlecock is a game apparatus handmade with chicken feathers or yarn attached to a circular base, which is a traditional folk sports games that involve

kicking and keeping the body joints active. This work incorporates kicking the “Jianzi” movement into song-teaching activities to keep children’s interest and fun as they learn to sing and kick the “Jianzi.”

The song in the second volume, “Mouse and Kitten” (老鼠和小猫), also originates from the folk game of a cat catching the mouse. This game enables children to learn chasing and running skills, understand the characteristics of the cat and mouse, and grasp the game rules of chasing only when singing. It also allows them to experience the joy of playing together with their peers. These songs provide ideal opportunities for social activities for children, such as performing in turns, choosing partners, or engaging in role-playing. This structured context allows them to learn spontaneously and actively participate in music performances and singing activities, forming the basis for the comprehensive development of their musical skills.

Table 4.16 : Examples of ‘Playing Games’ Teaching Approach of Two Songs in Li Jinhui’s Textbook

Title of music	Volume and No.	The number of students	Venue	Teaching approach
Kicking Jianzi (毽子)	volume 1 song no. 10	Unlimited	Playground	1. Divide the children into two groups. One group has one “Jianzi” (毽子) per person. 2. There is no fixed formation. 3. During the performance, one group sings while the other group kicks the “Jianzi” (毽子) 4. The “Jianzi” (毽子) must not fall to the ground until the song is finished. After one group finishes singing, switch roles with the other group.
Mouse and Kitten (老鼠和小猫)	volume 2 song no. 1	Unlimited	Playground	1. One person plays the role of the cat, and another plays the role of the mouse. The rest of the people join hands to form a circle. The cat stands outside the circle, while the mouse stands inside the circle. 2. When singing, the cat runs into the circle to chase the mouse.

4.3.5.3 Stage Design

The stage design is crucial in creating atmosphere and emotion (Z. X. Li, 2019). The visual attention triggered by costume shapes and stage sets can help children better immerse themselves in a theme (Lee & Lee, 2014). Li integrates drama into the teaching approach, indirectly involving this aspect in each song with written detailed instructions for specific scenes. For example, in the eleventh song of the first volume, “It’s Snowing” (天下雪), children are required to form a circle, with one of the chosen pupils standing inside the circle holding a flag, with confetti of white paper rolled up inside the flag. During the singing process, the child standing inside the circle raises the flagpole high in the air, causing the fine white paper inside the flag to fly and fall, resembling snowfall. According to Li’s explanation, this activity helps students experience the appearance of snow firsthand and deepen their understanding by appreciating this natural phenomenon.

In the eighth song of the fourth volume, “Butterfly Flying” (蝴蝶飞飞), the teaching approach instructs students to make butterfly wings using various colors of paper and attach them to their backs. Other groups make flower petals and wrap them around their arms. The flower group forms circles of three people holding hands, while the butterfly group, waves their arms while singing, imitating the movements of butterflies flying and moving between different circles. The textbook mostly suggests outdoor venues as Li (1923a) believed that children should not be confined to classrooms but embrace nature. Designing activities or games exposes young children to the actual world and their participation can better enhance the learning process.

4.4 Development from Li's Music Works and Preschool Music Textbook

Music is an evolving art form, with its musical language and techniques continuously evolving, and each generation building upon the achievements of the previous one (Alvi, 2008; Froom, 1994). Past composers have composed a rich variety of musical works to inspire future composers. Future composers often incorporate elements from the past while adding their own unique voices, thus creating a tradition (Smith & Georges, 2014). Simultaneously, building upon the legacy of past composers helps maintain a sense of continuity and connection to music history (Classen, 2021).

The tradition and continuity from Li's compositions are evident in the works of subsequent composers and have also influenced the development of textbooks by future generations. The musical works evolving from Li's compositions and the developments derived from Li's preschool music textbooks are discussed below.

4.4.1 Three Musical Works Influenced by Li Jinhui

"Little Bunnies" (小兔子乖乖) is a famous contemporary children's song in China, well-received and widely sung by children in the country and included in the music textbooks of the first grade of primary school (Lei, 2020). The identity of its composer remained unknown until 2006 when Li Jinhui officially obtained its copyright (Tang, 2006). It was found to be previously included in the kindergarten music textbooks published by the Ministry of Education in 1983. Most scholars believe it to be an adaptation of Li's song and dance drama "Fairy Sister" (神仙妹妹) (Fu, 2021; Zhang, 2016). However, this study found that it originated from Li Jinhui's first child's song composed in 1920, entitled "Tiger Knocks on the Door" (老虎叫门). It was only later

that Li adapted it into the third act of his song and dance drama “Fairy Sister” (神仙妹妹).

Table 4.17 provides a detailed description of the evolution of lyrics and rhythmic patterns for these three songs. Table 4.17 shows that “Little Bunnies” (小兔子乖乖) differs from “Tiger Knocks on the Door” (老虎叫门) and “Fairy Sister -Tiger Knocks on the Door” (神仙妹妹 - 老虎叫门) regarding their tempo, with “Little Bunnies” (小兔子乖乖) having a 2/4 tempo while the other two have a 3/4 tempo. Additionally, there is a gradual simplification of the lyrics. Notably, although the version of “Fairy Sister -Tiger Knocks on the Door” (神仙妹妹 - 老虎叫门) was composed later than “Tiger Knocks on the Door” (老虎叫门), the lyrics of “Little Bunnies” (小兔子乖乖) is more similar to “Tiger Knocks on the Door” (老虎叫门). The theme of these three songs is to depict the situation when a child is alone at home, and someone knocks on the door, emphasizing the importance of not opening the door to strangers. They convey a sense of self-protection and promote safety education awareness among children.

Table 4.17 : Examples of Interpretations of the Songs “Tiger Knocks on the Door,” “Fairy Sister -Tiger Knocks on the Door,” and “Little Bunnies”

Title of music	Tempo	Year of publication	Lyrics
Tiger Knocks on the Door (老虎叫门)	3/4	1920	1. 小孩子乖乖，把门儿开开，快点儿开开，我要进来。不开不开不开不能开，母亲不回来，谁也不能开。 Good little child, open the door wide. Please open it fast, I want to come inside. No, no, no, the door stays shut, without mother's return, no opening, no but. 2. 小兔子乖乖，把门儿开开，快点儿开开，我要进来。不开不开不开不能开，母亲不回来，谁也不能开。 Good little bunny, open the door wide. Please open it fast, I want to come inside. No, no, no, the door stays shut, without mother's return, no opening, no but. 3. 小羊儿乖乖，把门儿开开，快点儿开开，我要进来。不开不开不开不能开，母亲不回来，谁也不能开。 Good little lamb, open the door wide. Please open it fast, I want to come inside. No, no, no, the door stays shut, without mother's return, no opening, no but. 4. 小螃蟹乖乖，把门儿开开，快点儿开开，我要进来，就开就开就开我就开，可怜小螃蟹，从此不回来。 Good little crab, open the door wide. Please open it fast, I want to come inside. Okay, okay, okay, I'll open wide. Poor crab won't stay, and he won't be back again after today.
Fairy Sister - Tiger Knocks on the Door (神仙妹妹 - 老虎叫门)	3/4	1925	1. 小羊儿乖乖，把门儿开开，快点儿开开，我要进来。不开不开不开不能开，母亲不回来，谁也不能开呀。 Good little lamb, open the door wide. Please open it fast, I want to come inside. No, no, no, the door stays shut, without mother's return, no opening, no but, huh! 2. 小鸽子乖乖，把门儿开开，快点儿开开，我要进来。不开不开不开不能开，母亲不回来，谁也不能开呀。 Good little pigeon, open the door wide. Please open it fast, I want to come inside. No, no, no, the door stays shut, without mother's return, no opening, no but, huh! 3. 小螃蟹乖乖，把门儿开开，快点儿开开，我要进来，就开就开就开我就开，好个肥螃蟹，一样新鲜菜。 Good little crab, open the door wide. Please open it fast, I want to come inside. Okay, okay, okay, I'll open wide. Oh fat crab, in my hand, like a fresh meal, so grand.
Little Bunnies (小兔子乖乖)	2/4	Unknown	1. 小兔子乖乖，把门儿开开，快点儿开开，我要进来。不开不开我不开，妈妈不回来，谁来也不开。 Good little bunny, open the door wide. Please open it fast, I want to come inside. I won't, I won't, open the door, without mama, you'll have to wait! 2. 小兔子乖乖，把门儿开开，快点儿开开，我要进来，就开就开我就开，妈妈回来了，我就把门开。 Good little bunny, open the door wide. Please open it fast, I want to come inside. I'll do, I'll do! now that mama's in sight, I'll open up, alright!

Although there are some differences in the melodies of the three songs, both versions of “Little Bunnies” (小兔子乖乖) and “Tiger Knocks on the Door” (老虎叫门) appear to be more closely related. Figure 4.7 provides the score of these three songs. Specifically, the first four measures of “Fairy Sister -Tiger Knocks on the Door” (神仙妹妹 - 老虎叫门) and “Tiger Knocks on the Door” (老虎叫门) have almost identical melodies. However, the first eight measures of “Little Bunnies” (小兔子乖乖) and “Tiger Knocks on the Door” (老虎叫门) have almost identical melodies. Although “Little Bunnies” (小兔子乖乖) has one less note symbol in the first bar and an added note symbol in the third bar compared to “Tiger Knocks on the Door” (老虎叫门), its second half of the song remains identical. However, significant changes occur in the melody of “Fairy Sister -Tiger Knocks on the Door” (神仙妹妹 - 老虎叫门) from the fifth bar. Therefore, “Little Bunnies” (小兔子乖乖) being derived from the song “Tiger Knocks on the Door” (老虎叫门) may be a more accurate explanation. Furthermore, it also confirms that Li’s children’s songs have been used as material for decades up to now.



Figure 4.7 : Score for “Tiger Knocks on the Door,” “Fairy Sister -Tiger Knocks on the Door,” and “Little Bunnies”

The melody of the children’s song “Hardworking Hands” (我有一双勤劳的手), composed by composer Pan Zhensheng in the 1990s is similar to the first half of the 13th song “March Four” (进行曲四) in the second volume of Li’s music textbook. Figure 4.8 shows the melodies of both songs, suggesting that although Pan adapted the original eighth note into the sixteenth note, the two melodies’ themes remain similar.



Figure 4.8 : Examples of “Hardworking Hands” and “March Four” part of Melodies

Li’s patriotic theme songs primarily were composed during the periods of Jiangxi and Chongqing from 1937 to 1946 (Hu, 2019; D. N. Wang, 2018). However, this study found that he composed patriotic theme songs throughout his career as a composer. He composed “Song of National Salvation” (救国歌) in 1925 and “What is Zhuyi” (主义是什么) in 1927. One notable song is “In Memory of the Prime Minister” (总理纪念歌), which was a work he composed in 1925 in honor of the death of Sun Yat-sen, the forerunner of the Chinese Revolution. Subsequently, in 1947, this song was adapted by the Chinese politician Dai Chuanxian as the “Founding Father Memorial Song” (国父纪念歌) (Ferhat, 2011).

Table 4.18 provides examples of the lyrics for these two songs; two differences can be observed in the lyrics, concentrated in the first two sentences of the first verse. First, in “Founding Father Memorial Song” (国父纪念歌), the term “Prime Minister” from “In Memory of the Prime Minister” (总理纪念歌) is changed to “Founding Father,” which is an honorary title for the founding figure of a nation or ethnicity, emphasizing respect and reverence for an individual’s significant contributions to a nation’s history, culture, and values. Second, Li’s lyrics “首倡” are changed by Dai to “首创,” with

slight differences in meaning; the former indicates being the first to advocate or propose something, while the latter signifies being the first creator or innovator. Apart from these differences, the two songs remain consistent in other aspects. However, there is a copyright dispute regarding the lyrics of “Founding Father Memorial Song” (国父纪念歌) in Taiwan (Central News Agency, 2011). In an interview, Li Jinhui’s eldest son Li Zesui mentioned that due to the lack of copyright registration for Li Jinhui’s “In Memory of the Prime Minister” (总理纪念歌) in Taiwan, the copyright from mainland China is not recognized in Taiwan (personal interview, November 2021). This may be inherently linked to historical and political issues between mainland China and Taiwan.

Table 4.18 : Examples of the Lyrical Content of “In Memory of the Prime Minister” and “Founding Father Memorial Song”

Lyric Paragraph No.	In Memory of the Prime Minister (总理纪念歌) Li Jinhui, 1925	Founding Father Memorial Song (国父纪念歌) Dai Chuanxian, 1947
1	我们的总理，首倡革命，革命血如花。推翻了专制，建设了共和，产生了民主中华。民国新成，国事如麻，总理详加计划，重新改革中华。 Our great leader, sparked a fight. Revolution bloomed, shining bright. Toppled down tyranny, built a free nation. Birthed democratic China, what a foundation. New Republic rose, tasks so vast. Great leader planned with care, to transform and recast.	我们国父，首创革命，革命血如花。推翻了专制，建设了共和，产生了民主中华。民国新成，国事如麻，国父详加计划，重新改革中华。 Our founding father, began the great fight. Revolution bloomed, shining bright. Toppled down tyranny, built a free nation. Birthed democratic China, what a foundation. New Republic rose, tasks so vast. Founding father planned with care, to transform and recast.
2	三民主义 五权宪法，真理细推求。一世的辛劳，半生的奔走，为国家牺牲奋斗。总理精神，永垂不朽，如同青天白日，千秋万世长留。 Three Principles, Five-Power's rule. His tireless quest, was his guiding tool. A lifetime of toil, half in stride. For our country's sake, his goals never died. Endless is great leader's spirit, forever will it shine. Like the blue sky and radiant sun, through the annals of time.	三民主义 五权宪法，真理细推求。一世的辛劳，半生的奔走，为国家牺牲奋斗。国父精神，永垂不朽，如同青天白日，千秋万世长留。 Three Principles, Five-Power's rule. His tireless quest, was his guiding tool. A lifetime of toil, half in stride. For our country's sake, his goals never died. Endless is founding father's spirit, forever will it shine. Like the blue sky and radiant sun, through the annals of time.
3	民生凋敝，国步艰难，祸患犹未已。莫散了团体，休灰了志气，大家要互相勉励。总理遗言，不要忘记，革命尚未成功，同志仍须努力。 People suffer, the nation's plight. Disasters loom, yet we mustn't lose sight. Stay united, keep our spirits high! Lift each other up, reach for the sky. Great leader's last words, always in our heart—Revolution's unfinished, do your part!	民生凋敝，国步艰难，祸患犹未已。莫散了团体，休灰了志气，大家要互相勉励。国父遗言，不要忘记，革命尚未成功，同志仍须努力。 People suffer, the nation's plight. Disasters loom, yet we mustn't lose sight. Stay united, keep our spirits high! Lift each other up, reach for the sky. Founding father's last words, always in our heart—Revolution's unfinished, do your part!

Regarding melody, although they are almost identical, “Founding Father Memorial Song” (国父纪念歌) has undergone slight adaptations for rhythmic progression.

Figure 4.9 presents the melodies of the two songs. They each have 14 bars, and both

the melody and rhythm of the first 6 bars are identical. However, starting from the seventh measure, the “Founding Father Memorial Song” (国父纪念歌) simplifies its adaptation of the notes. For example, two notes are deleted in the seventh bar, and one note is deleted in the eighth bar.

Additionally, the dotted quarter note of the third and fifth notes in bar 9 of “In Memory of the Prime Minister” (总理纪念歌) are changed to quarter notes in “Founding Father Memorial Song” (国父纪念歌), while the two dotted notes are combined into quarter rest. The adaptation in the last three bars is more pronounced. “Founding Father Memorial Song” (国父纪念歌) shifts the last two notes from the 12th bar to the 13th bar, and the last two notes of bar 13 are moved to bar 14. Therefore, the time values of the third note in bar 13 also change from a quarter note to a dotted quarter note, similar to the original. However, the difference is that “Founding Father” emphasizes more downbeat in the first beat of the bar (for example, in bars 13 and 14) while placing anacrusis in the previous bar.



Founding Father Memorial Song (国父纪念歌)



In Memory of the Prime Minister (总理纪念歌)

Figure 4.9 : Examples of “Founding Father Memorial Song” and “in Memory of the Prime Minister” melodies

4.4.2 Preschool Music Textbook Influenced by Li Jinhui

Li's preschool music textbook was the first music textbook in Chinese history explicitly written for preschoolers (Shi, 2013). Although data revealed the existence of many children's music textbooks, they were all intended for primary school and included no teaching instructions. For example, Shen Binglian's (1932) “Children's music textbook – Primary” (儿童音乐教科书-初级) and Zhu Sudian and Pan Danming's (1933) “Primary School Music Textbook” (小学音乐课本) only has song content without teaching instructions. Some of the songs in the “New Zhonghua Textbook of Primary School Music - Primary level” (新中华教科书小学音乐课本-初级) by Zhu Sudian (1929) and the “New Zhonghua Textbook of primary school

Music - high level” (新中华教科书小学音乐课本-高级) by Zhu Sudian (1932) contain some information of music theory related to pentatonic scores and rhythms.

“Music for Kindergarten” (幼稚园的音乐) written by Huang Xu Zai and Wu Zeng Jie (1935) and “160 Songs for Kindergarten Music” (幼稚园音乐 160 首) by Shen Bai Ying and Shen Bing Lian (1936) may be influenced by Li because they provide teaching approaches after certain songs in the textbooks. For example, in the song “Little Lamb” (小羊) in Shen Bai Ying and Shen Bing Lian’s (1936) ‘160 Songs for Kindergarten Music’ (幼稚园音乐 160 首), the teaching instructions request children to form a circle, face the center, and perform corresponding actions according to each sentence of lyrics. These approaches are similar to Li’s teaching approach for performance works. However, there is no description of the location, number of participants, or props used in the activities.

Further, the closest resemblance to Li’s music textbooks is likely the “Kindergarten Teaching Textbook - Music - Teacher’s Edition” (幼儿园教材-音乐-教师用书) published by the National Kindergarten Textbook Development Group in 1983, which was an official team formed by the Ministry of Education. It provided a set of kindergarten music materials for teachers’ use, divided into three volumes containing 247 works. Table 4.19 displays the content structure of this music textbook, comprising four sections: “Songs,” “Dances and Music Games,” “Appreciation,” and “Rhythmic Music.” Among them, the “Dance and Music Games” program comprises four sections: “Basic and Imitation Moves,” “Dance,” “Song Performance,” and “Music Games.” The “Song Performance” corresponds to Li’s music textbook’s

“Performance” section. The “Basic and Imitation Moves” correspond to the “Functional” section in Li’s music textbooks. The arrangement of the “Appreciation” section in this textbook aligns with Li’s music textbooks. Additionally, this textbook includes two additional sections, “Songs” and “Rhythmic Music.” In the “Songs” section, only singing is required, while “Rhythmic Music” involves ensemble training using Western percussion instruments such as tambourines and triangles as accompaniment. Li’s textbooks also encompass rhythmic music content; although not categorized separately, they are included in the “Functional” section of the music textbooks. However, they differ in the performance instructions, where Li emphasizes the use of Chinese folk percussion instruments such as “Wooden fish” (木鱼) and “Chinese bamboo clapper” (竹梆子), training the instruments ensemble through the “March” in the “Functional” section in Li’s music textbook.

Table 4.19 : Category of Sections Based on the Number of Compositions in National Kindergarten Textbook Development’s Kindergarten Music Textbooks (1983)

Venue	Song No. (61)	Dances and Music Games (138)				Appreciation (34)	Rhythmic Music (14)	total (247)
		Basic and Imitation Moves (70)	Dance (22)	Song Performance (16)	Music Games (30)			
1	15	29	3	7	9	10	0	73
2	20	22	9	4	13	11	6	85
3	26	19	10	5	8	13	8	89

Additionally, some song types and teaching instructions in the textbook are similar to Li’s music textbooks; examples are provided in Table 4.20. For instance, in the 37th song of the first volume, “Little Bird Flying” (小鸟飞), the teaching instructions involve using both arms to imitate the wings of a bird, swinging them up and down, and flying around in a circle in the playground. This is similar to the performance

actions described in the teaching instructions for Li's music textbook, the seventh song of the first Volume, and a performance song titled "Birds Fly" (鸟飞飞). Furthermore, the music game "Catch Him Quickly" (快抓住他) uses clapping games to train children's rhythm, which is similar to the teaching approach of Li's music textbook, 14th work in the third volume, a composition titled "March Eight" (进行曲八).

Table 4.20 : Examples of Similarities between the instruction for Songs in Li's Preschool Music Textbook and the National Kindergarten Textbook Development's Kindergarten Music Textbook

Title of music	Volume and No.	Publication	Music			Teaching approach
Birds Fly (鸟飞飞)	volume 1 song no. 7	Popular Textbook - Music Textbook and Teaching Method in Kindergarten. Li Jinhui. 1933	staff	Numbered musical notation (There are two types: Movable "Do" and Fixed "Do")	Mandarin pronunciation of the lyrics	1. Divide the children into two groups. While singing, each child raises their left and right arms horizontally to the left and right sides, imitating the wings of a bird swinging up and down. Singing and flying while jogging around the playground. 2. While singing, each child raises their left and right arms horizontally to the left and right sides, imitating the wings of a bird swinging up and down. Singing and flying while jogging around the playground. 3. Singing and flying while jogging around the playground.
Little Bird Flying (小鸟飞)	volume 1 song no. 37	Kindergarten Teaching Textbook - Music - Teacher's Edition. National Kindergarten Textbook Development Group (1983)	Piano Score	Numbered musical notation (Movable "Do")	No lyrics	1. In bars 1 to 4, take small steps and swing your arms rhythmically up and down, mimicking the movement of a bird flying forward. 2. In bars 5 to 8, the flying movements rotate in place once. 3. In bars 9 to 12, the movements are the same as in bars 1 to 4. 4. In bars 13 to 16, the movements are the same as in bars 5 to 8.

Table 4.20 : Continued

March Eight (进行曲 八)	volume 3 song no. 14	Popular Textbook - Music Textbook and Teaching Method in Kindergarten. Li Jinhui. 1933	staff	Numbered musical notation (Fixed “Do”)	No lyrics	1. Children form a circle, facing the center, with each person extending their right hand. 2. Arrange one child to stand inside the circle and, following the rhythm of the music, lightly tap each person’s palm. 3. If there is someone in the circle who has not been tapped, they switch roles with the child inside the circle.
Catch Him Quickly (快抓住 他)	volume 2 song no. 44	Kindergarten Teaching Textbook - Music - Teacher’s Edition. National Kindergarten Textbook Development (1983)	Grand staff	Numbered musical notation (Movable “Do”)	No lyrics	1. The children sit or stand in a semi-circle, with everyone extending their right hand forward and palm facing upwards. 2. Choose one child to stand inside the circle and, following the rhythm of the music, use their right index finger to gently tap the palm of each child’s hand in the circle twice. 3. When the music suddenly stops, the children inside the circle immediately pull their hands back. The child whose palm was tapped tries to grab the hand of another child with both hands quickly. 4. If they successfully grab a hand, they switch roles with that child. If they fail to grab a hand, the music restarts and the game continues.

Although the textbooks of the National Kindergarten Textbook Development Group do not provide detailed instructions on the location, the number of participants, and props, they make a more detailed distinction between singing, dancing, and games. The section on “songs” includes a total of 61 works without any teaching approach, possibly emphasizing improving singing skills intentionally, thus not organizing any dance movements. Such distinction may be to allow students to focus on singing and cultivating musical skills.

Notably, dance skills may be a primary focus in this textbook. Table 4.19 displays data indicating a total of 92 “Basic and Imitation Moves” and “Dance” works within the textbook. The quantity of these works seems to underscore the emphasis placed on dance skills. Particularly in the sections dedicated to “Basic and Imitation Moves,” “Dance,” and “Music Games” sections, children are required to dance or engage in games with no singing. Table 4.21 provides some examples. For instance, the 24th work in the second volume, titled “Hand Wrist Rotation” (手腕转动), focuses on training children’s hand movements in the dance. The 30th work in the second volume, “Step and Jump” (踏跳步), concentrates on training children’s leg movements in the dance.

This study found that the “Basic and Imitation Moves” in the textbook are fundamental training for dance works, similar to the teaching approach and functions of dance music works in Li’s music textbook. It may be designed to prepare for a complete dance performance; for example, the 49th song of the third volume dance work “Five-Person Xinjiang Dance” (五人新疆舞) (Table 4.22 provides examples). The dance movements in this dance work originate from integrating specialized training in hand

and leg movements from the sections in “Basic and Imitation Moves.”

Table 4.21 : Examples of the Teaching Instructions Given Regarding Two “Basic and Imitation Moves” in the National Kindergarten Textbook Development Group’s “Kindergarten Teaching Textbook - Music–Teachers”

Basic and Imitation Moves: Hand Wrist Rotation (手腕转动)			
Volume 2 Song No. 24			
Music			Teaching approach
Grand staff	Numbered musical notation (Movable “Do”)	No lyrics	1. All the young children sit or stand on the chair. 2. In the first bar, the left hand is on the waist while the right hand rotates the wrist twice in an upward direction. In the second bar, the hand movements are reversed. 3. The actions in the third and fourth bars are the same as in the first and second bars. 4. In the fifth and sixth bars, clap hands twice, then rotate both hands above the head twice. 5. The actions in the seventh and eighth bars are the same as in the fifth and sixth bars. 6. In the ninth and tenth bars, clap hands twice, then rotate both hands on the right side twice. 7. The actions in the eleventh and twelfth bars are the opposite of the ninth and tenth bars. 8. In the thirteenth and fourteenth bars, clap hands four times. 9. In the fifteenth and sixteenth bars, rotate both hands in front of the chest four times.
Basic and Imitation Moves: Step and Jump (踏跳步)			
Volume 2 Song No. 30			
Music			Teaching approach
Grand staff	Numbered musical notation (Movable “Do”)	No lyrics	1. On the first beat, step forward, sideways, or backward with the left foot. 2. On the second beat, jump with the left foot while simultaneously bending the right leg and raising it with the tiptoe pointing downward. 3. On the third and fourth beats, start with the right foot and perform the opposite movements with the first and second beats.

Table 4.22 : Examples of the Teaching Instructions Given Regarding “Dance” works in the National Kindergarten Textbook Development Group’s “Kindergarten Teaching Textbook - Music–Teachers”

Dance : Five-Person Xinjiang Dance (五人新疆舞) (volume 3 song no. 49)			
Music			Teaching approach
Grand staff	Numbered musical notation (Movable “Do”)	No lyrics	1. All the young children form a circle. In the first bar, start with the right foot and perform a stepping movement forward and backward. At the same time, on the first beat, swing both arms forward with the backs of the hands facing each other and the wrists close together. On the second beat, pull both arms outward to the sides while pressing the wrists backward and keeping the palms facing outward. 2. The movements in bars 2 to 4 are the same as those in the first bar. 3. In bars 5 to 6, start with the right foot and perform a hopping step while clapping hands, and forming small circles with groups of five people. 4. In bars 7 to 8, perform four times hopping steps with the right foot. At the same time, on the first beat, raise both arms naturally from the sides in an arched shape with palms facing upward. On the second beat, lower both arms by the sides and bend the elbows in front of the chest, palms facing upward with fingers facing each other. The movements in the third and fourth beats are the same as in the first and second beats. 5. In bar 9, take one step forward or backward with the right foot. At the same time, hold the left arm horizontally in the direction towards the center of the circle. On the first beat, swing the right arm forward, lightly tapping the left hand with the right hand. On the second beat, naturally open the right hand upward with the palm facing upward, while looking at the right hand. 6. In bars 10 to 12, the movements are the same as in the 9 bar. 7. In bars 13 to 14, start with the right foot and perform a hopping step while clapping hands, forming a single-line large circle while moving backward. 8. In bars 15 to 16, the movements are the same as in bars 7 to 8.

According to Li (1965), song and dance performances combine singing and dancing, accompanied by appropriate stage settings to express the storyline of the songs. This study found that the National Kindergarten Textbook Development Group’s kindergarten music curriculum also includes works of song performances (Table 4.23

provides an example). For example, in the “Song Performance” work “Spring” (春天), a role-playing teaching approach was used. Children were encouraged to role-play as flowers, willow trees, butterflies, bees, rabbits, and other plants and animals to describe spring arrival. The instructional and teaching approach includes meticulously choreographed dance movements corresponding to the meaning of each line of lyrics. As mentioned by Li (1965), dance is not merely a performance but develops in accordance with the mood and meaning of the lyrics. Although the textbook also includes a “Song Performance” section that combines singing and dancing, it only contains 16 works in the entire teaching material. In comparison, Li’s music textbook features a total of 71 works, with 48 of them being “Performance” works, suggesting textbook proportion to be the difference between the two textbooks.

Table 4.23 : Examples of the Teaching Instructions Regarding “Song Performance” Works in the National Kindergarten Textbook Development Group’s “Kindergarten Teaching Textbook - Music–Teachers”

Song Performance: Spring (春天) (Volume 1 song no. 53)			
Music			Teaching approach
Grand staff	Numbered musical notation (Movable “Do”)	Mandarin Lyrics	1. In the first paragraph. When singing the first sentence “The weather is so nice in spring,” open both hands in an arched shape from the chest and lift them upward. When singing the second sentence “Flowers are blooming,” bring both hands closer to the chest, forming a flower shape, and nod head once to the left and once to the right. When singing the third sentence “Willow branches facing us,” raise both arms diagonally with palms facing each other, and sway them to the left and right four times, one time per beat. When singing the “Bend your waist,” place both hands on the waist and bend to the left and right once, two beats at a time. In the second paragraph. when the first sentence “The butterfly girl is flying towards us,” takes small steps with both feet while making butterfly-like movements with both hands. When singing the second sentence “The bees are buzzing,” cross both hands on the waist, shake both arms, and take small steps with the feet. When singing the third sentence “The little white rabbit hops and jumps,” stand with feet apart naturally, bend the elbows, and raise both arms in front of the chest with palms facing forward, resembling a little white rabbit. Jump in place four times while slightly leaning the body to the left and right. 2.

4.5 Summary

Although Li Jinhui's compositional background was during a transition period between old and new cultures in China, he was not an extremist advocating the complete abolition of old culture during the New Culture Movement. Instead, he advocated integrating other types of music while preserving traditional Chinese folk music as a foundation to seek new breakthroughs. This perspective may be influenced by the "inclusiveness" (兼容并包) philosophy proposed by Cai Yuanpei, the president of Peking University. In Li's compositional background, the breaking of feudal customs and pursuing social equality for the common people appeared in almost every stage. For example, Li composes music and textbooks for children to ensure that every child can understand and benefit from music education. Additionally, during an era that lacked diverse musical experiences for urban residents, Li composed popular music. He also composed patriotic songs for common heroes who valiantly resisted on the battlefield. His uniqueness may be combining folk music into new kinds of compositions to ultimately create distinctive commonplace art. Li (1922b) believed that common people should enjoy equal dignity and opportunities in professions, rights, and obligations.

However, in pursuing educational and musical equality, he may have overlooked the sensitivity of assessing the social and political environment at the time, resulting in a higher cost of his works' prohibition. For example, Li's preschool music textbook was banned, which was similar to the teaching approach of Song and Dance Drama (歌舞剧) combined with the drama teaching method. It has a distinct "Chinese-style" approach and provides detailed instructional procedures. Precisely, the textbook

resembled an introductory version of his children's Song and Dance Drama (歌舞剧) that simplified its content and performance elements to make it suitable for early childhood learning. Generally, Li's children's music works were more focused on children aged six and above, and this textbook filled the gap in his composition of music for preschool children.

Notably, this textbook was developed based on Li's extensive composition of children's music works, involvement in formulating the curriculum guidelines for primary schools and kindergartens, and rich teaching experiences, suggesting a significantly mature work. Although Li Jinhui's works were banned in the 1930s and many of his works were destroyed due to the impact of the Cultural Revolution, his many undiscovered works continue to remain undiscovered. Despite this, his compositions and works have had a profound and indirect influence on subsequent music compositions, extending beyond his specific works and encompassing various aspects such as musical language, compositional style, techniques, and forms.

CHAPTER 5

DISCUSSION, IMPLICATIONS, AND RECOMMENDATIONS FOR FUTURE RESEARCH

5.1 Discussion

This study aimed to fill the literature gap regarding the background of Li Jinhui and analyzed his preschool music textbooks while exploring their contribution to contemporary preschool music education. The main findings relevant to the academic literature are discussed below, and the significance of this research is highlighted. It includes a discussion of the composed characteristics and style of music in Li Jinhui's preschool music textbook. Furthermore, its contribution to children's music education is discussed. Additionally, the potential of Li Jinhui's works and preschool music textbooks as contemporary preschool music education tools is examined. Lastly, the further exploration of undiscovered works by Li Jinhui is discussed.

5.1.1 Characteristics and Styles of Music Composition in Li Jinhui's Music Textbook for Children

The research findings showed that the music in Li's preschool music textbooks is primarily composed in the Chinese folk music style, supplemented with elements of Western music composition style, as discussed earlier, providing a detailed explanation of the music style in Li's preschool music textbooks. This study's results regarding folk music composition style align with those of Xiang (2003), Ding (2021), and Xiao (2022).

Specifically, this study's results show that in Li's preschool music textbooks, 63 compositions were composed using Chinese scales, while 18 were based on Western

scales, supporting Xie's (2017b) view that Li's works have a Chinese folk music composition style. Xie believes that the main manifestation of Li's music compositions is the use of Chinese scales and folk music materials in most works.

Additionally, the results align with the view that Li Jinhui's works exhibit characteristics of Western music (Marino, 2019). However, Xing (1989) and Jones (2001) argue that Li did not employ the composing techniques of Western classical music but instead opted for a more popular American jazz music style of composing techniques and wrote lyrics related to love, which is the central reason he is known as the "Yellow Musician." According to Sun (2007), these reasons led to the ban of all his works by the Ministry of Education in the 1930s. In contrast, this study found that the music textbooks did not relate to any works in the jazz music style or lyrics related to love. The Western music style compositions in the preschool music textbooks mainly comprise marches and waltzes, such as the march-style work "March Ten" (进行曲十) and the Waltz-style song "Lalala" (拉拉拉), suggesting that Li's children's music did not establish a connection with his popular music composition style.

This study supports Li Jinhui's compositional characteristics by combining Chinese and Western styles (L. Luo, 2013; Li, 2022). Xiao (2022) found that Li excelled in combining the pentatonic scale of Chinese music and the rhythms of Western dance music in his compositions, aligning with this study. This study found that some of the marches and dance pieces in Li's music textbooks were composed using Chinese scales, including "March Two" (进行曲二) in the march style and "Dance Music Three" (舞蹈曲三) in the waltz style. Whether directly or indirectly, this formula precedes the era of Shi dai qu where many popular songs were written in pentatonic

scale but in Western dance rhythm. For example, Li Jinhui composed “Peach Blossom River” (桃花江) in 1928 and “Express Train” (特别快车) in 1929, with a distinctive feature of using the Chinese pentatonic scale in composition, skillfully infused with Western jazz rhythm styles.

Yao (2021) emphasizes that Li combined Chinese and Western elements in his work using Western song melodies with Chinese lyrics. Jia (2016) believed Li combines Chinese music with foreign musical melodies in his composition, marking his compositional characteristics. However, Yao (2021) and Jia’s (2016) statements are not reflected in Li’s music textbooks. Furthermore, this study expands on these findings; specifically, Li skillfully utilizes the pentatonic scale to adapt Western songs into works with Chinese folk music styles. For example, “March One” (进行曲一) in the music textbook is an adaptation of the Western song “Bingo.”

5.1.2 Contribution of Li Jinhui’s Preschool Music Textbooks to Children’s Music Education

This study’s results align with previous research, confirming the widespread recognition of Li’s contributions to the children’s music field since the late 20th century (Li, 2002a; Lin, 2007; Li, 2021; Li, 2022). Furthermore, this study extends the research on Li Jin Hui’s contributions to preschool music education and indicates that his works and preschool music textbooks cover various educational matters, including morality, intellect, physicality, aesthetics, and labor. These findings further strengthen the recognition of Li’s contributions to children’s music education and enrich the literature in preschool music education.

The study indicates that Li Jinhui has expanded the teaching methods in preschool music textbooks by simplifying the performance guidance in children's musical dramas and integrating them, creating an innovative teaching approach similar to drama-based instruction. Avci (2020) and Jiang (2023) state that combining drama with music education can enhance student engagement, musical expression skills, and emotional experiences. Li provides several activities and performances combining drama in his preschool music textbook, encouraging students to understand and express music through role-playing, scenario simulation, and other approaches to develop their musical expression skills, teamwork, and creativity while enhancing their emotional experiences with music. Additionally, Li Jinhui's teaching approach emphasizes using props and stage design. His teaching instructions provide diverse prop options and stage design suggestions, allowing students to better understand the background and themes of musical works and incorporate them into their performances. This enhances the quality and appeal of music education. This aligns with previous research regarding the positive impact of props and stage design in drama-based instruction. For example, Jackson and Leahy (2005) and Z. X. Li (2019) indicate that props and stage design can stimulate students' creativity, help them better understand the emotional expression of musical works, and enhance their performance skills. Additionally, props and stage design can create an immersive environment, enabling students to better engage in their performances and boosting their expressiveness and confidence.

Li Jinhui's children's literary works and song and dance dramas significantly contribute to children's education field in China, and his concept of common people education has promoted equity in Chinese education (Lan & Chen, 2009; Zhang, 2012;

Zhu & Zhang, 2022), aligning with this study which found that the preschool music textbook written by Li Jinhui positively improved preschool music education resources and promoted equity in the field, including aspects such as resource accessibility, economic affordability, and cultural inclusion. Previous research has observed disparities in music education among students with different socioeconomic backgrounds, resulting in inequities in music education (Salvador, 2019). Specifically, Bates's (2019) study stated that children in underdeveloped regions of some countries and those from low-income families often lack music education resources from a lack of qualified teachers and appropriate music curricula.

Furthermore, the existing textbooks also aim to address the problem of inconsistency found in many textbooks available in the market. Lee and Zuilkowski (2015) observed that standardized textbooks can provide a unified reference standard for education, promoting communication and collaboration in education and ensuring consistency, equity, and continuity in teaching across different regions and schools. They provide a knowledge compilation, containing programming as helpful references and ensuring the minimum requirements of the curriculum (Molina Puche & Alfaro Romero, 2019). Although the tradition of using standardized textbooks does not exist in preschool education (Seoane & Rodríguez, 2021), Li's preschool music textbook can provide a reference. This study found that music textbook includes several educational content, such as language, moral, knowledge, and emotional content, and also actively embrace cultural diversity by incorporating musical styles from both Chinese and Western, thus continuing China's traditional culture. Notably, each work is accompanied by streamlined teaching instruction, providing teachers with confidence and support. Therefore, this contribution helps to bridge the resource gap in music education and

ensures that all students can enjoy music education equally.

5.1.3 Potential of Li Jinhui's Works and Preschool Music Textbooks as Tools for Contemporary Preschool Music Education

The content and teaching approach of Li's music textbooks, despite being written approximately a century back, may still provide potential educational tools in preschool music education in China. Although he was not recognized until the end of the 20th century due to political and social problems, some of the children's songs often sung in the present age actually originated from Li Jinhui's works. For example, his composition "Little Bunnies" (小兔子乖乖) remains one of the most popular children's songs today and is included in first-grade music textbooks (Lei, 2020). Additionally, the patriotic song "Founding Father Memorial Song" (国父纪念歌) is also included in the music textbooks of elementary schools in Taiwan (Lai, 2016). These confirm that Li Jinhui's children's music works remain as learning materials even after several decades. Specifically, the kindergarten music textbooks published by the National Kindergarten Textbook Development Group (1983) are closely similar to Li Jinhui's preschool music materials. Implementing the textbooks signifies the value and applicability of Li Jinhui's works in modern Chinese preschool education.

The study also showed that Li's preschool music textbook incorporates a significant amount of Chinese traditional cultural elements into its melodies and lyrics, aligning with the China Ministry of Education's emphasis on inheriting Chinese traditional culture in educational objectives (Ministry of Education of China, 2014; Ministry of Education of China, 2022b). The Ministry of Education of China (2020a) emphasizes including these elements as crucial content in music education. Specifically, Chinese

folk music compositions should account for 69.7% of the total content in elementary school music textbooks, while the proportion in high school music textbooks should be 65% (Ministry of Education of China, 2020a).

Li Jinhui as a composer, by incorporating Western musical elements, maintains a balance between Western and Chinese music styles in his textbook. Therefore, its content and teaching approach is rendered balanced and comprehensive. The textbook does not hastily follow fashionable trends, is not overly traditional, simultaneously inherits traditional genres, and fosters an awareness and appreciation of traditional music often seen as lacking today.

Li's music textbook indirectly promotes the cultivation of traditional arts and culture, with emphasis on traditional "Ge Yao" (歌谣). However, considering ethnomusicology, the authenticity of these "Ge Yao" (歌谣) is a concern when transformed from dialect-based to standard Mandarin Chinese. Hence, Li Jinhui may have based his choice on the learning objectives and target audience. As the textbook is designed for preschoolers starting to read and learn, he deemed it necessary to use standardized language. However, Li Jinhui also expresses agreement with the originality of these materials, which led him to publish literary books that include dialect-based folk songs. Therefore, synthesizing all of Li Jinhui's works concludes that he maintains a balance in achieving two objectives that meet educational needs while appreciating and preserving traditional folk genres.

Furthermore, Li's textbook positively promotes the popularization of standard Mandarin Chinese, supporting the Ministry of Education's emphasis on nationwide

Mandarin promotion, particularly in Minority group and impoverished areas, targeting Minority group teachers, rural teachers, and student populations in primary schools and kindergartens (Ministry of Education of China, 2020b; Ministry of Education of China, 2021e).

Specifically, similar to other developing countries, China also faces the issue of typically offering performing arts subjects only in urban areas. Despite the Ministry of Education actively promoting music curriculum in public kindergartens in recent years, students in rural areas have limited access to these subjects from a lack of educational resources and teachers. Only children from affluent kindergartens or urban areas can enroll in additional professional training courses related to drama, dance, and music.

Therefore, Li's textbook is highly practical in this context as he provides economical and realistic suggestions regarding materials, venues, and props. His teaching approach, based on daily life themes and objects, is applicable to communities of diverse levels and social strata.

China's music education has often been criticized for lacking the cultivation of creativity and relying excessively on foreign theories and practices (Gu & Zhang, 2016). This study indicates that the teaching methods in Li's textbook possess distinctive Chinese characteristics and originality. In recent years, the Chinese Ministry of Education has put forward guidelines for establishing a scientific, aesthetic education curriculum system in kindergartens, including subjects such as music, fine arts, dance, drama, and Chinese opera (Ministry of Education of China, 2017; Ministry

of Education of China, 2021b). In 2012, the Ministry of Education proposed incorporating Li Jinhui's children's song and dance drama into the school music curriculum (Ministry of Education of China, 2012). Many Chinese scholars have also advocated integrating drama education into the kindergarten curriculum. For example, Luo and Xiao (2016) suggested implementing creative drama while Zou (2020) proposed a Puppetry drama course for kindergartens. These distinguished ideas require professionally qualified teachers to effectively deliver instruction and training. Since music education is not yet widely popular in China, establishing drama courses in kindergartens remains a relatively distant goal. Considering this, an approach to popularizing music curriculum can be to provide kindergarten teachers with a set of accessible and instructive music textbooks, wherein Li's textbook could serve as an important source in assisting teachers to better guide young children in music education.

It can also alleviate the shortage of preschool music teachers, which is a widespread challenge (Ministry of Education of China, 2016; You & Chen, 2021). The research conducted by Zhang and Wang (2023) suggests that the current shortage of qualified preschool teachers in China is from low societal recognition of preschool teachers, which led to graduates under preschool education degree programs choosing to continue their education rather than engage in kindergarten teaching work. Additionally, the educational qualifications of vocational college students in preschool education are relatively low, and their professional competence is inadequate. These issues contribute to the current shortage and overall low quality of qualified preschool teachers, particularly in the central and western regions and rural areas, wherein the problem is more significant. The three-child policy in China (State Council of China,

2021) and the recent increase in birth rates have made this a more pressing concern (Jiang, 2022). Several policies have been implemented to address the shortage of teaching issues, such as increasing preschool educator recruitment and improving training programs (Ministry of Education of China, 2021c). However, their quality remains a concern. Therefore, Li's textbook can be a teaching guidebook, together with the existing teaching materials, to provide convenience for these teachers to perform music courses.

5.1.4 Further Exploration of Undiscovered Works of Li Jinhui

This research conducted an extensive investigation of Li Jinhui's works, revealing his previously unpublished children's music compositions, and further confirming continual undiscovered works by Li Jinhui, which may hold valuable significance. The scholar Sheng Ye showed in 1934 that Li Jinhui had already composed 2,000 compositions (Sheng, 1934). However, the most recent update of the Li Jinhui repertoire can be traced back to Sun's (2007) book, "Li Jinhui and Li-style music." This book includes the names of all of his works, totaling 754, covering various categories such as children, popular, and patriotic music. However, this research discovered three new songs, namely "Happy Summer Vacation" (我们暑假过得好), "Little Jianzi" (小毽子), and "Many Great Aunts" (好阿姨多又多) not previously recorded, indicating a continual need for exploring his undiscovered works.

Several studies have voiced concerns about this possibility. Li Jinhui's wife, Liang (1994), described the confiscation of his works during the Cultural Revolution; however, it is unknown whether these were lost or scattered elsewhere. In their studies, Li (2002b) and Peng (2005) also proposed the possibility of undiscovered works by

Li Jinhui. They believe that as a prolific and creative artist, Li Jinhui's work may extend beyond the currently known limits. Furthermore, Xu (2007) observed that these undiscovered works may be scattered in private collections, lost archives, or exist in undisclosed exhibitions and publications. Qu's (2015) interview with Sun Jinan documents that the "Autobiography of a Cadre" written by Li Jinhui came from an undisclosed archival department.

Additionally, the three unpublished children's music compositions by Li Jinhui discovered in this study, including "Happy Summer Vacation" (我们暑假过得好), "Little Jianzi" (小毽子), and "Many Great Aunts" (好阿姨多又多), were provided by Li Jinhui's second son, Li Zerong. There are limitations in exploring these undiscovered works as they may have been destroyed, lost, or unsuitably stored. However, by expanding the research scope and engaging in direct communication and interviews with his relatives, collaborators, and individuals who have had contact with him, this study gained a deeper understanding of Li Jinhui's creative process and the dissemination of his works, facilitating the discovery and research of the undiscovered works and providing a more comprehensive understanding of Li Jinhui's artistic achievements and contributions.

5.2 Implications

This study's findings have significant implications for literature regarding Li Jinhui and preschool music education. First, it fills the research gap concerning Li Jinhui in the preschool music education field. It emphasizes the importance of conducting in-depth research in this area and provides new research pathways for the academic community.

Second, the analysis revealed that Li Jinhui's preschool music textbook maintained a harmonious balance in its content, extensive in various educational areas, such as language, emotions, knowledge, and morality, while integrating Chinese and Western musical styles. Educators and teachers can utilize these comprehensive teaching resources to provide diverse and rich educational materials for preschool children, meeting their developmental needs in the music field. These findings provide useful references for preschool music teachers when choosing teaching tools, who can actively draw inspiration from Li Jinhui's preschool music textbook and incorporate diverse content and musical styles into their teaching practices, thereby promoting the holistic development of preschool children.

Third, the results showed that Li Jinhui's preschool music textbook used a song and dance drama teaching approach that incorporates drama teaching methods, including role-playing, games, and stage design. The textbook provided teachers with various instructional content and distinct directions for teaching, especially for those with lower musical literacy. Therefore, it can be used as an appropriate choice for kindergarten music, dance, and drama initiation materials.

Fourth, this study reorganizes the background of Li Jinhui and achieves new findings based on previous research that in the later stages of his compositional career, Li Jinhui focused on composing children's music. Through this discovery, undisclosed children's music compositions by Li Jinhui were revealed. This finding implies that research regarding Li Jinhui's children's music should not be limited to studying his 23 songs and dance drama and 12 songs and dance performance works composed between 1920 and 1930. Instead, Li Jinhui's later children's music works should be

further explored. Moreover, this study suggests undiscovered works by Li Jinhui in other research areas may exist, providing new opportunities for future research and exploration.

Therefore, this study's findings hold significant implications for the literature on Li Jinhui and educators in the preschool music education field. It fills research gaps and provides new research directions for the academic community, offering valuable references for teachers' instructional practices and developing preschool education. Furthermore, the study reveals the existence of undiscovered children's music compositions by Li Jinhui, opening up new possibilities for further research.

5.3 Recommendations for Future Research

This study was conducted during the COVID-19 pandemic, which affected data collection to a certain extent. Although this research covers the major regions where Li Jinhui lived and worked, future studies must further improve the comprehensiveness of data collection. This includes areas not personally visited, such as Chongqing and Jiangsu, and conducting face-to-face interviews with participants to compensate for the impact of the pandemic on data collection.

First, there should be an enhancement of the local and cultural aspects of preschool education textbooks. Currently, China emphasizes the inheritance and development of ethnic minority cultures through its “national unity” policy, especially in the context of promoting the revival of traditional culture. In this process, integrating local culture and folk music into preschool education textbooks is particularly important. The folk music elements in Li Jinhui's textbooks have high research value, and future studies

should explore how these elements are integrated with local culture and traditional art forms. Additionally, given that China is strengthening the expansion of preschool music education and emphasizing ethnic music education, further research could examine the originality of the Chinese musical styles Li Jinhui used in his textbook songs and their contribution in adapting local cultural elements within current preschool music education policies.

Second, there is a need for evaluation and practical implementation research on Li Jinhui's preschool education textbooks. In addition to theoretical discussions, the practical application of these materials must be assessed to determine their effectiveness in modern preschool education, particularly in terms of their impact on children's emotional development, social development, and creative expression. Conducting educational practices in various regions will provide a comprehensive understanding of the textbooks' practical effects, thereby informing the optimization of textbook content. This process will also offer important insights for policymakers, helping them to ensure the applicability and educational effectiveness of textbooks in future curriculum development and policy-making. Moreover, evaluating the implementation of Li Jinhui's preschool music textbooks is crucial for further improving and refining the content and teaching methods, offering new perspectives for Li Jinhui's research and providing practical recommendations for music educators and policymakers to advance preschool music education.

Third, increased focus should be placed on exploring Li Jinhui's unpublished works. Further exploration of Li Jinhui's unpublished works, particularly his later compositions for children, can provide valuable creative material and inspiration for

contemporary Chinese preschool music education. These works also have the potential to introduce innovative elements into the development of preschool education textbooks. By combining archival research, field studies, and interviews with Li Jinhui's relatives and experts, these unpublished works can be thoroughly investigated, and their cultural and educational values systematically analyzed. Expanding research on Li Jinhui will enrich our understanding of his musical compositions, broaden the existing literature, and promote the appreciation and preservation of his musical legacy.

Fourth, the scope of interdisciplinary research should be expanded. Future research could further extend into interdisciplinary areas, incorporating perspectives from psychology, education, sociology, and other disciplines to analyze the multidimensional impact of Li Jinhui's textbooks on child development. This approach not only help to understand Li Jinhui's creative intentions but also provide more comprehensive theoretical support for optimizing current preschool education policies.

CHAPTER 6

CONCLUSION

This research fills the literature gap regarding Li Jinhui's contributions to preschool education and updates his composition background and children's music compositions, further confirming his influence on future generations. The findings indicate that Li's music textbooks encompass various art forms such as music, dance, and drama performances and facilitate children's exposure to values, aesthetics, and literature through music. Li's music textbooks primarily incorporate Chinese folk music and Western music, providing a balanced approach to children's music education and contributing to a comprehensive teaching methodology. Li's adaptation of the ancient "Ge Yao" (歌谣) is notable, implying the continuity and significance of traditional culture.

Li Jinhui's preschool music textbooks provide comprehensive teaching materials that integrate drama teaching methods, showcase distinct folk characteristics, and provide detailed instructional processes for preschool music education. Specifically, they can alleviate current concerns regarding music education in China, such as a shortage of qualified teachers, low musical literacy among preschool educators, and educational inequalities. While these pose limitations for teachers with higher musical proficiency, they are suitable for most preschool teachers with a certain level of musical foundation, and provide instructional guidance for teachers with lower musical literacy, indirectly facilitating more teachers with diverse educational backgrounds. Therefore, this textbook is a model for music, dance, and drama initiation materials in kindergartens, a finding potentially promising for the preschool field. Furthermore, this textbook

teaches music knowledge and provides opportunities for children to engage with drama, further validating Li Jinhui's contributions to the preschool education field.

In conclusion, this study's findings fill the research gap regarding Li Jinhui's contributions to preschool education, update his composition background and children's music compositions, and confirm his positive influence on future generations. It also substantiates the suitability of his textbook for music teachers with different levels of music education, which offers a balanced and diversified teaching approach applicable to preschool educators at various levels. This textbook provides promising guidance for the selection of music, dance, and drama initiation materials in kindergartens and valuable opportunities for children to engage with drama, further validating Li Jinhui's value in the preschool education field.

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LIST OF PUBLICATIONS

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