

# **Innovating Kindergarten Singing Teaching: The Path of Ethnic Culture Inheritance in the Yunnan Children's Song *Guessing Tune***

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## **Abstract**

The *Guessing Tune* is a Yunnan children's song, which is an outstanding representative of ethnic folk music. With its unique artistic charm and profound cultural connotations, it can serve as high-quality material for kindergarten singing activities. This paper designs a teaching activity plan for singing in kindergarten senior classes using *Guessing Tune* as the content. The teaching plan covers activity objectives, preparation, key and difficult points, as well as detailed activity procedures. From vocal warm-ups and song introduction, to appreciation and learning the song, then to consolidation practice and creative singing, each step is closely connected and progresses step-by-step. It fully utilizes various teaching methods such as graphic notation, AI animations, and dialect recitation, combined with diverse forms like group call-and-response singing, lyric extension, and lyric imitation. Based on this, the teaching design strategies for each segment are analyzed, providing specific cases and design ideas for the effective implementation of ethnic music in kindergarten singing activities. This can serve as a reference for the course *Music Education and Activity Guidance for Preschool Children* in higher teacher education preschool education programs and for frontline kindergarten teachers.

## **Keywords**

music appreciation, kindergarten singing activity teaching plan, teaching design strategies

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## **1. Introduction**

Under the sweeping wave of globalization, ethnic culture inheritance and educational innovation have become important topics in the field of preschool education. The world's three major music education systems-Orff, Kodály, and Dalcroze-all emphasize the localization and cultural foundation of music education, advocating for the stimulation of children's inherent musical potential through experiential learning. The Orff approach advocates for "elemental music", using rhythm as a link to integrate language, movement, and instruments, aligning with children's natural expressive needs. The Kodály method uses ethnic and folk music as the vehicle to foster cultural identity through singing. Dalcroze centers on "eurhythymics", emphasizing the

connection between music and bodily perception. Although their paths differ, all three point towards the value of music education for the holistic personality development of children.

The Yunnan children's song *Guessing Tune*, as a gem of ethnic folk music, with its question-and-answer lyrics, pentatonic melody, and characteristic blend of multiple ethnic cultures, not only carries regional historical memories but also contains the natural genes for children's playful learning. Its dissemination history confirms the vitality of ethnic music in cross-cultural dialogue. Currently, the selection of kindergarten curriculum content emphasizes "educating through culture". Ethnic music resources, due to their connection to life, fun, and educational value, have become an important medium for cultivating cultural confidence in young children. However, how to transform traditional music like *Guessing Tune* into teaching activities that align with young children's cognitive characteristics still requires exploration of specific strategies. [1]

Taking *Guessing Tune* as an example, this paper systematically explores the implementation path of ethnic music in kindergarten singing activities by integrating the concepts of the three major music education systems, spanning from work analysis and instructional design to practical reflection. It aims to provide references for inheriting ethnic culture and innovating preschool education practice.

## 2. Analysis of the Work *Guessing Tune*

Figure1: *Guessing Tune*

**猜 调**

云南民歌

**1 =  $\text{bE}$   $\frac{2}{4}$**   
明快、活泼地

5 1 | i 6 5 | 5 5 6 5 | 5 5 7 7 | 7 1 2 |

1. 小乖 乖(来) 小乖乖, 我们说给 你们猜:  
2. 小乖 乖(来) 小乖乖, 你们说给 我们猜:  
3. 小乖 乖(来) 小乖乖, 我们说给 你们猜:  
4. 小乖 乖(来) 小乖乖, 你们说给 我们猜:

2 5 7 7 1 2 | 4 2 7 7 1 2 2 | 2 5 7 7 5 7 1 2 |

什么长 长上天? 哪样长长 海中间? 什么长长 街前卖吗?  
银河长 长上天, 莲藕长长 海中间, 米线长长 街前卖嘛,  
什么团 团上天? 哪样团团 海中间? 什么团团 街前卖吗?  
月亮团 团上天, 荷叶团团 海中间, 粑粑团团 街前卖嘛,

4 2 7 7 1 2 | 2 2 1 6 | 5 - | 5 |

哪样长长 妹跟 前 哒 来?  
丝线长长 妹跟 前 哒 来。  
哪样团团 妹跟 前 哒 来?  
镜子团团 妹跟 前 哒 来。

注: 街, 云南方言读gāi; 米线, 即米粉。

### Guessing Tune

Brightly and lively!

Little darlings, little darlings, we say and you guess:

What is long in the sky? What is long in the middle of the sea?

What is long and sold on the street? What is long before the lass, oh ho?

Little darlings, little darlings, you say and we guess:

The Milky Way is long in the sky, lotus root is long in the middle of the sea,

Rice noodles are long and sold on the street, silk thread is long before the lass, oh ho!

Little darlings, little darlings, we say and you guess:

What is round in the sky? What is round in the middle of the sea?

What is round and sold on the street? What is round before the lass, oh ho?

Little darlings, little darlings, you say and we guess:  
The moon is round in the sky, lotus leaves are round in the middle of the sea,  
Rice cakes are round and sold on the street, a mirror is round before the lass, oh ho!

## 2.1 The Genealogy of a Song: From Antiphonal Game to Intangible Cultural Heritage Classic

### 2.1.1 Historical Evolution of *Guessing Tune*: Origin - Fusion - Dissemination - Preservation

*Guessing Tune* has a long history. It originally stemmed from riddle-guessing antiphonal songs in children's games of the Yi ethnic group in Yunnan. After the Ming Dynasty, a large number of immigrants from the Central Plains entered Yunnan. Han folk songs and ethnic minority tunes intermingled, forming a unique style. As the number of Han immigrants increased, these folk songs became closely integrated with the local language. Han children sang according to their own habits, causing gradual changes in the lyrics and melody, eventually forming the *Guessing Tune* we are familiar with today.

*Guessing Tune* is like a vivid history book. It witnesses the exchange and mutual learning among various ethnic groups, fully demonstrating the unique charm of Chinese culture's diversity within unity and symbiotic integration. In 1953, singer Huang Hong gave a brilliant performance of *Guessing Tune* at the National Folk Music and Dance Festival, causing the song to spread rapidly and widely. In the same year, it also graced international stages such as the World Festival of Youth and Students in Romania. With its beautiful singing, it built a bridge for Sino-foreign cultural exchange, showcased the contemporary charm of Chinese traditional music to the world, allowed us to see abundant cultural confidence, profoundly interpreted the cultural concept of "appreciating one's own aesthetic, appreciating others' aesthetic, and sharing aesthetic with all", setting an excellent example for contemporary youth in inheriting ethnic culture and telling Chinese stories well. In 2006, *Guessing Tune* was included in the first batch of Yunnan Province's Intangible Cultural Heritage List. Its melody is light and lively, its content is close to life, and it has also been adapted into various forms such as Chinese instrumental ensemble and string quartet. This fully reflects the modernization of traditional music during its circulation and processing, holding profound enlightening significance for ethnic cultural inheritance. It tells us to safeguard our ethnic culture well and strengthen cultural confidence.

### 2.1.2 The Three-Dimensional Aesthetic of *Guessing Tune*: The Childlike Fun of Q&A Lyrics and Pentatonic Melody

#### (1) Content Aesthetic

**Lyric Imagery, Content, Plot:** The lyrics unfold in a question-and-answer format, involving content such as common-sense knowledge and natural phenomena. The plot is vivid and interesting.

#### Part I:

Little darlings, little darlings, we say and you guess.

Q: What is long in the sky? What is long in the middle of the sea? What is long and sold on the street? What is long before the lass, oh ho?

Little darlings, little darlings, you say and we guess.

A: The Milky Way is long in the sky, lotus root is long in the middle of the sea, rice noodles are long and sold on the street, silk thread is long before the lass, oh ho!

#### Part II:

Little darlings, little darlings, we say and you guess.

Q: What is round in the sky? What is round in the middle of the sea? What is round and sold on the street? What is round before the lass, oh ho?

Little darlings, little darlings, you say and we guess.

A: The moon is round in the sky, lotus leaves are round in the middle of the sea, rice cakes are round and sold on the street, a mirror is round before the lass, oh ho!

**Lyric Structure:** The sentence structure is short and lively, the number of characters is flexible and varied, making it easy to sing and pass on.

**Lyric Meaning, Message:** Conveys wisdom and humor through questions and answers, allowing children to understand the world through joyful singing.

## (2) Formal Aesthetic

**Emotional Color, Affective Tone:** The melody is bright and lively, full of childlike fun and joy.

**Mode, Tonality:** Uses the Chinese pentatonic mode, possessing distinct ethnic characteristics.

**Musical Form Structure:** It is a strophic song in one-part form, with a compact and clear structure.

**Tempo, Dynamics:** The tempo is moderately fast, with rich dynamic changes to express the song's cheerful atmosphere.

**Meter, Rhythm Pattern:** 2/4 time signature, the rhythm pattern is mainly based on eighth notes and sixteenth notes, light and lively.

## (3) Cultural Aesthetic

It possesses profound historical depth, carrying the integration and inheritance of Yunnan's multi-ethnic cultures. Originated from Yi children's games, it later incorporated Han cultural elements, becoming a classic of Han folk songs. The dialect vocabulary in its lyrics, such as "street" pronounced as "gai", retains strong local characteristics and is a vivid portrayal of Yunnan's regional culture. Simultaneously, as intangible cultural heritage, it witnesses the historical evolution of ethnic culture and is a living testament to ethnic unity and cultural exchange.

In summary, the Yunnan folk song *Guessing Tune* has a lively melody and brisk rhythm. Its lyrics use fun Q&A to relate to children's lives, easily stimulating young children's interest in imitation and interaction. Its simple repetitive structure is suitable for young children's memory. Combined with gamified teaching (such as role-playing, action imitation), it can cultivate musical perception and teamwork skills. Moreover, the lyrics have strong openness, guiding children towards creative singing. Based on the analysis of young children's singing ability, *Guessing Tune* is suitable for singing teaching in kindergarten senior classes.

### 3. Teaching Design for the Kindergarten Senior Class Singing Activity Featuring the Yunnan Children's Song *Guessing Tune*

Table 1: Teaching Design for the Senior Class Singing Activity *Guessing Tune*

Activity Name	Senior Class Singing Activity: <i>Guessing Tune</i>
Activity Objectives	1.Through the teacher's explanation and demonstration singing, understand the content and emotions expressed by the song's lyrics and melody, and perceive the song's ethnic-style melodic characteristics. 2.Through singing, feel the song's lively, humorous, and witty characteristics, experience the optimistic and humorous attitude towards life contained in the song, and gain pleasurable emotional experience while singing. 3.Sing the lyrics and dense rhythm patterns accurately, and practice the "call-and-response" singing form through the question-and-answer singing method. On the basis of familiarity with the song, proceed with song extension, adaptation, and creation.
Activity Preparation	Material Preparation: <i>Guessing Tune</i> graphic notation, graphic notation AI animation. Experience Preparation: Before organizing this collective teaching activity, the teacher plays the electronic recording of <i>Guessing Tune</i> during transition times and free activity periods in the daily routine to guide children in becoming familiar with the song in advance, laying the foundation for conducting the collective teaching activity.
Activity Key and Difficult Points	Key Point: Understand the content and emotions expressed by the song's lyrics and melody, and practice the "call-and-response" singing form through the question-and-answer singing method.

		Difficult Point: Sing the lyrics and dense rhythm patterns accurately, and on the basis of familiarity with the song, proceed with lyric substitution, creation and extension, and movement creation.
Activity Procedure	Beginning Part (4 minutes)	<p>(I) Vocal Warm-ups (2 minutes)</p> <p>Teacher: Children, we're going to sing now, let's do some vocal warm-ups first. The teacher leads the children in vocal warm-ups with piano accompaniment. Warm-up pieces: <i>The Scale Song</i>, <i>Young Children's Vocal Exercises</i>.</p> <p>(II) Introducing the Song (Riddle Introduction) (2 minutes)</p> <p>Teacher: Children, please guess: "What is long in the sky? What is long in the middle of the sea? What is long and sold on the street? What is long before the lass, oh ho? What is round in the sky? What is round in the middle of the sea? What is round and sold on the street? What is round before the lass, oh ho?"</p> <p>Teacher Summary: Today we are going to learn a song about riddles called <i>Guessing Tune</i>. <i>Guessing Tune</i> is a song sung by children in the Kunming area of Yunnan when they engage in antiphonal riddle-guessing. Today we will learn to sing this song.</p>
	Main Part (23 minutes)	<p>(I) Feeling and Appreciating the Song (7 minutes)</p> <ol style="list-style-type: none"> <li>1. The teacher plays the electronic recording of <i>Guessing Tune</i>, guiding children to listen to the song initially. (3 minutes)</li> <li>2. The teacher presents the graphic notation and demonstrates lyric recitation through rhythmic chanting (4 minutes)</li> </ol> <p>First Time: Dialect Recitation</p> <p>The teacher presents the <i>Guessing Tune</i> graphic notation, demonstrates lyric recitation in Yunnan dialect, and sparks children's interest by pointing at the lyric graphic notation one by one with a pointer.</p> <p>Second Time: Mandarin Recitation</p> <p>Based on the first dialect recitation, perform Mandarin recitation to further familiarize with the lyrics.</p> <p>(II) Teacher Guides Children in Learning the Song (9 minutes)</p> <ol style="list-style-type: none"> <li>1. The teacher performs the first demonstration singing a cappella, children listen (2 minutes)</li> <li>2. The teacher performs the second demonstration singing in a "thinned accompaniment" form, children learn to sing (4 minutes)</li> <li>3. The teacher performs the third demonstration singing in an "optimized accompaniment" form, children sing along (3 minutes)</li> </ol> <p>Based on the first demonstration singing, the teacher plays the right-hand main melody to guide children in overall singing along. Provide phrase-by-phrase teaching for parts where children have difficulty singing, according to the actual situation.</p> <p>(II) Varying Multiple Forms of Singing to Consolidate the Song, Engaging in Creative Singing (7 minutes)</p> <ol style="list-style-type: none"> <li>1. Group Call-and-Response Singing (3 minutes)</li> <li>2. Creative Singing: Substituting, Imitating Lyrics, Creating Performance Movements (4 minutes)</li> <li>(1) Teacher guides children to substitute lyrics</li> </ol>

		<p>Teacher: Children, apart from “Milky Way”, “lotus root”, “rice noodles”, and “silk thread” for long things in the song; apart from “moon”, “lotus leaves”, “rice cakes”, and “mirror” for round things, can everyone think of other things?</p> <p>Based on the children’s answers, the teacher guides them to incorporate the new lyrics into the song and sing it.</p> <p>(2) Teacher guides children to imitate lyrics</p> <p>Teacher: Children, “long” and “round” in the song describe the shape of objects. Please think again, besides “long” and “round”, what other shapes do objects have?</p> <p>Based on the answers (e.g., “pointy”, “square”, “thin”, “thick”, “flat”, “deep”, etc.), the teacher guides children to incorporate the new lyrics into the song, replacing the original lyrics, and sing it.</p> <p>(3) Teacher encourages children to create performance movements</p> <p>Teacher: Children, please match actions to the lyrics. Let’s sing and do the actions.</p>
	Concluding Part (2 minutes)	<p>Overall Review and Emotional Elevation (2 minutes)</p> <p>Teacher: “Children, today we together entered the world of the fun and ethnic-flavored Yunnan folk song <i>Guessing Tune</i>. In this process, we not only learned this beautiful song but also felt its unique charm. Everyone think, while learning to sing <i>Guessing Tune</i>, what attracted you the most?” Encourage children to actively share their feelings.</p> <p>Summary: Those fun riddle lyrics in <i>Guessing Tune</i>, and the joyful call-and-response singing, all let us feel the fun and wisdom of life. Just as the song conveys, life is full of surprises and joy everywhere. We should face life with an optimistic and humorous attitude.</p>
Activity Extension	Home-School Cooperation (1 minute)	<p>Today we learned the Yunnan folk song <i>Guessing Tune</i>. Please, little friends, go home and engage in call-and-response singing with your parents, improvise, extend the song, and create performance movements for the song. Research together with parents to see what other Yunnan folk songs are performed in call-and-response form, and sing them together with parents.</p>

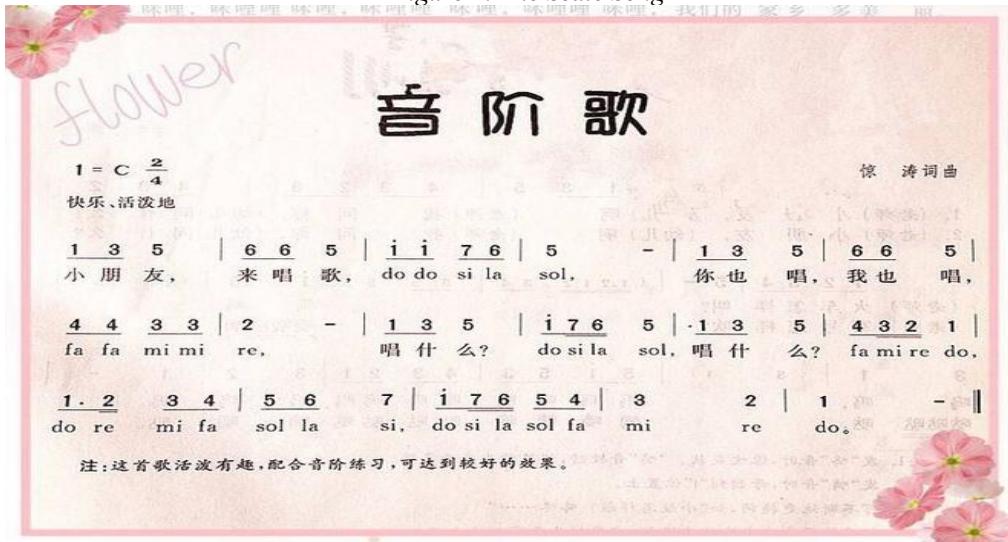
#### 4. Teaching Design Strategies for *Guessing Tune*

##### 4.1 Vocal Warm-ups

Vocal warm-ups are where the teacher, through games or teacher-child interaction, allows preschool children to warm up their voices in a relaxed and pleasant atmosphere, serving to protect the voice and mobilize singing emotions. The design of vocal warm-ups should pay attention to being fun and lively, preferably related to the song to be learned next [2].

For this song, some vocal exercise pieces can be used for practice, such as *The Scale Song*, *Calls, Young Children’s Vocal Exercises*, *I Love My Little Animals*, etc., all can be used in the vocal warm-up segment. Given that this song is a call-and-response folk children’s song, the teacher can also self-compose call-and-response style vocalises for warm-up practice. (Senior class vocal warm-up time: 1-3 minutes.)

Figure 2: The Scale Song



### The Scale Song

Happily, lively

Children, come to sing, do do si la sol, you sing, I sing too, fa fa mi mi re, sing what? do si la sol, sing what? fa mi re do, do re mi fa sol la si, do si la sol fa mi re do.

Note: This song is lively and fun. Combined with scale practice, it can achieve good results.

*Figure 3: Young Children's Vocal Exercises*

## 幼儿发声练习

1=C 2/4  
愉快地  
李明月词曲

(老师) 小朋 友, (幼儿) 啊, (老师) 我 问 你  
(老师) 小朋 友, (幼儿) 啊, (老师) 我 问 你  
5 3 | 1 3 5 | 4 3 | 2 4 |  
1 3 | 1 3 | 1 3 | 7 2 | 7 2 |  
  
(幼儿) 问 什 么? (老师) 火 车 怎 样 叫?  
(幼儿) 问 什 么? (老师) 军 号 怎 样 吹?  
4 3 | 2 | 1 2 3 4 | 5 | - | 1 2 1 2 3 4 |  
7 5 2 | 7 | 1 5 3 1 5 3 | 1 5 3 1 5 3 |  
  
呜 嘴 嘴 嘴 呜 嘴 嘴 嘴 嘴 嘴 嘴 嘴 嘴 嘴  
5 5 5 | i 5 | i 5 | 3 1 | 3 1 | 3 1 | 3 1 | 3 1 | 3 1 | 3 1 | 3 1 | 3 1 | 3 1 |  
1 5 1 5 | 0 1 | 0 1 | 0 1 | 0 1 | 0 1 | 0 1 | 0 1 | 0 1 | 0 1 | 0 1 | 0 1 | 0 1 |  
  
呜 嘴 嘴 嘴 嘴 嘴 嘴 嘴 嘴 嘴 嘴 嘴 嘴 嘴  
5 i 5 3 | 4 3 2 1 | 3 2 | 1 |  
1 5 1 3 | 7 2 | 7 2 | 1 |  
5 3 5 3 | 5 2 5 2 | 1 |

## Young Children's Vocal Exercises

Cheerfully

(Teacher) Children, (Children) Ah, (Teacher) I ask you, (Children) Ask what? (Teacher) How does the train call? Choo-choo, choo-choo. Choo-choo-choo-choo-choo-choo-choo-choo-choo.

(Teacher) Children, (Children) Ah, (Teacher) I ask you, (Children) Ask what? (Teacher) How does the bugle blow? Dee-dee-dee-dee, da-da-da-da. Dee-dee-dee-dee, da-da-da-da, dee-da-da.

Figure 4: I Love My Little Animals

我爱我的小动物

1=C 2/4

5 6 5 4 3 1 | 2 1 2 3 5 — | 3 3 3 5 5 5 | 3 3 2 2 1 — ||

我爱我的小羊小羊怎样叫？咩咩咩咩咩咩咩咩咩咩。

我爱我的小猫小猫怎样叫？喵喵喵喵喵喵喵喵喵喵。

我爱我的小鸡小鸡怎样叫？叽叽叽叽叽叽叽叽叽叽。

我爱我的小鸭小鸭怎样叫？嘎嘎嘎嘎嘎嘎嘎嘎嘎嘎。

我爱我的小狗小狗怎样叫？汪汪汪汪汪汪汪汪汪汪。

[www.baby611.com](http://www.baby611.com)

## I Love My Little Animals

I love my little lamb, how does the little lamb call? Baa-baa-baa-baa-baa-baa-baa-baa-baa.

I love my little cat, how does the little cat call? Meow-meow-meow-meow-meow-meow-meow-meow-meow.

I love my little chick, how does the little chick call? Cheep-cheep-cheep-cheep-cheep-cheep-cheep-cheep.

I love my little duck, how does the little duck call? Quack-quack-quack-quack-quack-quack-quack-quack.

I love my little dog, how does the little dog call? Woof-woof-woof-woof-woof-woof-woof-woof.

Figure 5: Sounds

## 叫 声

1=D 2/4

1 2 3 2 | 3 1 | 5 5 | 5 - | 5 6 5 4 |

小黄狗在门 口“汪汪”， 小花猫在  
大飞机在天 空“噜噜”， 大轮船在

5 5 | 5 5 | 5 5 | 5 5 | 5 5 | 5 5 |

1 3 1 3 | 1 3 | 1 3 | 7 2 7 2 | 7 2 7 2 | 1 3 1 3 |

3 1 | 2 2 | 2 - | 1 2 3 2 | 3 1 | 6 6 |

屋 里 喵 喵 喵， 小 山 羊 在 树 下 哔 哔  
水 中 嘟 嘟 嘟， 大 汽 车 在 公 路 上 笛 笛

5 5 | 5 5 | 5 5 | 5 5 | 5 5 | 6 6 |

1 3 1 3 | 7 2 7 2 | 7 2 7 2 | 1 3 1 3 | 1 3 1 3 | 1 4 1 4 |

6 - | 5 6 5 4 | 3 1 | 2 2 | 1 - |

咩， 小青蛙在田里“呱呱”。  
笛， 大火车在铁路“呜呜”。

5 3 | - | - | 1 - |

1 4 1 4 | 1 3 1 3 | 1 3 1 3 | 2 1 2 3 | 1 - |

## **Sounds**

Little yellow dog at the door “woof-woof-woof”, little calico cat in the house “meow-meow-meow”, little goat under the tree “baa-baa-baa”, little frog in the field “ribbit-ribbit-ribbit”.

Big airplane in the sky “buzz-buzz-buzz”, big ship in the water “toot-toot-toot”, big car on the road “beep-beep-beep”, big train on the railway “choo-choo-choo”.

### **4.2 Song Introduction**

The lyrics of *Guessing Tune* adopt the form of riddle call-and-response, question and answer, rich in fun and interactivity. Therefore, the riddle introduction method can be used. Riddles are a language game beloved by preschool children. Guessing riddles can not only arouse preschool children’s interest but also exercise their thinking ability. The question part of the lyrics can be used to guide children in guessing the riddle, stimulating interest.

### **4.3 Feeling and Appreciating the Song**

#### **4.3.1 The Teacher Plays the Electronic Recording of *Guessing Tune*, Guiding Children to Listen to the Song Initially.**

The teacher prepares rhythmic movements based on the song content in advance. While playing the electronic recording, she moves with the music and communicates with the children through eye contact and facial expressions. Guide children in initially sorting out the lyric content through questioning, introducing the song.

#### **4.3.2 The Teacher Presents the Graphic Notation and Demonstrates Lyric Recitation Through Rhythmic Chanting to Help Children Understand the Lyric Content**

**Graphic Notation Design:** Draw the things in the lyrics into different shapes and sizes, arrange questions and answers separately left and right, to help children understand the lyric structure.

**Role Differentiation:** Differentiate question and answer sentences through spatial orientation and object images, allowing children to immediately identify their roles when learning the song for call-and-response singing later, enhancing their sense of participation.

**Visual Coding + AI Empowerment:** The teacher holds a pointer and points one by one while rhythmically chanting. Children’s visual and auditory senses code synchronously, quickly establishing lyric sequence and understanding lyric meaning. AI tools like Jiyimeng can be used to turn the graphic notation into an animation that moves with the music’s melody and rhythm, increasing fun, better attracting children’s attention, and deepening their impression.

Rhythmic chanting is done in Yunnan dialect + Mandarin. Through the comparison of dialect and Mandarin recitation, guide children to feel the linguistic artistic value of Yunnan dialect filler words and experience the rhythmic sense of ethnic language.



## 4.4 Guiding Children in Learning the Song

### 4.4.1 The Teacher Performs the First Demonstration Singing a Cappella, Children Listen

Even for a cappella singing, it is still recommended that the teacher play an introduction on the piano (the introduction usually plays the last phrase of the song. The last phrase often contains the song's core tonality, rhythm pattern, or motive. Starting with this can establish children's expectation of pitch and rhythm in advance, reduce learning difficulty, and simultaneously strengthen musical memory. If the teacher has strong piano playing and improvisational accompaniment skills, they can compose their own introduction based on the song's characteristics.), giving children a "starting momentum", while cultivating their habit of learning to listen to the introduction. During demonstration singing, pronunciation and enunciation should be clear, tones accurate and full, melody and rhythm precise, adhering to the style of the song's melody. Pay attention to controlling the tempo, progressing layer by layer from slow to fast, to avoid situations where children cannot keep up when first learning the song.

### 4.4.2 The Teacher Performs the Second Demonstration Singing in a "Thinned Accompaniment" form, Children Learn to Sing

During the second demonstration singing, the teacher should not rush to add left-hand accompaniment. First play the right-hand main melody, letting children focus on "hearing clearly how the song is sung", establishing a pitch anchor point by following the piano's pitch, corresponding lyrics with pitch, and establishing a direct "pitch---lyric" association. The clear presentation of the right-hand main melody can help them quickly establish this association, feel the melody's rise and fall and the rhythm's cadence, intuitively feel the pitch change corresponding to each word, laying the foundation for subsequent singing along.

When selecting the pitch for playing the main melody, the teacher should note that *Guessing Tune* is a famous Yunnan folk song with distinct Yunnan folk music characteristics. In terms of mode and tonality, the original folk song typically uses the ethnic pentatonic mode, such as the pentatonic E zhi mode or hexatonic

zhi mode, rather than the major or minor system in Western music. When *Guessing Tune* is adapted into a piano piece or other forms, its mode and tonality may change. Adaptation versions by different composers show diverse characteristics in mode and tonality.

Regardless of the version's mode and tonality, teachers should pay attention when preparing lessons to choose the mode and tonality in combination with the singing ability characteristics of senior class children. The vocal range of senior class children is  $c^1 \sim c^2$  (1=C, 1~1). From this perspective, playing in C major is relatively suitable (range  $g \sim c^2$ ). It is recommended that teachers practice playing and singing in three keys during lesson preparation. For this song, one can play (C major, D major, and the original key). The reason not to recommend C#/Db is that there are too many sharps/flats, which would increase playing difficulty and affect fluency.

All three keys should reach a level where one can both interact with children during teaching and play skillfully. Choose the appropriate key during teaching based on the actual situation. Based on repeated practice, teachers can try playing from memory, blind playing, and other forms to improve proficiency. Playing from memory allows teachers to break free from the constraints of the score, interact with children more flexibly, adjust the tempo based on their reactions, making the teaching process smoother. Blind playing enables focusing on observing children's performance, providing timely encouragement and guidance, stimulating children's interest, allowing them to better feel the charm of music, enhancing participation, and better achieving singing teaching objectives. For the teacher personally, it can enhance musical literacy and teaching adaptability, promoting professional growth.

#### **4.4.3 The Teacher Performs the Third Demonstration Singing in an “Optimized Accompaniment” form, Children Sing Along**

Based on the second demonstration singing, the teacher adds left-hand accompaniment to enrich the sound effect. When arranging accompaniment, in addition to following basic chord progression and texture combination principles, it is recommended to follow the principles of “harmony” and “sufficiency”. Do not overly pursue richness in sound effects, frequently change chords or accompaniment textures, or overly pursue “advanced” arrangements. While rich accompaniment arrangement will enhance the song's expressiveness and aesthetic appeal, teaching must also pay attention to children's learning state, interact with them and respond promptly. A teacher “multitasking” may cause playing errors or lack of fluency, thus affecting lesson effectiveness.

If there is a teaching assistant, besides the piano, accompaniment instruments can be enriched. Different instruments have unique timbres and expressiveness, able to add rich colors to the song. Commonly, percussion instruments such as Orff percussion instruments can be introduced. Combining the characteristics of this song, ethnic instruments like the hulusi, elephant-foot drum, and bianmang (gong chime) can be added. When arranging and performing, pay attention to the harmony and aesthetic appeal of the orchestration to create the song's artistic conception.

### **4.5 Varying Multiple Forms of Singing to Consolidate the Song, Engaging in Creative Singing**

When preschool children can basically sing the song, the teacher can consolidate it through various methods, maintaining children's freshness and enthusiasm for singing the song, and improving their expressiveness at the original singing level. On this basis, encourage children to engage in creative singing, combining song review with creative singing activities, making the review form more diverse, vivid, and effective, while developing children's creativity. Aligns with the overall goal in the art domain of the *Kindergarten Education Guidelines (Trial)*: “guide children to discover, feel, appreciate, express, and create aesthetic”, as well as the content of the two sub-domains in the art domain of the *Guidelines for Learning and Development of Children Aged 3-6*: “feeling and appreciation” and “expression and creation”.

#### **4.5.1 Multiple Forms of Singing: Group Call-and-Response Singing**

*Guessing Tune* is a Yunnan folk song. The singing style of folk songs is mainly “you ask, I answer” and “oral transmission and mental impartation”. For senior class singing teaching, on the basis of whole-class unison singing, the form of singing can be varied. Consolidate the song during the variation process to avoid

dull repetition. Combining the song's characteristics, the call-and-response method can be used, emphasizing the Q&A echo.

#### **4.5.2 Creative Singing: Substituting, Imitating Lyrics, Creating Performance Movements**

After children are relatively familiar with the song, they can be guided to combine life experience and modern objects for lyric substitution and imitation. The content can extend from guessing natural objects to guessing folk customs and guessing various aspects of life.

The teacher can also guide children to use their imagination, create vivid and interesting performative movements based on the lyrics, and perform sing. Movement performance in singing activities is a musical form loved by young children. It not only greatly increases children's learning motivation but also has certain benefits for helping children memorize lyrics, promoting motor development, enhancing rhythmic sense, and emotional expression [3].

### **5. Conclusion**

By integrating ethnic music into the kindergarten curriculum, allowing young children to contact and understand their own excellent ethnic culture in early education, helps cultivate children's cultural identity and cultural confidence, promoting their holistic development. Looking to the future, we should further deeply explore ethnic music resources, combine them with the physical and mental development characteristics and educational needs of young children, continuously innovate teaching methods and strategies, and introduce more excellent ethnic music works into kindergarten classrooms

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### **Conflicts of Interest**

The authors declare no conflict of interest.

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