

Li Jinhui's Kindergarten Music Textbook and its Compatibility with Today's Preschool Music Education in China

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Abstract

Since the beginning of the 20th century, along with China's preschool curriculum, music education has experienced more than 100 years of development. In China, music is an important subject in promoting children's physical and mental development. Li Jinhui (1891–1967) was a prolific composer who penned many famous songs and children's musicals. However, from the late 1920s, he became a controversial figure; his work was termed as "yellow music" by critics due to his popular music compositions being claimed to relate to pornography. While many prior studies have focused on Li's popular works and children's musicals, this study revisits his significance in music education in China. This study analyzes an important work, Li's textbook on the approach and teaching method in kindergarten education published in 1933. Li Jinhui was the first person to publish kindergarten music textbooks according to the official curriculum standard issued by the Nanjing government. The analysis revealed that the approach Li suggested for preschoolers' music learning is compatible with China's current goals in music education. The systematically arranged content of this textbook could also solve the problem of inconsistencies in the current curriculum.

Keywords: Li Jinhui, China, Kindergarten Music Curriculum, Music Textbooks

Introduction

Having a standard textbook for a certain level of learning may reduce the inconsistency of learning and teaching among students and teachers. The tradition of using standard textbooks from primary school onward is common, but not in preschool education (Seoane & Rodríguez, 2021). Textbooks function as the main carrier of the curriculum and play a leading role in the teaching and learning of subjects in schools (Hadar, 2017). Textbooks usually consist of basic teaching materials, which enable students to acquire the necessary knowledge; develop critical, creative, and dialectical thinking; and develop their mental skills (Mithans & Grmek, 2020). Parallely, textbooks serve as a standard reference that provides teachers with quality instruction (Gak, 2011).

In the field of music, textbooks are also available in different levels of learning, including theory and practical aspects. Music is often an indispensable part of preschool education as a medium to deliver knowledge related to language, calculation, and communication to children. The Ministry of Education in China has issued a series of official guidance documents to promote the development of preschool music education in the country, such as the “Kindergarten Education Guidance Outline” (Ministry of Education of China, 2001) and “A Guide to Learning and Development for Children Ages 3–6” (Ministry of Education of China, 2012). Through games and activities, these guidelines aim to facilitate teaching and learning, not only related to scientific subjects such as nature, mathematics, and language but also arts subjects such as music, drama, calligraphy, and dance, for preschoolers (Ministry of Education of China, 2017; Ministry of Education of China, 2021a). Under the requirements of various policies, music education has become a particularly popular subject at present. However, there are still many problems in preschool music education in China that need to be solved urgently, such as the lack of trained teachers and suitable teaching content and methods (Zhang, 2017; Ministry of Education of China, 2016a). The current teaching and learning conditions also excessively focus on skills, ignoring musicianship and expression (Liu, 2019). In 2021, State Council of China issued a decision regarding the optimization of birth policies to promote long-term balanced population development, implementing a policy where a couple can have up to three children (State Council of China, 2021). Therefore, an increase in the number of children in coming years can be predicted (Jiang, 2022) and this aggravates the problem of teacher shortage (You and Chen, 2021). Although the Ministry of Education in China has been issuing policies to solve the related problems, which include the requirement of college graduates to teach in rural primary and secondary schools and kindergartens (Ministry of Education of China, 2020a), deepening the reform of preschool education majors, improving training programs, strengthening the professional foundation for preschool children's development and education, and training graduate students' practical ability to observe and understand children and support their development (Ministry of Education of China, 2022), the overall quality of preschool teachers is still in question. Another problem is that the training program for preschool teachers requires them to learn diverse subjects, from child psychology, politics, pedagogy, children's literature, and history of preschool education to music, dance, hygiene, and English, among others (Huang, 2020). This becomes an obstacle for them to acquire a solid musical background before they graduate (Huang, 2020). Liu (2022) emphasized that the lack of a unified preschool music teaching curriculum is the most prominent problem at present. Various kinds of kindergarten music textbooks are currently circulating in the market, resulting in inconsistent, non-standardized, and overly commercialized preschool music education. Han and Wu (2010) conducted a survey of textbooks in this field and found them to be extremely irregular; with error rate and other issues that reached 33%, which reflecting the lack of quality among the publishers and inadequate screening. Such problems lead to current teachers' confusion about the choice of music textbooks (Liu, 1997). To address this issue, revisiting Li Jinhui's textbook for preschool music education, written in 1933, may provide an option or help shed light on ways to resolve these problems in the current preschool curriculum. While most prior research related to Li and his works have focused on his contributions in popular music (Ma, 2015; Wang, 2018) and children's musical theatre (Liu, 1999; Lin, 2007), his controversial label as a “yellow musician”¹ (Yellow is representative of pornography. Yellow music refers to music that

¹ Li jinhui was labelled a yellow musician stemmed from various societal, political and many factors. This particularly comes from his popular songs with direct and bold lyrics, especially expressing love between men

includes explicit, frivolous, and negative content) has gained most attention (Xiang, 2015; Xing, 1989; He, 2013). Critics termed his work as 'yellow' due to its sexual association, as the colour 'yellow' is associated with eroticism and sex. This label also used to describe early *shidaiqu*, a type of Chinese popular music developed in Shanghai in 1920–1940. Shifting attention from these perspectives, this study revisits one of Li Jinhui's preschool music textbooks, which has been abandoned since 1934. The current article discusses some of its important features (including the teaching approach, content, and lyrics) and his efforts to promote vernacular Mandarin through this textbook series. This study posits that the teaching approach and materials in these textbooks may be appropriate to be applied in current preschool music education.

Current Preschool Music Education in China

According to the latest data from the Ministry of Education (2023), there were a total of 289,200 kindergartens nationwide, with a total of 46,275,500 children enrolled in kindergartens. There are different types of operating models for kindergartens, including public kindergartens, non-profit private kindergartens, and for-profit private kindergartens. The gross enrollment rate of preschool education nationwide was 89.7%. There were

and woman. For example, his pioneering popular song 'Drizzle' (毛毛雨) that include the word 'kiss' and the song 'express train' (特别快车) that depicted scenes of quick marriages between couples. These are all against the reserved found in ancient Chinese customs and caused a shock under the feudal social and cultural background at that time. The explicit romance described in 'Drizzle' also triggered controversy in Chinese society. Li Jinhui's first popular song, "Drizzle" (毛毛雨), was composed in 1927 and became China's first popular song, winning widespread public affection (Jones, 2001). However, it was precisely the content of these popular music works, particularly the explicit romantic descriptions in the lyrics, that triggered controversy in society.

Influenced by the social and political context, Li Jinhui's popular music faced criticism. China was undergoing a period of war resistance against Japanese aggression, with a tense social atmosphere. The intense opposition from left-wing scholars further led to the ban of Li Jinhui's works. For example, Hei (1932) believed that his music had a negative impact on the young men and women of that society, intensifying the criticism against him.

Specifically, the ban on Li's popular music led further to a ban on all his works, including those composed for children. This shows that even in the context of the ban on his popular music, the discussion of whether his children's music has "yellow" content is still important. Hong (1928) objectively documented that the Fourth Sun Yat-sen University (today's Nanjing University, 南京大学) was among the first to ban the use of Li Jinhui's works. They acknowledged that his pieces like "The grape fairy" (葡萄仙子) and "Night of bright moonlight" (明月之夜) were indeed suitable for children's psychology and could serve as primary school materials. However, songs like "Drizzle" (毛毛雨) focused on romantic relationships, making them unsuitable for primary school materials. Therefore, Li Jinhui was labeled as a "yellow" musician because of the controversy caused by the bold lyrics of his popular music works in the social context of the time. Although differing opinions, the emergence, and removal of this label were closely intertwined with social, political, and cultural factors. The question of whether his children music should receive an equal ban also warrants in-depth discussion.

3,244,200 full-time preschool education teachers, and the proportion of full-time teachers with a college degree or above was 90.30% (Ministry of Education of China, 2023).

The fees for public kindergartens and non-profit private kindergartens are determined by the provincial-level people's governments (Ministry of Education of China, 2020). However, there are no set fee standards for for-profit private kindergartens, so the fees charged by these kindergartens are relatively higher, sometimes even exceeding 10,000 yuan per month. Despite the Ministry of Education of China (2021b) formulation of the "14th five-year action plan for the development and improvement of preschool education and the", which calls for increasing the coverage of non-profit private kindergartens and encouraging efforts to enhance teacher training in rural and underdeveloped areas, Tang (2023) believes that the main challenges facing the current development of kindergartens in China are the urban-rural structural contradictions, as well as the insufficient teacher resources.

In 2016, the Ministry of Education of China formulated the "Kindergarten work procedures" (Ministry of Education of China, 2016b). According to the procedure, kindergarten teachers must possess a kindergarten teacher qualification certificate to be considered qualified, and they should have a high school diploma or above. However, this does not apply to all teachers in many regions of China. Parents also seem to have a lack of trust in the results of their children learning music knowledge in both private and public kindergartens. This results in that parents still choose to enroll their children in extracurricular music training institutions outside of school hours to learn singing, dancing, and performance skills (Meng, 2023).

In public kindergartens, music curriculum usually includes singing and dancing. Most but not all kindergarten teachers have higher education in early childhood education, and their studies cover various knowledge areas such as politics, psychology, English, music, art, physical education, and health. Therefore, they are able to apply the knowledge they have learned in their teaching practices. According to the national policy requirements, they are more able to select appropriate teaching materials for young children and teach based on the content of the materials (Liu, 2017).

However, there is a widespread issue among kindergarten music teachers regarding their weak music theory knowledge and low skills in singing and playing musical instruments (Chen, 2021). With the development of information technology, multimedia teaching has become a widely used teaching approach in China. In early childhood music education, teachers are also increasingly inclined to use multimedia teaching. Ren (2023) believes that multimedia teaching can compensate for the shortcomings of the existing forms of music teaching, expand children's learning domains, and reduce the teaching burden on teachers.

It should be noted that the teaching approaches and methods mentioned above are primarily applicable to children from middle-class and above families. However, in rural and remote impoverished areas, where educational resources and teaching staff are scarce, there is still a need to rely on traditional music textbooks as teaching tools (Liu et al., 2021) and standard in each kindergarten is often inconsistent.

However, due to the lack of standard teaching materials, music teachers in kindergartens often obtain teaching materials from multimedia resources or purchase various types of music teaching materials from bookstores (Liu, 2017). These materials include classic children's songs from 'European and American Classic Nursery Rhymes Series' (Beall & Nipp, 2016); 'Children's Songs' (Sun, 2017), and 'Kindergarten Orff Music Game Course - Colorful Notes' (Huarui Tongsheng Children's Art Education Research Center, 2018). Additionally, due to the different educational styles of kindergartens in China, preschool music teachers will choose teaching materials based on the style of the kindergarten. For example, in

kindergartens that emphasize traditional Chinese culture, teachers often choose Chinese songs and folk songs as teaching content. On the other hand, music teachers in international kindergartens tend to prefer Western songs. In impoverished areas, local folk songs are often selected as teaching materials. Thus, the quality of students varies a lot due to the inconsistency in teaching material and teaching methods.

As Liu (2022) argues, the most prominent issue in China currently is the lack of unified preschool music teaching materials. The market is flooded with various kinds of kindergarten music teaching materials, leading to a strong commercial atmosphere in the preschool textbook market and a situation where materials are non-standard and have a high error rate. Pan (2021) believes that in the absence of unified standards, teachers face challenges in selecting appropriate teaching materials as instructional tools. Therefore, Li's textbook could be a choice for preschool's teacher in conducting their classes since it provides not only teaching material but also teaching approach.

Li's Background and Involvement in Music Education

Born in 1891 in Xiangtan, Hunan Province, China, Li Jinhui was the second child among the 11 siblings in his family. Li had no professional musical training, according to his own account, although he grew up playing various folk instruments, such as the guqin (古琴), dizi (笛子), erhu (二胡), and other ethnic musical instruments. His childhood music practice also including humming tunes from the Kunqu opera (昆剧), Flower-drum opera (花鼓戏), and Xiang opera (湘剧). In 1905, when he was 15 years old and in middle school, he learned some Western music theory through the music and song classes offered by the school, and that summed up the music education Li Jinhui had received. In 1911, he became a music teacher at Hunan Normal University. Influenced by the genre of "school song" (学堂乐歌) from the late Qing Dynasty, music schools at that time mostly adopted the approach of Japanese music education, which was greatly influenced by the West. The tunes of the Chinese "School Song" were essentially imitations of or borrowed from the styles of Japanese and Western music (Du and Du, 2018). In this context, Li Jinhui began to try to adapt ancient poems with folk tunes, which the students found to be more friendly, interesting, and agreeable than Japanese tunes (Li, 1965). This attempt also laid a foundation for the education of "common people's music" ("平民音乐") advocated by Li Jinhui, along with his intention to cultivate originality from the Chinese culture and environment. Li once stated his musical activities are inseparable from his creation, and his works are inseparable from his musical life from his childhood (Li, 1965).

Li was considered the first Chinese composer that pioneered some of the most important musical styles and genres in China for popular music, particularly with Western influences. Li established China's first school to train singing and dancing talents and was considered one of the early composers to develop a new genre of children's song and dance music. Several of these children's musicals, such as the "Sparrow and Children" (麻雀与小孩), "Sister Fairy" (神仙妹妹), "Little Lamb Saves Mother" (小羊救母), "The Death of Little Lida" (小利达之死), and "Little Painter" (小小画家), marked the importance of Li as a composer. These works were studied in terms of their cultural and artistic value (Wu, 2008; Lin, 2007). Scholars have paid more attention to Li's children's song and dance dramas and popular music, but limited attention has been paid to Li's contribution to preschool children's music education.

After the Great Revolution in 1927, Li Jinhui began to compose popular music and had become famous as the controversial “yellow musician” by then. Owing to problems relating to the political background and ideological perspectives expressed, Li and his works were not accepted for nearly 70 years since 1930. In 1934, the examination of the music books by the Ministry of Education ordered a prohibition of all works created by Li Jinhui (Sun, 2012). It was not until the end of the 90s that Li’s works were allowed to be used again in China, and even so, his works were still largely abandoned and neglected.² This ban on the “yellow musician” also resulted in many of his works being used without recognizing him as a composer. During the Cultural Revolution in 1966, Li Jinhui was not spared; his home was raided and ransacked several times. Following these adversities, he had a heart attack, and on February 15, 1967, he died in the Shanghai Yan'an Hospital at the age of 77. For almost a century, Li was labelled as the “yellow musician,” and it was only in November 2001 that a research conference was held in Beijing to commemorate the 110th Anniversary of Li Jinhui's birth. Representatives from the cultural and music circles at home and abroad reviewed the history, the historical background, and reasons for the unfair treatment of Li Jinhui, as well as the treatment and criticism he faced in those years. Some scholars have pointed out that research on Li Jinhui's music works was far from completed and documented (Li, 2002). Since then, research on Li Jinhui has developed rapidly, ranging from investigations on the aspects of his life (Sun, 1988a, 1988b, 1988c, 1988d; Li, 2011) to his music works (Xiang, 1994; Liang, 2021) and music style (Zou, 2009; Wang, 2018).

Indeed, the current study found that numerous popular children’s songs have actually been used throughout the century without Li being recognized as the original composer, which will be discussed in later sections.

Background of the Abandoned Textbook

The textbook titled “Popular Textbook - Music Textbook and Teaching Method in Kindergarten” (大众教科书-幼儿园音乐课本教材及教法) was published in December 1933. However, less than a month later, it was banned in January 1934 right after Li was named the “yellow musician.” Li’s textbook was written based on the commission of “Kindergarten Curriculum Standards” published in 1932 (Sun, 2012; Li, 2019). As stated by the composer in the preface of the textbook (Li, 1933)

The preschool music textbook is written according to the kindergarten curriculum standards issued by the ministry of education, carefully edited, then through research, discussion and

² Li's works were banned in the 1930s as they were regarded as "yellow music." However, they were later acknowledged by China's former leader Mao Zedong in the 1950s (this is related to the different historical backgrounds of the Jiang Jieshi government and Mao Zedong's government). Subsequently, he was dismissed again during the Cultural Revolution. As China opened up, Li's works were neither explicitly accepted nor dismissed. However, no one dared to use and promote his works boldly. Perhaps in the political context at the time, people preferred to retract from taking uncertain ideological risks. The academic circle has always had two different opinions regarding Li Jinhui. In fact, in 1991, a meeting was held to commemorate the 100th anniversary of Li Jinhui's birth, and his works were displayed, but they did not attract much attention. It was after 2001 that Li Jinhui was widely accepted. At the meeting commemorating the 110th anniversary of Li Jinhui's birth in 2001, many scholars discussed and recognized Li's works; in 2006, China's former leader, Li Lanqing, wrote an article praising Li Jinhui).

experimentation. It took half a year for the content of teaching materials and teaching methods to be determined and edited into a complete textbook.

The phrase “half a year” may be surprising considering the large number of songs, contents, and instructions in this textbook. It is very likely that he commenced collecting material for the textbook as early as 1923; the data show that he drew up the curriculum standards for primary school music subjects in 1923 (Huang & Li, 1923). It predates the information recorded by Sun (1988a) about Li's appointment as a member of the Curriculum Standard Drafting Committee in 1925.

Li's preschool textbook was written in four volumes with a total of 71 songs; the first volume included 17 songs, followed by 18 songs each in the other three volumes. These songs were categorized into three sections in each volume, named as follows by the composer: “performance,” “functional,” and “appreciation.” Songs under the “performance” category involve singing, dancing, acting, and emphasizing practical activities for children to have a rich musical experience. Using the game approach, the “functional” songs were written without lyrics, with the purpose of training rhythmic skills in children. Each volume includes two “appreciation” songs, in a longer duration compared to the other songs, such as “Plant a Lotus Seed” (种下莲子) and “Shake”(摇摇摇); with these songs, children are not required to sing and perform but to appreciate and listen to the music.

Apart from the first volume with only three “functional” songs, each volume consists of 12 performance songs, four functional songs, and two appreciation songs. Each song in the textbook is written in both “staff” and “numbered musical notation” forms, and the lyrics are attached with pronunciation in *zhuyin* (注音) (Figure 1). The teaching method was meticulously written at the bottom of each song, with careful steps and descriptions. Although composed by Li, many of the songs resemble some Chinese folksongs in essence, different from the batch of “school songs” (学堂乐歌) composed by many Western-trained Chinese composers using Western tunes. Li also insisted that children must learn Chinese ethnic and folk music and added these materials in the textbook. His persistence on this matter and some of his other intentions resulted in his being eventually ousted from the Curriculum Standards Drafting Committee (课程标准起草委员会) in 1925 (Sun, 1988a). This expulsion from the committee may also hint that his textbook did not entirely align with the curriculum criteria. The following sections highlight and discuss three important aspects: Li's teaching approach, his content and lyrics, and how he sought to promote vernacular Mandarin through the use of traditional nursery rhymes.

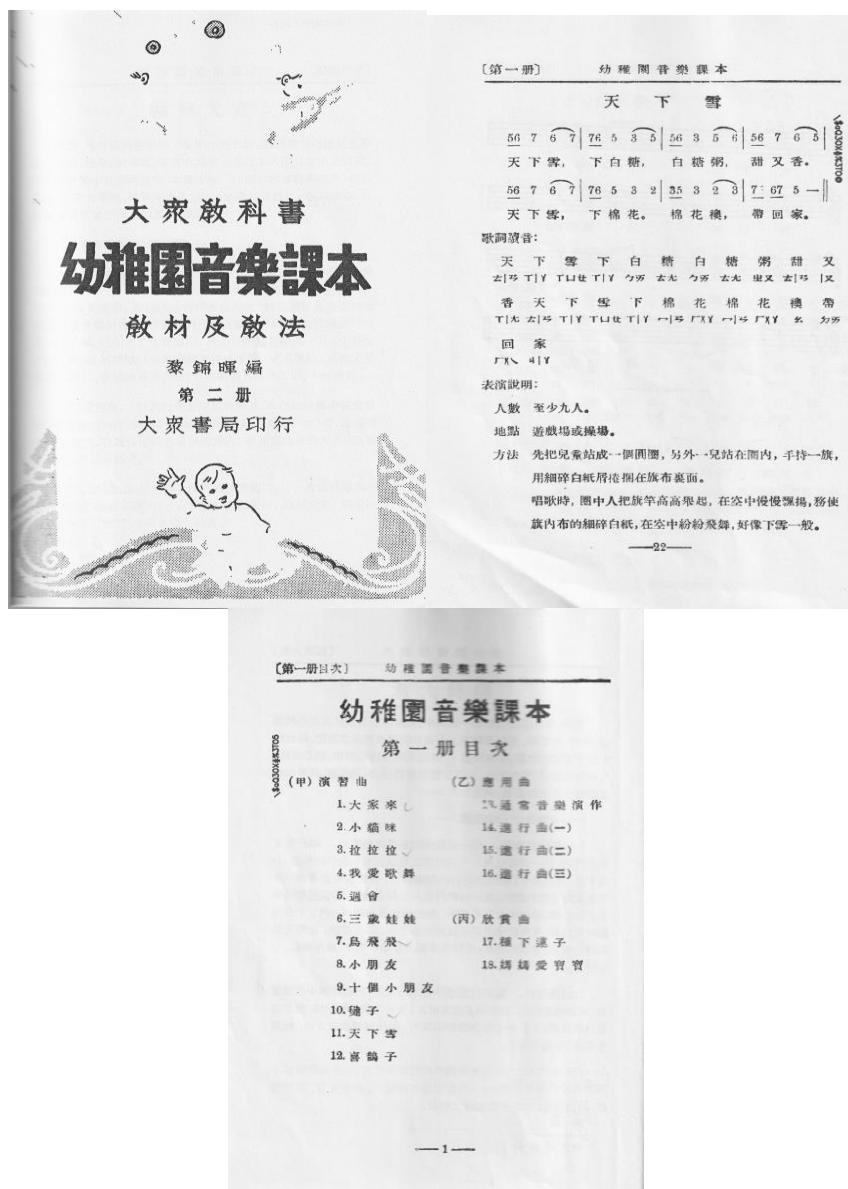


Figure 1: Examples of some content from Li's textbook.

Theatrical and Drama Approaches as Teaching Methods

Similar to a teacher's guidebook, Li's textbook provides meticulous instruction, particularly for the teachers and concerning expectations from the students. Apart from scores that are arranged according to the level of difficulty in the four volumes, other information such as the choice of venue and music instruments used and their purpose were explained clearly for each song. As such, it is comparable to a manual describing how to conduct a class, along with all the intentions of the composer. When examining the prescribed forms mentioned in this textbook, such as singing, dancing, props, acting instructions, and so forth (Table 1), similarities can be noted with Harriet Finlay-Johnson's "The Dramatic Method of Teaching" that seems to have been the inspiration for his creation of this method (Li, 1923). Li's textbook could be an analogue in this sense: teachers are like the directors, and the children are like the actors; the directors use scripts to direct works, and the actors perform according to scripts. As indicated by "activity" in Table 1, it can be observed that the task for each song is in the form of a game or theatrical performance.

Table 1

Examples of the instructions given in Li Jinhui's textbook, volume 1, song nos. 1 and 8.
(Translated by Huang Yi)

Everyone come 大家来 (volume 1 song no. 1)						
Music			Teaching methods			
			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	<ol style="list-style-type: none"> 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.
Old rooster 老雄鸡 (volume 2 song no. 8)						
Music			Teaching methods			
			The number of students	Venue	Props	Activities
Staff	Numbered musical notation (There are two types: Movable "Do" and	Mandarin pronunciation of the lyrics	More than 10	Gymnastics room or playground	A rubber ball	<ol style="list-style-type: none"> 1. Draw a square on the ground for the chicken nest. 2. A child takes a rubber ball and plays the role of a chicken, standing inside the chicken

	Fixed "Do")				nest; others stand outside the nest in random positions. 3. All the children sing the song first. After singing the song, the child in the chicken nest will throw out the rubber ball into their hands; the children outside must not move. The child touched by the rubber ball goes into the chicken nest and plays the role of the chicken. 4. Repeat the game.
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This pedagogical approach undoubtedly originated from the 23 famous children's cabaret music and 12 children's musicals he composed between 1920 and 1929. Many scholars still believe that Li composed 24 pieces of music for children's cabaret performances (Wang and Long, 2018; Xu, 2023). However, since 2007, Sun (2007); Li (2012) have disproved this claim. This was also confirmed in an interview with Li Jinhui's second son, Li Zerong (Li Zerong personal interview, 16 May 2021), who mentioned that the original 24 children's songs and dance performance music included "Tiger Knocks on the Door" (老虎叫门), but that it was only a children's song. The song was later traced in Li Jinhui's children's musical work "The Fairy Sister." Therefore, it would be more accurate to say that Li Jinhui composed 23 pieces of music for children's songs and dances. In this textbook, one of the main approaches emerging from the theatrical method is role playing, which is considered a fundamental element in the field of "theatre in education." Although this approach was considered new at the time, it is certainly not new in the 21st century where the theatrical approach has been continually studied (Legg and Green, 2015; Loizou, Michaelides, & Georgiou, 2019). As Moore (2004) stated, many studies using educational drama approach have been conducted in Britain, Australia, New Zealand, and Canada. He also pointed out that drama is an innate way of learning for children, and those as young as toddlers enjoy pretending to be doctors, teachers, or other characters. It allows children to use their imagination; increase their creative expression; and explore various social experiences through actions, gestures, role playing, and other activities (Cottrell, 1987).

Based on the theatrical approach, the majority of roles in Li's textbook have anthropomorphic characteristics, adding distinct personalities to the designated character for each subject. Generating role playing through anthropomorphic characteristics is a commonly known approach and has been an effective method in children's education (e.g., "birds can sing," "trees can wave hands"). Introducing a subject or an activity using anthropomorphic elements not only draws children's attention but also helps to promote prosocial behavior in them (Larsen, Lee, & Ganea, 2018). Li's anthropomorphized subjects range from animals to

plants and the weather. One example from Li's textbook is the song "On the Branches of Flowers" (花枝上), in which the lyrics describe the personification of a bird's call made from among the branches of flowers. A child then compares his singing with the bird's singing to identify who sings better. By personifying the bird, the task asks the children to mimic the birds regardless of the movement, singing, and behavior, with the goal of stimulating their imagination. In "Green Green Grass" (青青草), Li uses the grass to signify the anatomy of a human, by portraying the top of the grass as the head and the middle part as the waist. Phrases of the lyrics that state "not to harm the grass," indirectly remind children not to harm each other (fellow humans). Further, Li's anthropomorphic approach not only involves the participation of children but also the teacher.

Li's curriculum emphasizes the importance of providing an appropriate setting for the activities, such as through stage design. The design activities or games not only serve to expose young children to the reality of the world, but their involvement also enhances the learning process. For example, when performing the song "Snowing" (天下雪), an open space or sports field is required; the children are asked to form a circle; one student stands in the circle, holding a flag and rolling it with fine white paper scraps inside. During the singing, the person standing in the circle raises the flagpole high, and while the flag is hoisted, the finely shredded white paper scraps are released, making it seem as if it is snowing. According to Li, this activity seeks to expose students to what snow(ing) resembles and does so by appreciating an environmental phenomenon. Stage setting plays an important role in capturing a particular atmosphere and emotion (Li, 2019), and simulating an actual venue through the theatrical approach can improve connection, active learning, and ownership toward the learning subject (Jackson and Leahy, 2005).

Although theatrical music education has been implemented for long, the material designed in Li's textbook is important in the context of preschool education in present China, with not only imposing subjects, cultural elements, and practices that are relevant to the Chinese community but also serving as a medium to introduce the national language (Mandarin) to preschoolers. Reviewing other textbooks for music education for primary school, it seems that Li's approach indirectly influenced other composers; for example, "Kindergarten Music" written by Huang and Wu in 1934, "160 Songs of Kindergarten Music" composed by Shen and Shen in 1936, and "New Musical Performances for Children" written by Hu in 1942 are songs in these textbooks that also provide teaching guides. However, the contents of these teaching guides are not as detailed as those in Li's textbook, wherein Li specifies the intended setting/location, number of students, type of props, roles and expressions, and other such details.

Content and Lyrics

Vocabulary is the basis for building language, by which children master a rich lexicon to express their thoughts and communicate their emotions precisely. In the preschool stage, the repetition of words in songs is very helpful for young age to memorize new vocabulary. Channeling these vocabularies through lyrics could be the most direct medium for learning. The lyrics of children's songs also serve an important purpose in education: to cultivate moral values and help in children's learning of subjects, calculation, and other core educational content (Sinaga et al., 2018). By the age of three, children can easily sing a complete short song, although their pronunciation is not always accurate (Jacobi-Karna, 1996; Flowers & Dunne-Sousa, 1990). Jacobi-Karna (1996) believed that children learn songs in the following order: first learning the text, then the rhythm, and finally the melody, although they may not

necessarily understand the meaning of the text (Levinowitz, 1989). Lyrics can help to improve preschool children's melody recognition ability, and listening to songs repeatedly for a long time helps to integrate preschool children's long-term memory of vocabulary and music (Feierabend et al., 1998). Gruhn (2005) stated that children learn music just as they learn language; that they do not start from grammar and theory, but from practice; and that music is a natural means of communication and expression.

The main purpose of Li's textbook is not only to help children learn the language; his lyrics also aim to instill values such as responsibility, respect, charity, justice, friendship, and honesty. Examining the 71 songs revealed a classification of six themes based on the lyrics. This is based on the six perspectives of vocabulary, motor skills, knowledge, emotion, value, and patriotism. The analysis allows us to clearly see the intended content delivered to the children and how they were arranged according to the six themes.

Table 2

Categorization of the content based on lyrics. (Translated by Huang Yi)

Volume 1						
Songs	Vocabulary (six songs)	Motor skills (three songs)	Knowledge (five songs)	Emotional (one song)	Values (two songs)	Patriotism
Everyone Come (大家来)	✓					
Little Cat (小猫咪)	✓					
Lalala (拉拉拉)	✓					
I Love Singing and Dancing (我爱歌舞)	✓					
Weekly Meeting (周会)					✓	
A Three Year Old Child (三岁娃娃)			✓			
Birds Fly (鸟飞飞)	✓					
Little Friend (小朋友)			✓			
Ten Little Friends (十个小朋友)			✓			
Shuttlecock Kicking (毽子)			✓			
It is Snowing (天下雪)	✓					
Magpie (喜鹊子)			✓			
March No. 1 (进行曲1)		✓				
March No. 2 (进行曲2)		✓				
March No. 3 (进行曲3)		✓				
Plant a Lotus Seed (种下莲子)					✓	

Mother Loves Baby (妈妈爱宝宝)				✓		
Volume 2						
Songs	Vocabulary (three songs)	Motor skills (four songs)	Knowledge (six songs)	Emotional (three songs)	Values (two songs)	Patriotism
Mouse and Kitten (老鼠和小猫)	✓					
A Flower (一枝花)			✓			
On the Branches of Flowers (花枝上)			✓			
Planting Rice (布穀)					✓	
My Horse (我的马)	✓					
Clap Hands (两手拍拍)				✓		
Play on Swing (荡秋千)	✓					
Old Rooster (老雄鸡)			✓			
Textile Woman (纺织娘)			✓			
In Summer (夏天里)			✓			
The East is Red (东方红)					✓	
Night Sky (青天上)			✓			
March No. 4 (进行曲4)		✓				
March No. 5 (进行曲5)		✓				
March No. 6 (进行曲6)		✓				
Dance Music No. 1 (舞蹈曲1)		✓				
Shake (摇摇摇)				✓		
Shake Baby (摇摇宝贝)				✓		
Volume 3						
Songs	Vocabulary (one song)	Motor skills (four songs)	Knowledge (five songs)	Emotional (three songs)	Values (three songs)	Patriotism (two songs)
Fan (扇子)			✓			
Firing Gun (枪炮)						✓
National Flag Song (国旗歌)						✓
Laugh (笑哇)	✓					
After School (放学了)					✓	

Small Rubber Ball (小皮球)			✓			
Presbyopic Cat (老花猫)			✓			
Sun (太阳)			✓			
Mom Hurry Come Back (妈妈快回来)				✓		
Clothing (衣裤)					✓	
Crow was Old (老鸦老了)					✓	
What is Good (什么东西好)			✓			
March No. 7 (进行曲7)		✓				
March No. 8 (进行曲8)		✓				
Dance Music No. 2 (舞蹈曲2)		✓				
Dance Music No. 3 (舞蹈曲3)		✓				
Make Friends (交朋友)				✓		
Mom's Lullaby (慈母摇篮歌)				✓		
Volume 4						
Songs	Vocabulary (one song)	Motor skills (four songs)	Knowledge (four songs)	Emotional (two songs)	Values (five songs)	Patriotism (two songs)
Wind is Coming (风来了)			✓			
Wind and Rain (风和雨)			✓			
I Sing (我唱歌)	✓					
Green Grass (青青草)					✓	
Hello Spring (春天好)					✓	
Holding Hands (牵着手)					✓	
Transplant Rice Seedlings (插秧)					✓	
Butterfly Flying (蝴蝶飞)				✓		
Moonlight (月光光)			✓			
Army Marching (一队兵)						✓
Firefly (萤火虫)					✓	
Dark Clouds (乌云)			✓			

March No. 9 (进行曲9)		✓				
March No. 10 (进行曲10)		✓				
Dance Music No. 4 (舞蹈曲4)		✓				
Dance Music No. 5 (舞蹈曲5)		✓				
Cloth Seller (卖布的)						✓
Poems for Father (寄给父亲的诗)				✓		

In terms of language that contributes to improved pronunciation and vocabulary, this is evident from the 11 songs in the textbook; six from the first volume, three from the second volume, and one each from the third and fourth volumes. Vocabularies are introduced with repetition of lyrics and the number of words increase from eight words in the first song (volume 1) “Everyone Come” (大家来) to 54 words (volume 4).

Research has shown that rhythmic teaching can significantly improve preschoolers' music perception and motor skill development (Zachopoulou, Tsapakidou, & Derri, 2004). There are a total of 15 songs in the “functional” component of the textbook, including 10 march songs and five dance songs. These works are aimed to train children's “rhythmic skills.” This musical collection was composed with only melody and without lyrics, and that this performance must be accompanied by Chinese folk percussion instruments. For example, children begin to chase around the playground after hearing the musical instructions from their teacher; the chasing stops when the music stops. Children are asked to match their body movements to the rhythm of the percussion instruments; they are asked to use natural body movements such as walking, skipping, running, hopping, and jumping in response to the teacher's musical instructions (Zachopoulou et al., 2003), resembling Jaques-Dalcroze's (1920) eurhythmics.

The number of songs that focus on “knowledge” is distributed evenly in each volume. This is not surprising as knowledge is the basic core of any educational textbook. To deliver general subject knowledge to children, such as on animals, plants, and natural phenomena, many of the songs in the textbook have lyrics based on themes that children can relate to or are familiar with. We also include numbering and calculations in this category, for example “Shuttlecock Kicking” (毽子) and “Ten Little Friends” (十个小朋友) that introduce the numbers 1–10. Along with music and singing, these songs involve games and activities such as kicking the shuttlecock while learning numbers and counting (as in “Shuttlecock Kicking” (毽子)); another example is to use the fingers to learn the numbers 1–10 (as in “Ten Little Friends” (十个小朋友)). Songs in this group also incorporate onomatopoeia, one of the most basic approaches to relate natural subjects to young children. For example, the “Wind and Rain” (风和雨), which is the second song in volume 4, uses the lyrics “di-da-di-di, di-da-di-da” to describe the rain.

The category of learning different “emotions” through lyrics, music, and singing is important, as it contributes to children's growth and development. Fundamentally, children are born with three different emotions: anger, joy, and fear (Malik and Marwaha, 2023). From the age of three years, children's understanding of their own and others' emotions develops

rapidly; they begin to learn to label the emotions based on facial expressions and associate emotions with actual situations, and simultaneously, they begin to understand that people's desires and beliefs help them generate emotions (Von Salisch et al., 2013). They also realize that emotional responses depend on their desires (Pons et al., 2004). General emotional development during childhood provides an overall context for understanding the musical expression of children's emotions (Saarikallio et al., 2019). Presenting emotions through music lyrics may be one of the most direct approaches in introducing different expressions to children. Li's textbook contains nine songs with lyrics featuring emotions expressed within the family context. For example, "Shaking the Baby" (摇摇宝贝) describes the mother caressing the baby in her arms, and how the baby feels his/her mother's love from the rocking of the cradle. "Butterfly Flying" (蝴蝶飞飞) describes a scene in which a child sees a flock of butterflies flying together in a garden and imagines a close relationship with his/her brother. "Poems for Father" (寄给父亲的诗) describes a girl's longing for her father, her sad memories of parting from her father, and her longing for his early return. Perhaps Li was well aware that nurturing good emotions must start in early childhood; as Kratus (1993) pointed out, the roots of people's emotional responses to music are ingrained in the first years of life. An essential feature of music is its ability to evoke emotion. Children's ability to distinguish emotions will continue to improve with age (Gregory, Worrall, & Sarge, 1996). Studies have shown that in addition to triggering various basic emotions (e.g., happiness and sadness) in children, music also triggers their aesthetic emotions (e.g., wonder, transcendence, nostalgia) (Corrigall and Schellenberg, 2013). Parallely, children can gain emotional knowledge through rich musical experiences (Vist, 2011).

Nurturing good values has been another important component in Li's textbook. Regardless of any ethnic origins, this should start as early as childhood (Halstead and Taylor, 2000). Despite being an arts subject, studies have proven that learning music can help cultivate many good values such as discipline, courage, benevolence, tolerance, cooperation, respect, responsibility, honesty, discipline, and diligence (Öztürk and Can, 2020). This is reflected in nine songs in Li's textbook, with one in volume 1, two each in volumes 2 and 3, and four in volume 4. For example, the choice of subject features in "Planting Rice" (布穀) represents a significant agricultural practice in China; here, the lyrics remind children that every grain is planted by hardworking farmers and that they should cherish and not waste rice (food).

Cultivating patriotism has been important in education for long in China, regarded as part of Chinese tradition and an important aspect in Chinese ideological and political education. Patriotism education runs through every stage of school education in the form of courses, textbooks, and themed activities. The main purpose is to cultivate students' patriotic feelings, establish national consciousness, and strive for the construction of the country (Dai, 2019). The emphasis on patriotism can be seen even in Li's textbook, such as in the songs "National Flag song" (国旗歌), "Army Marching" (一队兵) and "Firing Gun" (枪炮). Notably, the simplicity of the lyrics without any propaganda is appropriate, and the songs can be used to teach children from any era. Although the army song hints at violence to some degree (e.g., how the military marches into a battlefield and the act of killing), children commonly role play as soldiers, and these scenes could be incorporated without the elements of violence emphasized.

In a general review of Li's lyrics, although written almost a century ago, these contents cover a wide range of subjects that are compatible in fulfilling the needs of music education

today. The songs types, classified into five categories, are also in line with present China's politics and ideology. Surrounding the field of music and related culture, it emphasizes the close connection between music and other arts subjects, and their integration. This also conforms to Pan's (2021) three-point summary on the selection of music teaching materials in current China: first, the selection of music works in music textbooks should have appreciation value; second, it should conform to the curriculum standards formulated by the state; and third, the content of textbooks is inseparable from the politics of a country.

Promoting Vernacular Mandarin Through Traditional Nursery Rhymes

Promoting vernacular language in China has been a challenge since the late Qing Dynasty. With the start of the "New Culture Movement," the "Vernacular Movement" was promoted. However, some new problems emerged, particularly relating to dialects. Many dialects appear in the "vernacular" text. Although the Ministry of Education established a unified standard for Mandarin in 1932, no one paid much attention to the problem. Throughout the first half of the 20th century, the context of that times did not strictly require texts to be "Dedialectized" (Yan, 2007). It seems that Li Jinhui was aware of this problem; the composer was not only one of the first to use "vernacular" language to compose children's songs, he was also an important figure in the "Dedialectization" process in the development of "vernacular literature." Hence, Li Jinhui could be considered one of the important figures who reunited the vernacular Chinese language through the use of traditional rhymes that were originally written in different Chinese dialects. Before the May Fourth Movement (五四运动) in 1919, the recorded poetry was mostly in classical Chinese, while nursery rhymes, in different dialects, were only orally transmitted. Looking back to the history of Chinese nursery rhymes, perhaps the earliest version comes from Lu Kun's (1536–1618) "Yan Xiao Er Yu" (演小儿语), published in 1593 or later. In comparison with the famous "三字经" (*San Zi Jing*), "弟子规" (*Di Zi Gui*), and "千字文" (*Qian Zi Wen*) in Chinese literature, the traditional rhymes in dialects were considered vulgar by scholars. However, the language used in "Yan Xiao Er Yu" (演小儿语) is easy to understand and transmit, which is composed in a structure called "Si Yan" (四言), "Liu Yan" (六言), and "Za Yan" (杂言), meaning written in the mixture of a number of four, six, and seven words or more (Yin, 2020). Foreign officials such as the Italian Guido Vitale collected 170 nursery rhymes of Beijing, named as "Beijing De Ge Yao" (北京的歌谣) in 1896, and the American missionary Isaac Taylor Headland collected 152 nursery rhymes of Beijing, naming the collection "Ru Zi Ge Tu" (孺子歌图) in 1900. It was only after the May 4th New Culture Movement that Chinese scholars began to pay more attention to these nursery rhymes. In January 1923, Zhu Tianmin documented "A Collection of Nursery Rhymes in Various Provinces" (歌声童谣集), with 204 nursery rhymes from across China. Li borrowed two nursery rhymes from this collection, "Ying" (萤) and "Bright Moon" (亮月), where the lyrics were changed from dialect form to vernacular Mandarin. The rhymes were used in songs 9. "Moonlight" (月光光) and 11. "Firefly" (萤火虫) in volume 4.

With Li's efforts in promoting vernacular Mandarin during the early 1920s to 1930s, it is also found that many lyrics in the textbook were borrowed from his other non-music textbooks, with some modification and improvisation. A closer examination revealed that a number of songs in the preschool textbook was actually adapted from the "New Primary

School Textbook of Mandarin Chinese," written by Li Jinhui and Lu Minda in 1923. Table 3 below presents some examples. We also observed that during the 1920s and 1930s, while other authors continued to publish and collect these nursery rhymes in dialect form, Li seems to be the only composer to have translated them into Mandarin. These include Zhu Yuzun in the "Collection of Folk Ge Yao" (民间歌谣全集) written in 1933 and "Children Ballads" written by Maktan in 1934. Works such as "Shake" (摇摇摇), "Night Sky" (青天上), "Shake the Boat" (摇船), and "Star" (星) similarly appear in Li's music textbook written in Mandarin while others are in dialect form.

Table 3

Borrowed content from the non-music textbook. (Translated by Huang Yi)

Title of songs	"New Primary School Textbook of Mandarin Chinese" (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)	"San sui xiao hai" (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 included it in the music textbook, with seven words in the first three sentences and eight 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 lyrics of "Vegetable Garden" are Watch us in the vegetable garden, planting like this, planting like this (看到我们到菜园里，这样下种，这样下种). The lyrics of "Transplant Rice Seedlings" are Please watch the farmer transplanting rice seedlings, transplanting like this, transplanting like this (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).	"Cloth seller" (卖布的). Song 17, volume 4 of the preschool	The work "Silver can talk - Patriotic cloth" employs anthropomorphic means to make the silver dollar and its hostess discuss the purchase of a "patriotic cloth." The silver dollar

	Lesson 12, volume 5 of the textbook.	music textbook.	<p>persuades the hostess not to buy expensive, thin foreign cloth. Domestic cloth is cheap and durable; the message: support China-made goods. Finally, the hostess accepts the silver dollar's advice and purchases the patriotic cloth.</p> <p>Lyrics of "Cloth seller" encourage Chinese people to buy domestically made cloth. The Chinese cloth is of exquisite workmanship, good quality, and cheap. Thus, the use of China-made goods is advocated, and it is emphasized that money must not flow abroad.</p> <p>The content of this song is clearly borrowed from that of the Mandarin textbook.</p>
"Butterfly flying" (蝴蝶飞飞)	"Butterflies" (蝴蝶). Lesson 24, volume 5 of the textbook.	"Butterfly flying" (蝴蝶飞飞). Song 8, volume 4 of the preschool music textbook	<p>The lyrics of "Butterflies" are Fly, fly, fly, into the garden. Flying high, flying low. Do not separate (飞飞飞·飞到花园里·飞得高·飞得低·不要分离).</p> <p>The lyrics of "Butterfly flying" are The butterfly flies, flies into the garden. Flying high, flying low. Refuses to part (蝴蝶飞飞·飞到园里·飞得高·飞得低·不肯分离).</p> <p>The two texts are similar.</p>

Perhaps the most popular rhymes that Li Jinhui borrowed came from "Firefly" (萤火虫) and "Moonlight" (月光光), documented earlier by Zhu Tianming in 1923; Table 4 presents some examples. Both rhymes are adapted by different authors in their collection of folk nursery rhymes and it was Li who first translated and modified them in vernacular Mandarin in this preschool textbook. It could be under the influence of Li that a few versions were also published in Mandarin, for example, (Zhang, 1936; Shen, 1936). Tables 4 and 5 show the different versions recorded by authors in both dialect form and Mandarin. The changes in the lyrics from different dialects to Mandarin are notable. Translated to the vernacular Mandarin used today, Li replaced "跛子" (*bǒ zi*), meaning the "cripple" in the song "Moonlight" (月光光) from other dialects such as jiangsu "折脚" (*zhé jiǎo*) from Zhu's "Bright Moon," "跛伢" (*bǒ lè*) from Zhu's different version of "The Dark Moonlight" (月光黑暗), and "瘫子" and "跌仔" (*diē zǎi*) from Zhu's 1933 versions of "untitled comical rhymes." In terms of content, while some authors such as Zhu, (1923); Zhang (1936); Shen (1936) describe that the thief who came to steal the bottle of sauce was actually a monk, Li changed the narrative; the thief is replaced by a "puppy." Li probably thought that it was not proper to relate the thief to a monk since this is a children's textbook; using "puppy" may have been considered a better alternative to catch children's attention.

Table 4

Different versions of “Moonlight” (月光光) recorded by authors and Li Jinhui
(Translated by Huang Yi)

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。大家仔细看一看，一只没有腿的小狗。 In the glow of bright moon, a sneaky thief came, came to steal a water pot. The deaf one heard, got up from the bed. The blind one saw and opened the window. The mute one shouted loudly, ran out of the house. The limping man raced to the door, grabbed the thief’s hand, got him caught. Looking closely, it was a legless puppy.
Zhu Tianming (1923) “Bright Moon” (亮月)	A Collection of Nursery Rhymes 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 caught the thief.
Zhu Tianming (1923) “Moonlight Dark” (月光黑暗)	A Collection of Nursery Rhymes in Various Provinces	Anhui Province	三十日夜下，月亮浑浑，一个老贼偷冬笋，聋叻听着，瞎叻看着，跛叻赶着，折叻的捉着。 On the thirtieth night, the moon dimly glowed, a sly old thief came for the winter bamboo shoots. The deaf man heard, the blind man spied, the limping man ran and chased him up. The man missing with an arm caught that thief without letting him slip.
Zhu Yuzun (1933) “Untitled Comical Rhymes”	The Complete Collection of Folk Ge Yao (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，瘫子进去跑一趟，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, the limping man circled in his room, blind man tried to lift the jar.
Zhu Yuzun (1933) “Untitled Comical Rhymes”	The Complete Collection of Folk Ge Yao (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, the 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 closely, they saw a bold monk.
Zhang Yueai (1936) “Nursery Rhyme” (儿歌)	Guan Zhong Ge Yao 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 Ge Yao	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 white glow, a thief tried to take the sauce jar. 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 to help. They grabbed the thief's hair neat, looked and saw a young monk.

Table 5

Different versions of "Firefly" (萤火虫) (Translated by Huang Yi)

Author and date of publication	Publication	Dialect	Nursery rhymes version
Li Jinhui (1933) "Firefly" (萤火虫)	Preschool music textbook	Mandarin	<p>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。</p> <p>Fireflies glowed red each night. Grandpa sold long green onions, grandma made paper lanterns to sell, the 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 that cannot be finished.</p>
Zhu Tianming (1923) "Ying" (莹)	A Collection of Nursery Rhymes in Various Provinces	Zhejiang Province	<p>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。</p> <p>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. The 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.</p>
Zhu Tianming (1923) "Ying" (莹)	A Collection of Nursery Rhymes in Various Provinces	Zhejiang Province	<p>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。</p> <p>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.</p>

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 Rhymes"	The Complete Collection of Folk Ge Yao (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 Rhymes"	The Complete Collection of Folk Ge Yao (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. 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.

The change from the dialect form to Mandarin, along with slight modifications to the content, similarly occurs in "Firefly"(萤火虫). In Li's version, the word *da cong* (大葱) (Scallion) was

used to replace other dialects such as Zhejiang, Jiangsu, and Zhejiang *hu cong* (胡葱) in (Zhu, 1923; Zhu(1933) , Chen and Gu (1923), and Shen, 1936). The firefly in dialect form, as with *huo ying chong* (火萤虫), was also changed to *ying huo chong* (萤火虫) in Mandarin by Li. Another example is the weighing scale, "一石" (*yī dàn* which is 50 kg), from the last verse of Zhu (1923); Zhu(1933) (*ji jie* (绩芥) means to twist plant fibers into threads; *pi mie* (劈篾) means to use the knife to cut the bamboo into thin bamboo pieces. Li had deleted the two dialectal texts from the song); in this case, "一石米桶喫勿空," was replaced by Li with the vernacular version "面缸米桶吃不空" (*miàn gāng mǐ tǒng chī bù kōng*). Here, the "喫" (*chī*, meaning "eat") and "勿" (*wù*, meaning "not") from Zhu's works in dialect form were changed to "吃" and "不" in Mandarin. Apart from language, Li also replaced some folkloric content from the dialect version. For example, he omitted *zhuo ya chong* (捉牙虫) "Catching Teeth Worm," a folkloric job and belief from the Ming Dynasty period, to *zuo cai feng* (做裁缝) "Dressmaker," a real job. Similarly, in his lyric version, Li changed *lang zhong* (郎中 Zhu (1923); Zhu (1933) that meant a "doctor" in ancient Chinese was replaced with *bao gong* (包工), meaning common worker. Undoubtedly, the change would sound more logical as this not only integrated vernacular Mandarin, Li ensured that the terminology and content were linked to common subjects used in the community.

Discussion

From Li's intention, instruction, lyrics, and teaching approach, a question is whether his textbook almost a century old remains relevant in preschool music education in present-day China. Indeed, some of the children's songs sung today actually originated from Li Jinhui's works, although he was not given due credit because of previous political and social issues. This is evident in one of the most famous children's song composed by Li, called "Little Bunnies" (小兔子乖乖). An issue emerged when an adapted version of this song was used by a company in Chongqing, and the company could not find the owner for settling the terms and conditions related to royalty. Subsequently, a search for the composer began and this was advertised via various media channels (Sina, 2006). After approximately six months, Li's daughter Liming Kang came forward to claim that the composition "Little Bunnies" (小兔子乖乖), the adapted version broadcast by the company, was taken from her father Li Jinhui's original composition called "Tiger Knocks on the Door" that first appeared in the "Little Friend" (小朋友) magazine in the 1920s, which was also written by Li Jinhui (Tang, 2006). Li Mingkang and Li's son further explained that during the Cultural Revolution, many of his father's manuscripts were destroyed. However, some sources still claimed that this popular song was derived from the children's musical "The Fairy Sister" similarly composed by Li Jinhui (Fu, 2021). A review of several related documents indicates that there are many popular songs sung today that may have been derived from Li's works. Some of these works also went through different transformations, with changes in lyrics, length, and time signature. During an interview with Li Jinhui's son, Li Zerong, he mentioned that some of the songs in Li's preschool music textbook were also published in the "Little Friend" magazine (Li, personal communication, 2020). In the same interview, it was also confirmed that although the public today still regarded "Little Bunnies" as an adaptation of "The Fairy Sister," it was actually taken exactly as the version in 1920 from 'Little Friend'. While other songs are still being analyzed, this at least confirms that Li's children's songs, as learning materials, have been used through the decades and continue to be used today. Moreover, the examination of textbook material at the library revealed that the kindergarten music textbook published by

the Ministry of Education in 1982 had many similarities to Li Jinhui's (1933) preschool music textbook. The implementation of the textbook in the 1980s thus implies the value and suitability of this work in preschool education in modern China, although the author of the textbook was not credited then.

Tiger knocks on the door
老虎叫门

♩=90

(一) 小 孩 子 乖 乖 把 门 儿 开 开 快 点 儿 开 开
(二) 小 小 兔 子 乖 乖
(三) 小 小 兔 子 乖 乖
(四) 小 小 兔 子 乖 乖

我 要 进 来。 不 开 不 开 不 开 不 开 不 开 不 开 不 开
谁 也 不 能 开 开 谁 也 不 能 开 开 谁 也 不 能 开 开

母 亲 不 回 来。 谁 也 不 能 开 开。
可 怜 小 兔 子。 从 此 不 回 来。

Fairy Sister
神仙妹妹 (第三场)

小 羊 儿 乖 乖。 把 门 儿 开 开。 快 点 儿 开 开。 我 要 进 来。
小 兔 子 乖 乖。 把 门 儿 开 开。 快 点 儿 开 开。 我 要 进 来。
小 鸭 子 乖 乖。 把 门 儿 开 开。 快 点 儿 开 开。 我 要 进 来。

不 开 不 开 不 开 不 开 不 开 不 开 不 开 不 开 不 开 不 开 不 开
就 开 就 开 就 开 就 开 就 开 就 开 就 开 就 开 就 开 就 开 就 开
谁 也 不 能 开 开 谁 也 不 能 开 开 谁 也 不 能 开 开 谁 也 不 能 开 开
谁 也 不 能 开 开 谁 也 不 能 开 开 谁 也 不 能 开 开 谁 也 不 能 开 开
谁 也 不 能 开 开 谁 也 不 能 开 开 谁 也 不 能 开 开 谁 也 不 能 开 开

谁 也 不 能 开 开 谁 也 不 能 开 开 谁 也 不 能 开 开 谁 也 不 能 开 开
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谁 也 不 能 开 开 谁 也 不 能 开 开 谁 也 不 能 开 开 谁 也 不 能 开 开

Little Bunnies
小兔子乖乖

♩=80 中速

小 兔 子 乖 乖 乖 乖 把 门 儿 开 开
小 兔 子 乖 乖 乖 乖 把 门 儿 开 开

快 点 开 开 开 我 要 进 来。
快 点 开 开 开 我 要 进 来。

不 开 不 开 我 不 开 妈 妈 不 回 来
不 开 不 开 我 不 开 妈 妈 不 回 来

1 - 2 - 1 2 3 1 -
谁 来 也 不 开。
了 我 就 把 门 开。

Figure 2. Evolution of the song “Little Bunnies” (小兔子乖乖)

China is actively working on improving kindergarten music education and bolstering folk music education (Ministry of Education of China, 2020b). Li Jinhui's discarded textbooks seem to have achieved the current goal of music education in kindergartens of the Ministry of Education of China. The teaching approach that involves games, drama, and acting indeed conforms to the new policy requirements of the current Ministry of Education of China (2021a). These requirements emphasize game-based education, connecting children to nature, and promoting their overall development in various aspects, including health, language, social skills, and coordinated development; the guidelines also stress aesthetic education across all educational stages, including subjects like music, fine arts, dance, drama, and traditional Chinese arts (Ministry of Education of China, 2021c). Additionally, the Ministry

of Education emphasizes incorporating traditional folk music in music education (Ministry of Education of China, 2020b). For example, current Chinese folk music constitutes a large proportion of content in primary and high school music textbooks (primary 69.7%, high school 65%). Traditional nursery rhymes in Li's textbook indirectly contribute to cultivating traditional arts and culture. Therefore, by reviewing all of Li's works, it can be summarized that Li maintained a balance in achieving two goals: accommodating the needs in education and appreciating and preserving traditional folk genres.

The existing textbook may also solve the problem of inconsistencies in many textbooks currently in the market. Li's material and teaching approach could be considered balanced and holistic, given the composer's integration of Western music; the textbook balances Western and Chinese traditional musical styles, that is, not being overly traditional without referring to the current trends but at the same time integrating some traditional genres so that this cultivates awareness and appreciation of traditional music that is often lacking in today's world. In addition, the textbook may solve a few current issues. For example, Chinese music education has often been criticized as lacking in cultivating creativity and depending too much on foreign theories and practices (Gu and Zhang, 2016), which Li's textbook could address. Further, the textbook may also be a solution to the shortage of preschool music teachers (Ministry of Education of China, 2016a; You & Chen, 2021), in which the textbook could benefit non-music background teacher. However, the quality of these teachers is in question, as discussed above. Therefore, Li's textbook could facilitate as a teaching guidebook along with existing material for these teachers to conduct music classes.

Similar to many developing countries, performing arts education is typically concentrated in urban areas. China is no exception. While the Ministry of Education has actively promoted music courses in public kindergartens recently, rural students have limited access to these subjects. Drama, dance, and music courses are mostly found in elite kindergartens or taken up by urban parents enrolling their children. In this context, Li's textbook proves valuable due to its pragmatic and cost-effective recommendations for materials, venues, and props. His approach, rooted in everyday themes and objects, is suitable for diverse communities across different socio-economic strata. Currently, numerous Chinese scholars advocate integrating drama education into the kindergarten curriculum, (Luo & Xiao, 2016; Zou, 2020). Considering the present circumstances, a practical approach to popularize the music curriculum is by equipping kindergarten teachers with user-friendly and instructive music textbooks.

Conclusion

This study revisited an abandoned textbook written by Li Jinhui, published in 1933. The results of the study show that Li Jinhui's preschool music textbook includes song and dance materials that integrate drama education methods. Further, it serves as a preschool music textbook with detailed guidance procedures and can be considered another breakthrough in Li's compositions in children's song and dance musical productions. He applied children's song and dance musical performances to preschool music education with strong pertinence, with the more extensive content of textbooks, along with scientific teaching methods. Whether it is the appreciation of music in the textbook, or the songs used in classroom teaching, the purpose is to cultivate children's traditional moral quality through activities and improve the cognitive and perceptual ability of preschool children. Li (1933) emphasized that the appreciation songs were the key feature of the textbook, and each one was recorded and released by famous singers of the time. The teaching approach can better develop preschool children's aesthetic appreciation ability, exercise their pronunciation and language ability,

and help develop their physical coordination skills. However, thus far, Li's textbook has not been well promoted and used. In an online interview, Li Jinhui's son Li Zerong pointed out that there has been limited research on Li Jinhui's preschool music teaching materials, and the existing literature make only a few references to his preschool music textbooks (Li, personal communication, 2020, 11:00). It is speculated that this may be due to several historical reasons and Li's political background, where the Ministry of Education ban on all his works in the late 1930s, and the influence of the Cultural Revolution that prevented his textbooks from being widely circulated. However, given that these issues are in the past, Li (2002) recorded the Chinese children's educator Chen Heqin's views, clarifying that research focusing on Li Jinhui has not been conducted in-depth or fully developed; therefore, there is an urgent need to collect, publish, and perform Li Jinhui's works.

Li's music textbook is suitable for most preschool teachers with some musical foundation. It can be used not only to teach music knowledge, but it also plays a role in linking children to drama opportunities in the future. It also provides a teaching direction for teachers with low musical literacy; teachers with strong professional skills can continue to teach creatively based on the textbook, while teachers with weak professional skills can follow the textbook to teach according to the instructions. Preschool education constitutes the basic education for entering primary school, thus making it a particularly important aspect in the students' educational journey. Accordingly, it appears as though Li Jinhui wrote the textbook with a very clear purpose and visionary thinking. In summary, the following recommendations are made. It is suggested to explore and review the path that Li Jinhui once opened up for China's preschool education, so as to promote the continuous prosperity and development of China's preschool music education. Further studies on Li's textbook could consider the analysis of his compositions and the origins of some folk songs from different regions. Surveys and experimental studies could be conducted to validate how the textbook could be used effectively in kindergartens of different regions in China and examine teachers' and students' responses to the songs and tailor teaching and learning approaches accordingly.

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