

Development of Chaoshan Folk Songs Piano Teaching Guidebook for Freshmen Students

Rui Shang¹ ; Pramote Phokha^{2*}

Abstract

This research aims to explore the historical and cultural background, as well as the musical characteristics of Chaoshan folk songs, and to use this knowledge to develop a piano teaching guidebook. Chaoshan folk songs, originating from the Chaoshan region of Guangdong Province in China, are an important part of the region's cultural heritage. They are known for their distinctive melodies, expressive lyrics, and unique performance styles. The first objective of the research is to delve into the historical roots and cultural significance of these songs, identifying key musical elements that define their structure and sound. Building on this foundation, the second objective is to develop a piano teaching guidebook tailored specifically for instructing Chaoshan folk songs. This guidebook will provide a systematic approach to teaching these songs, incorporating traditional techniques and modern pedagogical methods. Finally, the third objective is to implement the guidebook in a classroom setting and evaluate its effectiveness. By conducting a teaching experiment, this research will assess how well the guidebook enhances students' understanding and performance of Chaoshan folk songs on the piano. The evaluation will focus on student progress, engagement, and overall satisfaction with the learning experience. This research seeks to contribute to preserving and promoting Chaoshan musical traditions while providing a valuable educational resource for piano instructors.

Keywords: *Chaoshan Folk Songs, Piano Teaching Guidebook, Freshmen Students, China*

Introduction

Chaoshan folk songs are an essential part of traditional Chinese culture. They have a long story and carry rich historical, cultural, and emotional connotations. As a representative of southern China's folk songs, Chaoshan folk songs have a profound origin and are one of the critical legacies of ancient Chinese culture. It reflects the life, labor, and emotional experience of the people in the Chaoshan region and is an essential form of inheritance and emotional expression for the people in the Chaoshan region. The folk songs of Chaoshan are not only unique in terms of region, but also in terms of musical form. Its tunes are plain and straightforward, with sincere emotions and bright rhythms, and have a strong national style. By the singing and transmission of Chaoshan folk songs, people can feel the heritage of Chinese folk culture, and they can also experience the wonderful and unique features of Chinese traditional music. Chaoshan folk song is one of Chinese colorful folk music traditions. It originated in the eastern part of Guangdong Province, China, and both the natural environment and historical and cultural background of this region have had a profound influence on the formation and development of Chaoshan folk songs (Yu, 2022). Chaoshan folk songs are usually characterized by simple and plain tunes and modes. These tunes often reflect the hardship of farmers' lives and their feelings about nature and society. The lyrics of Chaoshan folk songs cover a wide range of colorful themes, including celebrations and reflections on love, family, countryside, friendship and social justice. These lyrics not only express emotions, but also pass on rich culture and historical information. Chaoshan folk songs are usually sung in solo or chorus. The way these songs are sung emphasizes the emotional expression of the lyrics. In the field of the music education, Chaoshan folk songs have become a valuable educational resource (Xiao, 2016). By the process of piano teaching, students can learn and perform these folk songs with regional characteristics, as well as learn about Guangdong, a cultural background with a long history. By learning and passing on Chaoshan folk songs, it helps to protect and pass on China's rich musical and cultural heritage. Introducing Chaoshan folk songs into music education helps to cultivate students' musical interests and performing skills. Through the dissemination of Chaoshan folk songs, cultural exchange and understanding between China and

¹ Chakrabongse Bhuvanarth International Institute for Interdisciplinary Studies, Rajamangala University of Technology Tawan-Ok, Thailand. E-mail: rui.sha@rmutto.ac.th

² *Corresponding author, Chakrabongse Bhuvanarth International Institute for Interdisciplinary Studies, Rajamangala University of Technology Tawan-Ok, Thailand. E-mail: pramote_ph@rmutto.ac.th

other countries can be promoted. The inadequacy of traditional music education is also reflected in the lack of teaching of Chinese folk music performing techniques and expression styles. Most Music colleges and teachers focus on teaching traditional Western music, ignoring the characteristics and performing techniques of traditional Chinese music (Cui, 2023). This has resulted in the loss of traditional Chinese music among the younger generation, leaving many excellent forms of traditional music uninherited and undeveloped.

In piano teaching, traditional Western music still dominates, which also reflects the inadequacy of traditional music education. Piano teaching methods are not flexible enough to meet the learning needs of students in traditional Chinese music forms such as Chaoshan folk songs. Many piano textbooks and teaching resources do not cover traditional Chinese music, and there is a lack of teaching guidance for music forms such as Chaoshan folk songs (Cao & Xiao, 2019). In addition, there are some problems with guiding students' interests and cultivating emotional expression in piano teaching. When learning traditional Chinese music, such as Chaoshan folk songs, students are unable to truly understand and convey the emotional connotations of the music due to a lack of understanding of the cultural background and the emotional resonance (Yang, S., 2022). Piano teachers need to find appropriate teaching methods and tools to help students better understand and express the emotion of Chaoshan folk songs.

In the actual teaching process, the researcher learned that the students encountered some problems and difficulties in learning Chaoshan folk songs for piano. These problems include insufficient understanding of the historical and cultural background of Chaoshan folk songs. What are the musical characteristics of Chaoshan folk songs? What difficulties do the students have in learning Chaoshan folk songs for piano in actual teaching? What kind of guidance do students need? In addition, students also expressed their desire to learn more about teaching Chaoshan folk songs for piano. They wanted to know more about the music characteristics of Chaoshan folk songs, including the details of the tunes, modes, rhythms and emotional expressions. They are in dire need of relevant teaching materials and instruction to better learn and perform this musical form. This research will respond directly to the students' needs by helping to solve the problems they encountered in learning Chaoshan folk songs for piano and by fulfilling the areas they want to explore in greater depth.

Therefore, this research aims to explore the musical characteristics of Chaoshan folk songs as well as piano teaching methods, to prepare a “Chaoshan Folk Songs Piano Teaching Guidebook”, which can be used to guide freshman students in their piano playing practice. Such research not only helps to pass on traditional Chinese music culture but also enriches the teaching contents of piano education and provides students with a more diversified and enriched music learning experience.

Research objectives

1. To examine the historical, cultural background, and musical characteristics of Chaoshan folk songs
2. To develop the Chaoshan Folk Songs Piano Teaching Guidebook
3. To implement and evaluate a result of teaching by using a Guidebook

The development of Chaoshan folk songs

As a unique form of Chinese folk music, Chaoshan folk songs have attracted the attention and research of Chinese music scholars and piano educators. More and more schools and universities have begun incorporating Chaoshan folk songs into their teaching content to disseminate and promote the folk music culture of the Chaoshan region of China (Cui, 2023). The origin of teaching Chaoshan folk songs can be traced back to the early 20th century when the field of music education in China was in a period of vigor and change. During this period, traditional Chinese music and Western music began to interact and merge with each other, and

many music educators and piano players began to experiment with integrating Chinese folk songs into piano teaching (Tu, 2021). The earliest piano teaching of Chaoshan folk songs was carried out in some conservatories and music schools (Xiao, 2016). At that time, some music educators and piano players began to explore how to integrate the unique musical characteristics and emotional expressions of Chaoshan folk songs into their lessons. They tried to select Chaoshan folk songs as teaching materials. They taught students to learn the tunes, modes and rhythms of Chaoshan folk songs, as well as how to express the emotions and meanings embodied in Chaoshan folk songs through singing performance (Chen, 2022).

Overtime, the teaching of Chaoshan folk songs has gradually developed and enriched. Educators and performers have deepened their research on Chaoshan folk songs, and their teaching methods have been gradually improved (Xiao, 2016). They have explored different teaching strategies to help students understand and perform Chaoshan folk songs better (Song, 2021). In teaching practice, some innovations in piano playing techniques and emotional expressions have emerged to adapt to the characteristics and styles of Chaoshan folk songs (Chen, 2022). With the further development of music education in China and the growing demand for Chinese traditional music culture, teaching Chaoshan folk songs has been promoted in a wider scope. Not only in music colleges and music schools but also in some music educational organizations in communities and training courses, the teaching of Chaoshan folk songs has gained importance and attention.

Specific teaching modes and methods of Chaoshan folk songs developed in China involve selecting teaching materials, setting teaching objectives, and organizing the teaching process. Music educators try to combine the musical characteristics of Chaoshan folk songs with singing techniques to create teaching methods suitable for students to learn. This combination allows students to better understand and express the emotions and moods of Chaoshan folk songs (Yu, 2014).

The implementation of teaching Chaoshan folk songs causes and impacts the students' academic performance, the presentation performance of teaching results, and the students' feedback and feelings about this form of teaching. By analyzing teaching results and reactions, we can understand the actual effects and audience reactions of teaching Chaoshan folk songs in traditional Chinese music education (Tu, 2021).

The significance of cultural inheritance and cross-cultural communication of Chaoshan folk songs in teaching has become more influential in recent years. As one of the representatives of traditional Chinese music, the spread of Chaoshan folk songs is not only a matter of education but also involves cultural cognition, communication, and integration (Song, 2021). It explores the inheritance and promotion of traditional music culture by teaching Chaoshan folk songs and how to promote dialogue and understanding between different cultures.

Characteristics and features of the teaching of Chaoshan folk songs

The tunes and modes of Chaoshan folk songs usually reflect the local natural environment and people's daily life. Their unique musical language and scale system are the characteristics belonging to themselves (Cai, 2022). Chaoshan folk songs are usually characterized by simple and bright tunes, which often have distinctive rhythmic and melodic features (Zhuang, 2021). In teaching Chaoshan folk songs, attention should be paid to accurately grasp the rhythm and melody of these tunes, and make them more vivid and expressive by singing techniques. Moreover, the Chaoshan folk songs often use traditional tunes, characterized by simplicity and purity, with folk features (Zhuang, 2021). The unique flavor of these tunes should be shown through technical and expressive methods to make the performance more regional and recognizable in cultural connotations. In addition, Chaoshan folk songs are unique in their emotional expression. It often contains rich emotions, such as boldness, open-mindedness, simplicity, sadness and so on (Yu, 2022). This emotion should be accurately conveyed through timbre and singing techniques so the students can feel the unique musical emotions of Chaoshan folk songs in performance.

Chaoshan folk songs are usually known for their simple and beautiful melodic feelings, and the melody is the key challenge for learners who try to perform it. How to accurately grasp the melody of Chaoshan folk songs and maintain their original melody and feelings is an important teaching issue in the teaching process. It usually has a distinctiveness of melody, which contains specific melodic patterns and structures (Gu, 2022). In the performance, students need to master the correct techniques of melody, which include the ups and downs and the fast and slow. These performing techniques of melody accurately express the melodic characteristics of the Chaoshan folk songs.

In the teaching of Chaoshan folk songs, students may encounter some problems such as inaccurate sense of melody and the complexity of the melody of the pieces. Drawing on the theories and methods of melody teaching in other fields of music education, such as jazz and folk music, researchers are able to combine these theories with the teaching of Chaoshan folk songs to explore a more effective and creative way of melodic cultivation (Tu & Gu, 2021). By synthesizing experiences and results from different fields, we hope to provide new perspectives and insights into melodic cultivation and expressive approaches in teaching Chaoshan folk songs.

As one of the representatives of folk music, Chaoshan folk songs are usually rich in deep emotional expression. When teaching Chaoshan folk songs, how to accurately convey the emotions contained in the songs, so that the students can truly express the emotions in the performance, has become a key content of teaching. As folk music, Chaoshan folk songs are usually rich in deep emotional expression. In teaching, teachers can help the students understand and interpret the emotional connotations of folk songs by interpreting the texts of the songs, understanding the background stories of the songs, and guiding students feel the emotions contained in the music (Cai, 2022). Emotional expression not only relies on the students' emotional resonance, but also requires the use of appropriate artistic details and expressive techniques to convey emotions. Yu (2014) indicated that teachers can instruct students to pay attention to the details of their performance, such as the changes in timbre, volume, tempo, etc, as well as the use of techniques such as sustains and ornaments, so as to enhance the infectiousness and expressiveness of their performance. The art of the performance of Chaoshan folk songs lies in the integration of the emotions, so that the performance itself become the expression of emotions. Tu (2021) concluded that teachers can encourage students to actively express their inner emotions in the process of the performance, so that they can perfectly integrate their emotions with the music, which will make the performance more personalized and unique.

The application and significance of the teaching in Chinese traditional music cultural inheritance

As one of the representatives of Chinese traditional music culture, Chaoshan folk songs have a rich historical and cultural connotations. Xiao (2016) argued that introducing Chaoshan folk songs into music learning and performance through teaching can give the students a deep understanding of the uniqueness and deep cultural heritage of Chinese traditional music. Meanwhile, Chaoshan folk songs are usually related closely to the local natural environment, social life and people's emotions. By learning and playing these songs, students can understand the Chinese regional culture and folk traditions deeply. It enhances students' knowledge and understanding of traditional Chinese culture (Yu, 2022).

The fusion of Chaoshan folk songs and teaching is great significant in Chinese traditional inheritance. Traditional music culture is an important part of Chinese cultural heritage. Introducing Chaoshan folk songs into the lessons by teaching can help students inherit and promote this unique form of folk music (Tu, 2021). When students learn and sing Chaoshan folk songs, they not only master the musical skills, but also understand the cultural connotations embodied in them. This process of learning makes students express the values and emotions of traditional music culture sufficiently, so that they are able to embody a more far-reaching cultural significance in their performance.

The promotion of the teaching of Chaoshan folk songs is not limited to the territory of China, but also plays an active role in Chinese and foreign cultural exchanges (Chen, 2020). With the deepening of global cultural exchanges, Chinese traditional music has gradually become a hot spot for international music education and performance. In the music schools and universities outside China, the teaching of Chaoshan folk songs has also gradually attracted attention. Chen (2020) argued that more international students are aware of Chinese traditional music culture by dissemination of the teaching of Chaoshan folk songs. It can not only greatly promote the exchanges and integration of Chinese and foreign music culture, but also enhance the international friendship among different music cultures.

In summary, the teaching of Chaoshan folk songs plays an important role in Chinese cultural inheritance, which not only helps to pass on and promote the Chinese traditional music culture, but also promotes Chinese and foreign cultural exchanges and make a unique contribution to the cause of music education in the world. By an in-depth discussion about application and significance of the teaching of Chaoshan folk songs, we can clearly recognize the value and significance of teaching of Chaoshan folk songs, and provide theoretical support and guidance for further related teaching practice and research.

Current international research trends and prospects

Based on the latest research dynamics, the research is also aiming to analyze the future developing trend in the field of the teaching of Chaoshan folk songs. With the deepening of international cultural exchanges, the teaching of Chaoshan folk songs will receive more attention and developing opportunities. Tu (2021) found that the program of Chaoshan folk songs occupies an important position in music schools and is popular among students. The study also explored how traditional music elements could be incorporated into the program to increase students' interest and understanding of Chaoshan folk songs. The study was conducted by the interviews with teachers and students to understand the selection of teaching content and the use of teaching methods (Tu, 2021). The results of the study showed that teachers were committed to incorporating the musical characteristics and emotional expression of Chaoshan folk songs into their teaching in order to improve students' performance and artistic expression. Moreover, some researchers tried to design a virtual teaching platform to enable students to learn Chaoshan folk songs at home using online videos and interactive teaching tools. Zhang (2018) found that virtual teaching can provide a more convenient and flexible way of learning while stimulating students' interest and motivation.

Researchers have analyzed the importance of the emotional expression in piano performance from the perspectives of music psychology and pedagogy, and proposed a series of teaching methods, such as training in emotional cultivation and instruction in emotional expression techniques (Zhang, 2014). The results of this study showed that these methods can help students understand and express the emotion of Chaoshan folk songs, thus improving the artistry and infectiousness of the performance. (Cao & Xiao, 2019) found that the teaching of Chaoshan folk songs can improve students' self-confidence and expression, and enhance their social interacting skills. This kind of cross-border cooperation research provides a new perspective for us to recognize the educational significance and social value of the teaching of Chaoshan folk songs.

The development of piano teaching of Chaoshan folk songs

As a unique form of folk music in China, Chaoshan folk songs have been widely inherited and developed in China since ancient times. With the continuous development of modern music education, Chaoshan folk songs have been gradually integrated into piano teaching, forming the unique teaching form of Chaoshan folk songs. The piano teaching of Chaoshan folk songs can be traced back to the last century, when Chinese music education was still in its infancy (Chen, 2020). Some educators and musicians began to realize the importance of traditional folk music and tried to introduce Chaoshan folk songs into piano teaching (Xiao, 2016). At first, the piano teaching of Chaoshan folk songs was mainly offered in some music colleges and music schools, which attracted a group of students' attentions and interests. Over time, the piano teaching methods of Chaoshan folk

songs have constantly innovated and improved. Educators have begun to explore more effective teaching strategies, such as music analysis and emotional communication, to enable students understand the musical characteristics and cultural connotation of Chaoshan folk songs more deeply (Tu, 2021). At the same time, some piano teachers also tried to compare and integrate Chaoshan folk songs with Western music so that students can master the skills and styles of piano playing more comprehensively (Yu, 2018). The development of piano teaching of Chaoshan folk songs also reflects the inheritance of regional characteristics. In Chaoshan, some music colleges and music schools have also opened the specialized piano teaching lessons for Chaoshan folk songs to train local students to learn and pass on this local folk music form (Tu, 2021). These educational institutions also actively exchanged activities with inheritors of Chaoshan folk songs and folk artists to strengthen students' knowledge and understanding of local traditional music and culture.

The development of piano teaching of Chaoshan folk songs in China has achieved specific results and positively contributed to the diversity of music education and the inheritance of traditional music culture. However, it also faces some challenges, such as the insufficiency of teaching resources and the updating of teaching contents (Cao & Xiao, 2019). Therefore, future development requires the joint efforts of more educators and scholars to continuously innovate and expand the new field of piano teaching of Chaoshan folk songs. It will contribute more achievements to the inheritance and development of Chinese traditional music culture.

Status and developing procedures of piano teaching of Chaoshan folk songs

Among the music colleges and music schools in China, the piano teaching of Chaoshan folk songs has gradually become an important part of piano program. The teaching contents usually covers the classic repertoire and representative works of Chaoshan folk songs, including “Yue Niang” and “Tian Ding FeiYan E”. At the same time, some music schools also pay attention to excavating and collecting local folk music resources, integrating local Chaoshan folk songs into teaching and emphasizing the inheritance and development of regional characteristics (Yu, 2018).

For the piano teaching of Chaoshan folk songs, excellent teaching materials and teaching resources are not sufficient. It is necessary to edit and release more teaching materials about Chaoshan folk songs, which includes sheet music of Chaoshan folk songs, teaching guides and piano playing skill guides. At the same time, some music schools and colleges also offered specialized courses on piano teaching of Chaoshan folk songs to provide students with systematic education and training.

The teaching methods in the piano teaching of Chaoshan folk songs are also being innovated and improved. Teachers tried to let students understand the musical characteristics and cultural connotations of Chaoshan folk songs more deeply by music analysis, emotional communication and introduction of historical background (Yang, 2015).

Despite the fact that the piano teaching of Chaoshan folk songs has made some development in China, there are still some problems. First, the lack of teaching resources remain a challenge. Although some textbooks and teaching resources have been introduced, more excellent ones are needed to meet the growing demand for learning (Cao & Xiao, 2019). Secondly, some schools and teachers are inexperienced in piano teaching of Chaoshan folk songs. They are both need to further improve their teaching standards and quality.

Despite some challenges, the developing prospects of piano teaching of Chaoshan folk songs in China is still promising. With the continues development of music education, the piano teaching of Chaoshan folks songs will pay more attention to the regional characteristics and cultural inheritance. At the same time, with the deepening of international cultural exchanges, the piano teaching of Chaoshan folk songs will get more attention and developing opportunities in the field of music education all around the world. In the future, the piano teaching of Chaoshan folk songs is expected to play an important role in Chinese music education and make new contributions to the inheritance and development of traditional Chinese music culture.

The Integration and innovation of piano teaching of Chaoshan folk songs

Chaoshan folk songs are famous for their unique musical characteristics. Its tunes are affectionate, tuneful and rhythmic. In the piano teaching of Chaoshan folk songs, teachers can show these musical characteristics by piano performance, which makes the piano performance has more colorful styles. For instance, (Yu, 2018) pointed out that using piano playing skills can simulate the melodious tunes and rhythms of Chaoshan folk songs, making piano performance more expressive and infectious. Piano teaching of Chaoshan folk songs focuses on its innovation while it is integrating the traditional culture. Teachers do not only transplant the original melodies of Chaoshan folk songs, but also add more improvisations and personalized elements in the piano performance. Such innovation makes the piano performance of Chaoshan folk songs no longer limited to the traditional repertoire, but also can show more specialized interpretation by the piano expression (Tu, 2021).

The expression of emotion is one of the most important features of Chaoshan folk songs. Their lyrics often reflect the joys and sorrows of the folk life. (Yang, 2015) pointed out that in the piano teaching of Chaoshan folk songs, teachers encourage students to express their emotions by piano performance, which makes the performance more infectious and more profound. At the same time, the piano performance of Chaoshan folk songs also provide students with the opportunity to learn about the Chinese traditional culture and folk stories, deepening their knowledge and understanding of traditional culture.

The piano teaching of Chaoshan folk songs has shown a colorful, developing dynamic in the process of integration and innovation with Chinese traditional culture. In the future, we can expect the piano teaching of Chaoshan folk songs to play a more important role in the inheritance and development of Chinese traditional music culture. At the same time, with the deepening of international cultural exchanges, the piano teaching of Chaoshan folk songs is expected to receive more recognition and development opportunities internationally. By continuous innovation and exploration, the piano teaching of Chaoshan folk songs will achieve even more outstanding achievements in integrating traditional culture and modern music education.

In summary, the piano teaching of Chaoshan folk songs has gradually grown during these years; however, the lack of piano teaching resources always troubles educators. Students and teachers both need guidance on how to teach Chaoshan folk songs on piano. This research aims to construct a Chaoshan Folk Songs Piano Teaching Guidebook for freshmen students so as to contribute to the development of piano teaching of Chaoshan folk songs.

Application of music education theory in piano teaching

Music education theories provide important guidance for the development of piano playing skills. For instance, research by Zhou & Chang (2020) supports that beginners learning to play the piano can gradually improve their skill level by progressive practice methods, starting with simple scales and arpeggios. Meanwhile, music education theory also emphasizes the importance of correct posture and techniques in piano playing. Teachers can help students to form good playing habits according to the guidance of the theory (Niu, 2018).

Emotional expression is one of the core elements of piano playing. Music education theories also play a significant role in emotional expression. (Zhang, 2014) pointed out that teachers can guide students to deeply feel the emotional connotation of music by the knowledge of music education theories on the understanding and expression of musical emotion, making the performance more infectious and expressive. At the same time, music education theory also emphasizes the combination of emotion and techniques. Teachers can help students express the emotion of the music in their performance according to the guidance of the theory (Yang, 2022).

Piano teaching is a complex and detailed art. Music education theories play an important guiding role in piano teaching strategies. Teachers can adopt different teaching strategies based on the knowledge and methods in the teaching theories and individualize the teaching according to students' characteristic and levels. For instance, Yang (2022) pointed out that for beginners, teachers can use simple and easy-understanding language and demonstrations to help students build up their interest and knowledge of music. For advanced students, teachers can design more challenging teaching contents according to the guidance of the theory to promote students' further improvements.

Comprehensively analyzing the application of music education theory in piano teaching can be seen as the guidance of the theory which plays an important role in improving the quality of piano teaching and students' learning effect. However, with the continuous development of music education, teaching theories constantly updated and improved. In the future, we can expect more research to combine music education theory with piano teaching practice, explore more effective teaching methods and strategies, and make new contributions to developing piano teaching and improving students' learning outcomes. At the same time, it is also necessary for teachers to keep learning and exploring, combining theories and practice to improve their teaching level and quality (Maria & Balasa, 2018). With continuous efforts, it is believed that music education theory will play an increasingly dominant role in piano teaching and contribute to cultivating more excellent piano players.

Zhuang (2021) focuses on the history of development and current situation of piano teaching of Chaoshan folk songs in China. His studies reveal the development trend and problems of piano teaching of Chaoshan folk songs by investigating and analyzing music education in domestic universities. In addition, Tu (2021) focuses on the application of teaching methods and teaching strategies to explore the effects of different teaching methods on students' learning outcomes. By synthesizing and analyzing these articles, we can have a more comprehensive understanding of the research status and cutting-edge dynamics in the field of piano teaching of Chaoshan folk songs.

Research Methodology

This study utilizes a mixed research methodology that combines quantitative and qualitative research methodologies in order to comprehensively and thoroughly explore the effectiveness and usefulness of constructing a Chaoshan Folk Songs Piano Teaching Guidebook for freshmen students at Guangdong Technology Normal University in China.

Positive sampling method will be used to select the sample to this study. The sample consists of the students who study piano among the freshmen music students at the School of Music, Guangdong Technology Normal University. Since piano is a compulsory course, these students will be the main target group of the research. It is expected that a sample of 52 students will be selected from the overall 156 freshmen music students.

Data collection tools are Interview Form, Questionnaire. The data from the open-ended questions and interviews were analyzed by using qualitative analysis, the researcher can use text editing software, such as Microsoft Word, to organize, code and categorize the interview transcripts for analysis and summarization. In order to analyze the data from the pedagogical questionnaire, this research uses statistical software such as SPSS (Statistical Package for the Social Sciences) for data progressing and statistical analysis.

Results

History and Cultural Background of Chaoshan Folk Songs

Chaoshan folk songs are an integral part of traditional Chinese culture, with a rich history and carrying extraordinary historical, cultural, and emotional significance. It originated from the late Southern Song Dynasty

in China, namely the second half of the 13th century. As representative of southern China's folk songs, Chaoshan folk songs have deep roots and are one of the important legacies of ancient Chinese culture. They reflect the life, work, and emotional experiences of the people in the Chaoshan region and serve as an important form of inheritance and emotional expression for its inhabitants.

Chaoshan folk songs indeed possess a distinctive charm, reflecting the rich cultural heritage of the region. Their simplicity and sincerity carry profound emotions, resonating with listeners and offering a glimpse into the essence of Chinese folk culture. Through the timeless tradition of singing and passing down these melodies, the essence of Chinese traditional music is vividly portrayed, allowing people to immerse themselves in the beauty and uniqueness of this cultural legacy. Understanding the musical characteristics of Chaoshan folk songs is crucial for effective piano teaching and learning. These songs typically feature simple and plain tunes, reflecting the region's rural life and natural surroundings. The modes used in Chaoshan folk songs are often traditional Chaoshan music style, such as Light Three-Six Mode and Heavy Three-Six Mode, which contribute to their distinct sound. Rhythms in Chaoshan folk songs can vary, but they generally exhibit a lively and energetic quality, mirroring the vibrant spirit of the culture.

Their simplicity in melody and depth in lyrics make Chaoshan folk songs a valuable cultural asset, offering insights into the traditions and heritage of Guangdong Province and Chinese society as a whole. Their incorporation into music education not only enriches students' understanding of regional culture but also fosters a deeper appreciation for music as a vehicle for storytelling and expression. Furthermore, the dissemination of Chaoshan folk songs beyond China's borders facilitates cultural exchange and promotes mutual understanding between nations, highlighting the universal language of music in bridging cultural divides. In essence, the preservation and sharing of Chaoshan folk songs contribute to the safeguarding and continuation of China's rich musical heritage while fostering cross-cultural dialogue and appreciation.

Educational Status of Chaoshan Folk Songs

The observation about the inadequacies in traditional music education, particularly regarding the neglect of Chinese folk music, is quite astute. Indeed, the emphasis on Western musical traditions in many music colleges and teaching curricula has led to a gap in the transmission and understanding of Chinese musical heritage, including forms like Chaoshan folk songs. The consequences of this neglect are significant, as it results in the loss of valuable cultural knowledge and artistic expression among younger generations. Without proper teaching and exposure to traditional Chinese music, including its performing techniques and expressive styles, many rich musical forms remain underappreciated and underdeveloped. In the realm of piano teaching, where Western classical music often dominates, there's a clear need for greater flexibility and inclusion of traditional Chinese music forms like Chaoshan folk songs. The lack of teaching materials and guidance for incorporating these cultural treasures into piano education underscores the limitations of current pedagogical approaches.

Addressing these inadequacies requires a reevaluation of music education curricula to ensure a more balanced and inclusive approach that encompasses diverse musical traditions, including those of China. By integrating Chinese folk music into teaching methods and resources, educators can help preserve and promote the rich cultural heritage of China while providing students with a broader and more enriching musical education experience.

In actual piano teaching, students may encounter difficulties due to a lack of understanding of the historical and cultural background of Chaoshan folk songs. Without this context, it can be challenging for students to fully grasp the emotional nuances and expressive elements of the music. Additionally, students may struggle with interpreting the unique rhythmic patterns and modes characteristic of Chaoshan folk songs, as these elements may differ from what they are accustomed to in Western classical music.

To address these difficulties, students need guidance that encompasses both theoretical knowledge and practical skills. Teachers can provide historical and cultural context for Chaoshan folk songs, helping students connect with the music on a deeper level. They can also offer instruction on the specific musical characteristics of Chaoshan folk songs, including detailed explanations of the tunes, modes, rhythms, and emotional expressions. Creating a comprehensive guidebook that explores the musical characteristics of Chaoshan folk songs and offers effective piano teaching methods is indeed a valuable endeavor. This research initiative not only contributes to the preservation and dissemination of traditional Chinese music culture but also enriches the teaching content of piano education, providing students with a more diversified and enriched music learning experience.

Musical Characteristics of Chaoshan Folk Songs

As a form of folk music, Chaoshan folk songs have a relatively free style characteristics, but the melody elements, the structure of the form and the means of expression are regular. This guidebook selects the most representative songs from many Chaoshan folk songs, and classifies them according to different form structures, such as one-part form, two-part form, three-part form, multi-part form, variations, free-style form and complex-part form. The main line is the form structure type of Chaoshan folk songs. From the aspects of core interval, core sequence, Reflection Melodic Structure, Mirror Melodic Structure and Forward-Reverse Melodic Structure, this thesis makes a detailed observation, analysis and research on different genres and types of Chaoshan folk songs and try to make a Piano Teaching Guidebook within these Chaoshan folk songs. In order to understand the internal structure of Chaoshan folk songs more deeply, grasp the unique artistic style of Chaoshan folk songs, and explore the future educational development direction of Chaoshan folk songs.

Melodies of Chaoshan Folk Songs: The melodies in Chaoshan folk songs usually develops around a core interval or core sequence, which often runs throughout the whole song. The pattern of core interval or core sequence may vary from place to place in the song, but its basic core remains the same. These melodies based on the core interval or core sequence develop a variety of melodic structures. For instance, Joy and Lightness is built on two core intervals. The whole work has four periods and each period has four phrases. In the first period, the first core interval is C and G which is located in the opening of the first phrase. D and F as the second interval appeared in the third phrase of this period. Throughout the rest of the work, these two intervals, appearing in turn, become the core intervals of the first and third phrase in each period.

The melodic structure of Chaoshan folk songs have three basic types. The two most common types are Reflection Melodic Structure and Mirror Melodic Structure. The Reflection Melodic Structure refers to the melody of the song that presents the theme melody in the exact opposite shape like the shadow reflected in water. The Mirror Melodic Structure refers to the melody of the song moves in the opposite direction of the theme melody like the theme in the mirror. The Chaoshan folk song called Goodbye, Parents is an example of the Reflection Melodic Structure. In this song, the first two phrases is the reflection of second two phrases. Especially in the first two measures of these two phrases, the “B A” is exactly reflected as “A B” in the opening of second two phrases. “F B” in the next measure is also reflected as “B F” in same measure of second two phrases. These reflections add symmetry and harmony to the whole work.

Rhythms: The rhythm of Chaoshan folk songs is varied. Some is to choose the speed and rhythm according to the mood of the song, the others is to determine the speed and rhythm of the song according to the lyrics in the phrase. In the songs that choose speed and rhythm according to mood, different emotional changes such as flat singing slow singing, flat singing fast singing, joy and lightness, sadness and euphemism and earnestness and excitement will result in different speed and rhythm characteristics of Chaoshan folk songs. The others need to vary in speed and rhythm according to different sentence patterns such as three-three-four sentence style, three-three-seven sentence style, five-word sentence style and six-word sentence style. For example, the

first three-three-four sentence style means that the lyrics of each phrase are in the form of three words plus three words plus four words. (3+3+4)

Modes of Chaoshan Folk Songs: Chaoshan folk music has its own notation system which is traditionally called Two-Four Notation. The Two-Four Notation consists of five notes, which are Two, Three, Four, Five and Six. Each note in turn refers to C, D, F, G and A, if it is assumed that Two refers to C in keyboard. The main reason why it is named Two-Four Notation is that the Two and the Four are the most stable notes in this notation. If it is assumed that the Two refers to C, the Four must be F. The other three notes can be changed depend on Chaoshan folk modes. In different modes, the Three in this notation could refers to D or E flat, the Five could refers to G or A flat and the Six could refers to A or B flat. Modes of Chaoshan folk music based on the Two-Four Notation are usually divided into four types. The first three types of Chaoshan folk modes are gradually developed different scales by changing Three and Six. They are called Light Three-Six Mode, Heavy Three-Six Mode and Light Three-Heavy Six Mode. The Light Three-Six Mode is the foundation of Chaoshan folk modes. If it is still assumed that the Two refers to C in the keyboard, the Two, Three, Four, Five and Six of this mode would be C, D, F, G and A. The second mode called Heavy Three-Six mode is to raise the Three and Six by a half tone upper on the basis of the first mode. So E flat and B flat replaced D and A in the first mode as the new Three and Six in the Heavy Three-Six Mode. In this way, the whole five notes of Heavy Three-Six Mode are C, E flat, F, G and B flat. The third mode is the mixture of the first and second types. It contains the first two degrees of the first mode and the last three degrees of the second mode which means it keeps the Three in the original place and make the Six a half tone upper. So the name of the third mode is also mix the names of first and second modes which is called Light Three-Heavy Six Mode. The five notes of this third mode is C, D, F, G and B flat.

Table 1: All Modes of Chaoshan Folk Songs

| Modes of Chaoshan Folk Songs | | | | | |
|------------------------------|-----|----------------|------|-----------------------|----------------|
| Names Degrees | Two | Three | Four | Five | Six |
| Light Three-Six Mode | C | D | F | G | A |
| Heavy Three-Six Mode | C | E ^b | F | G | B ^b |
| Light Three-Heavy Six Mode | C | D | F | G | B ^b |
| Active Five Mode | C | E ^b | F | A ^b (trio) | B ^b |

Source: Rui Shang (2024)

Modulation of Chaoshan Folk Songs

Modulation of Chaoshan folk music mainly revolves around Three, Six and Five. It can vary between light, heavy, active and reversed. It can be seen that the modulation of Chaoshan folk music is simple, flexible and diverse. For instance, the Chaoshan folk song called Goodbye, Parents has only four short phrases, it contains two modulations. The first modulation is from Light Three-Six Mode to Heavy Three-Six Mode, where the song goes from the second phrase to the third phrase. The sign of this modulation is the Three moves from the G sharp of the Light Three-Heavy Six Mode to the A of the Heavy Three-Six Mode. The second modulation is happened between the third phrase and the fourth phrase which let the song go back to Light Three-Six Mode. It is according to the A goes back to the G sharp as the Three of Light Three-Heavy Six Mode. In the process of the development and change of the work, through the continuous modulation between Light Three-Heavy Six Mode and Heavy Three-Six Mode fully reflects the deep extension of the work structure.

伴娘歌
 (潮州)
 一、出嫁前
 (四) 拜别爹娘

陈燕娜 唱
 陈焕根 记

The musical score is in treble clef, 2/4 time, with a key signature of two sharps (F# and C#). The lyrics are: 拜别爹娘就起离, 女儿出阁你便知机, 爹娘有话对你说, 孝敬公妈有礼仪。 Annotations include 'Original Tone' in red above the notes for '儿' and '机', and 'Three of Light Three-Heavy Six Mode' in red below the notes for '儿' and '机'. In the second line, 'Upper Half Tone' is annotated above the notes for '娘' and '说', and 'Three of Heavy Three-Six Mode' is annotated below the notes for '娘' and '说'. Another 'Original Tone' annotation is above the notes for '机' and '仪', with 'Three of Light Three-Heavy Six Mode' below them.

Figure 1: Modulations in the Sheet Music of Goodbye Parents

Source: Rui Shang (2024)

Table 2: Form of Goodbye Parents

| Extended One-part Form | | | | |
|------------------------|----------------------------|----------------------------|----------------------|----------------------------|
| Section | Opening | Holding | Turning | Closing |
| Phrase | First Phrase | Second Phrase | Third Phrase | Fourth Phrase |
| Measure | 1-2 | 3-4 | 5-6 | 7-8 |
| Mode | Light Three-Heavy Six Mode | Light Three-Heavy Six Mode | Heavy Three-Six Mode | Light Three-Heavy Six Mode |
| Keynote | F | F | F | F |

Source: Rui Shang (2024)

Table 3: Form of Rain Fall

| Merge Opening Two-Part Form | | | | | | | | | | |
|-----------------------------|----------------------------|------------|------------|------------|-------------|-------------------|----------------------------|------------|------------|------------|
| Period | First Period | | | | | | Second Period | | | |
| Phrase | 1st Phrase | 2nd Phrase | 3rd Phrase | 4th Phrase | 5th Phrase | 6th Phrase | 1st Phrase | 2nd Phrase | 3rd Phrase | 4th Phrase |
| Measure | 1-4 | 3-5 | 6-8 | 9-11 | 12-14 | 15-17 | 18-20 | 21-23 | 24-26 | 27-29 |
| Mode | Light Three-Heavy Six Mode | | | | Light Three | Light Three-Heavy | Light Three-Heavy Six Mode | | | |

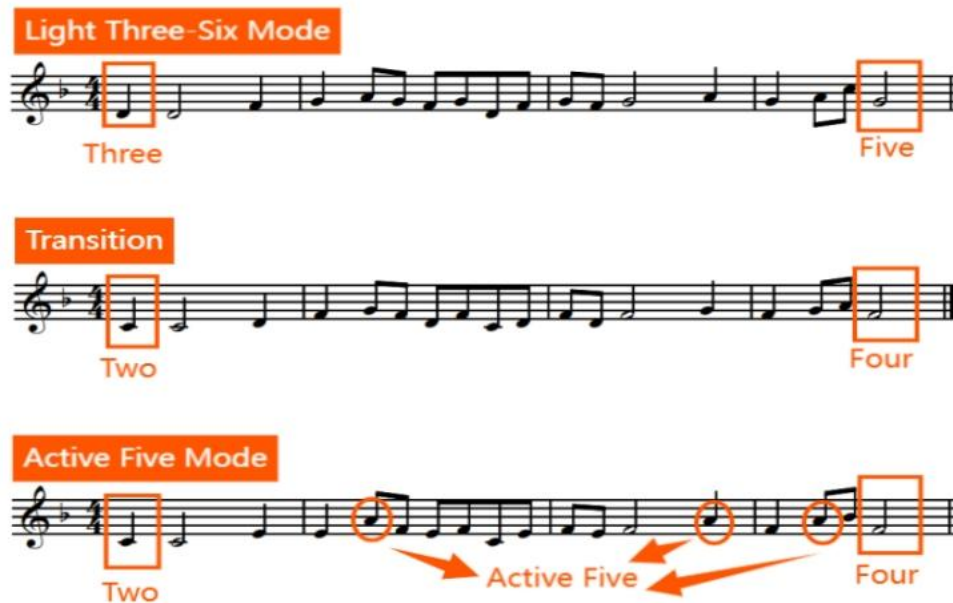


Figure 3: Modulation from Light Three-Six Mode to Active Five Mode

Source: Rui Shang (2024)

Forms of Chaoshan Folk Songs

The forms of Chaoshan folk songs is generally divided into seven types which include one-part form, two-part form, three-part form, multiple-part form, variation, free-style form and complex-part form.

The first two types that are One-part form and Two-part form contain the most form style. One-part form is divided into five form styles that are repeated form, parallel form, extended form, scattered form and contrast form. Two-part form includes seven form styles which are merge opening form, merge ending form, change opening form, repeated form, parallel form, contrast form, chain form and merge opening-change ending form. Both Three-part form and Complex-part form all contains the style of parallel form. In addition, Three-part form also contains merge opening form, change opening form and extended form. The style of Multiple-part form consists of merge ending form and rise-flat-fall form.

Beyond the above four types of forms, the other three types of forms are more complicate. Variation has three styles of forms which are theme-variation I form, theme-variation I-variation II form and theme-variation I-variation II-variation III form. Free-style form is divided into free beet form, dual structure form and no melody-spoken form which means only speaking with a articulated way. Complex-part form is the big mixture of the form style above. It includes merge opening-variation form, variation-merge ending form and merge opening-variation-extended form.

The rich and diverse form styles of Chaoshan folk songs have brought extremely active developmental power for Chaoshan folk songs and also brought great space for the creation of them. The more exquisite design of the form styles, the greater the artistic charm of Chaoshan folk songs. This leads to the continuous innovation of the form style of Chaoshan folk songs. So far, this research collects twenty-eight form styles of all types of Chaoshan folk songs.

In all the currently known forms of Chaoshan folk songs, most of them can clearly infer the relationship between the periods from their name. For example, parallel form means that the relationship between the periods is parallel to each other. Extended form means that the relationship between the periods is extended step by step, while contrast form means that the relationship between the periods is comparative. However, there are several relatively rare forms of Chaoshan folk songs that need to use music score as examples to carefully analyze its specific structure and the relationship between the periods.

The one of special form style is the Rise-Flat-Fall Form style of One-Part Form in the the Chaoshan folk song named "Handing Cattle to the Field". It belongs to the Light Three-Six Mode of Chaoshan traditional music. The whole song consists of three periods which are Rise, Flat and Fall. In the Rise period, the first phrase is the core of the whole song, and the opening starts with two quarter notes that are the Three refers to A and the Two refers to G. After them, the Four and Two are all located in the second half of each beat in the second measure which is named Flash in Chaoshan traditional music. It is also called "Sing over the beat" in Chaoshan folk songs. This Flash reveals a more lively and lovely character, but also shows the love of Chaoshan people for the cattle. At the end of the first phrase, the last three notes rise up from the Four C through the Five D to the Six E. These notes become the three-tone series C-D-E formed the perfect ending of the first phrase. The end note falling on the Light Six indicates the dominant position of the Light Three-Six Mode in the whole song.

The second phrase, the third phrase and the fourth phrase in the middle of the work are the Flat period. On the premise of maintaining the same rhythm, these three phrases respectively extracted some segments from the material of the first phrase as the core of the melody extension in their phrases. The second phrase extracts the first two notes that are the Six E and four C at the end of the first phrase, extending around these two notes and finally ending on the Two G. The third phrase takes the Flash in the first phrase as the core, taking the Four C and Two G from the Flash as the new beginning of the phrase, and emphasizes the two notes at the end of it, echoing the first phrase of the song. The fourth phrase takes both the Two G at the opening and the Six E at the end of the first phrase as the new core of it. After G and E appears at the beginning of the fourth phrase, it also appears at the end of this phrase, which highlights the important position of the first phrase again.

The Fall period is fifth phrase. It changes the last three upward notes at the end of the first phrase to the opposite downward. So these three notes from the original C-D-E to E-D-C expanded as the core material of the whole phrase. In measure 10-11 and measure 12-13 of the last phrase, E-D-C is used twice to echo the first phrase at the beginning once again, so that the first phrase and the last phrase show a little bit of Merge Ending meaning.

The speed of the whole song is changed from the slow of Rise period through the Flash gradually developed to the eight notes of the Flat period . The tempo speeds up the song through the technique of one word one note. The last Fall period with the emergence of the second notes makes melody has obvious pause feeling.

The speed gradually decreased and slowly stretched end until eventually disappear. The sheet music and form are analyzed as following:

手牵牛儿往田中
(揭阳) 王琴唱 马明记

中速

1st Phrase (RISE) 2nd Phrase (FLAT) 3rd Phrase (FLASH) 4th Phrase (Upward) 5th Phrase (FALL)

春夏过了又秋冬

稍慢

Downward

Figure 4: Sheet Music of Handing Cattle to the Field

Source: Rui Shang (2024)

Table 4: Form of Handing Cattle to the Field.

| | Rise-Flat-Fall One-Part Form | | | | |
|---------|------------------------------|------------------------|------------------------|------------------------|------------------------|
| Period | Rise | Flat | | | Fall |
| Phrase | 1 st Phrase | 2 nd Phrase | 3 rd Phrase | 4 th Phrase | 5 th Phrase |
| Measure | 1-3 | 4-5 | 6-7 | 8-9 | 10-14 |
| Mode | Light Three-Six Mode | | | | |
| Keynote | G | G | G | G | G |

Source: Rui Shang (2024)

Emotional Expressions of Chaoshan Folk Songs

The emotional expression of Chaoshan folk songs is closely related to its mode color. The Light Three-Six Mode and Light Three and Haevy Six Mode often expresse fresh and bright feelings. They usually describe the daily life of Chaoshan local people. For instance, in Chaoshan local people’s wedding, the Chaoshan folk songs are commonly in Light Three-Six Mode or Light Three and Heavy Six Mode. These mode are also often used in Chaoshan folk songs that describe the activities of daily labor work, such as farming, washing clothes and cooking, etc.

Different from the two forms mentioned above is Heavy Three-Six Mode which often expresses sad and painful feelings. Chaoshan local people often go fishing on the sea or do business overseas, so they have a lot of folk songs that express the mutual missing between the people overseas and their families left behind. The Heavy Three-Six Mode is just the right way to express their feelings. This mode is also used in some important sacrificial activities to make it more solemn, such as war, disaster and some serious events, etc.

In addition, Active Five Mode is the mixture of Light Three-Six Mode, Light Three and Heavy Six Mode and Heavy Three-Six Mode. It mixes the feelings of the previous three modes together. Active Five Mode could not only express fresh and bright feelings but also could express sad and painful feelings. In this special mode, the subject of Chaoshan folk songs usually has no fixed theme and often describe people, things in nature and some comprehensive contents. For instance, the song depicts the girl named moon, the song about riding donkeys and the song of some flowers.

In summary, Chaoshan Folk Song Piano Teaching Guidebook can serve as a valuable resource for freshman piano students, offering insights into the historical and cultural background of Chaoshan folk songs, as well as detailed analyses of their musical characteristics, including melodies, modes, rhythms, modulations, forms and emotional expressions. Additionally, the guidebook can provide practical guidance on piano playing techniques specific to Chaoshan folk songs, helping students navigate the unique challenges presented by this musical works. By integrating this research into piano education curriculum, students can gain a deeper understanding and appreciation for traditional Chinese music while honing their piano playing skills. Moreover, the availability of such a guidebook can broaden students' musical horizons and foster a sense of cultural awareness and inclusivity within the music education community. Overall, this research initiative represents a significant contribution to both music education and cultural heritage preservation, ensuring that Chaoshan folk songs continue to be celebrated and cherished by future generations of piano students.

Conclusion

The conclusion of this research highlights the rich historical and cultural significance of Chaoshan folk songs and their distinct musical characteristics, particularly in melody, rhythm, and modes. Through an in-depth examination of these elements, it is evident that Chaoshan folk songs possess a unique melodic structure, often characterized by graceful, flowing lines that reflect the region's linguistic and cultural nuances. The rhythm of Chaoshan folk songs tends to be flexible, with irregular meters and syncopations that mirror the natural flow of speech, contributing to the expressive quality of the music.

In terms of modes, Chaoshan folk songs frequently employ traditional Chinese modal systems, such as the pentatonic and heptatonic scales. These systems provide a tonal foundation that is both rooted in tradition and versatile in its application. These modes give the music its distinctive tonal color and enhance its emotional depth.

The development of the Chaoshan Folk Songs Piano Teaching Guidebook effectively translates these melodic, rhythmic, and modal characteristics into piano instruction. The implementation and evaluation of the guidebook demonstrated that students gained a deeper appreciation for the musical complexities of Chaoshan folk songs. By mastering the nuanced melodies, rhythms, and modes, students were able to authentically interpret and perform these traditional songs. The research underscores the importance of preserving and promoting Chaoshan folk music through structured, accessible teaching methods, ensuring its continued relevance for future generations of musicians.

Research Implications

The research on Chaoshan folk songs and the development of the Chaoshan Folk Songs Piano Teaching Guidebook holds several important implications for music education, cultural preservation, and pedagogical practices:

1. **Cultural Preservation and Revival:** This research highlights the importance of preserving regional folk music traditions such as Chaoshan folk songs. By documenting and studying their historic and cultural background, the research helps ensure that these musical traditions are not lost and can be passed on to future generations.

The teaching guidebook serves as a practical tool to make these songs more accessible and understood by musicians outside the Chaoshan community, contributing to the revival of regional cultural heritage.

2. **Enriching Music Education:** The development of a piano teaching guidebook based on Chaoshan folk songs introduces a new repertoire to piano instructors and students. It broadens the scope of music education by incorporating non-Western music traditions, thereby encouraging a more diverse and inclusive curriculum. The unique melodic, rhythmic, and modal structures of Chaoshan folk music offer students an opportunity to develop technical and interpretative skills in genres beyond standard classical and contemporary piano music.

3. **Innovative Pedagogy:** The research provides insights into how traditional music can be adapted into modern teaching methods. By blending traditional Chinese music theory with modern pedagogical strategies, the guidebook fosters innovation in music education. It sets a precedent for creating teaching resources that bridge the gap between cultural heritage and contemporary music learning.

4. **Cross-Cultural Understanding:** This study enhances cross-cultural understanding by promoting the music of a relatively lesser-known Chinese region. Introducing Chaoshan folk music to a broader audience through piano education encourages cultural exchange and appreciation, fostering deeper connections between different musical traditions.

5. **Further Research Opportunities:** The research opens up possibilities for further exploration in the fields of ethnomusicology, music education, and cultural studies. Future studies could examine how other regional folk music traditions can be incorporated into modern teaching practices or explore how the guidebook can be adapted for other instruments, thus expanding its impact.

Overall, this research emphasizes the importance of integrating cultural heritage with modern educational tools, providing a model for similar projects in other musical traditions.

Recommendations

Here are the recommendations for academic use, practices, and policy based on the research on Chaoshan folk songs and the development of a piano teaching guidebook.

1. Academic Use

Incorporation into Music Curriculum: Institutions offering music education should consider integrating Chaoshan folk songs into their curriculum, particularly in courses on world music, ethnomusicology, and piano performance. This would give students a broader perspective on global musical traditions and enhance their understanding of Chinese regional music.

Research and Scholarship Development: Scholars should be encouraged to research Chaoshan folk music and other regional folk traditions. Comparative studies between Chaoshan and other folk music genres could deepen insights into regional differences in musical modes, rhythms, and cultural contexts.

Resource Creation and Sharing: Academic institutions should support the development of similar teaching guidebooks for other instruments or vocal instruction. This can facilitate more comprehensive study and performance of traditional music in educational settings, promoting cross-disciplinary collaboration between music, cultural studies, and education departments.

2. Practical Application

Adoption by Music Educators: Music educators, especially those teaching piano, should incorporate the Chaoshan Folk Songs Piano Teaching Guidebook into their teaching repertoire. This can provide students with a fresh, culturally rich set of pieces that encourage diversity in their learning experience. Teachers should focus on the distinctive melodic, rhythmic, and modal elements of Chaoshan music, helping students appreciate the cultural context behind the compositions.

Workshops and Training Programs: Professional development workshops and training programs should be organized for music educators to familiarize them with the teaching guidebook and the broader context of Chaoshan folk music. These workshops can enhance educators' ability to effectively teach regional folk music and encourage creativity in their instructional methods.

Collaborative Performances: Teachers and schools should organize collaborative performances or recitals that feature Chaoshan folk songs. This would not only showcase the students' learning progress but also raise awareness of Chaoshan music among broader audiences, promoting its cultural relevance.

3. Policy Recommendations

Support for Cultural Heritage in Education: Educational policies should emphasize the importance of integrating regional folk music into the national curriculum to promote cultural heritage preservation. Governments and educational bodies could mandate the inclusion of local and regional music traditions as part of formal music education, ensuring that students learn about their cultural roots alongside global music traditions.

Funding for Resource Development: Government and cultural institutions should allocate funding to the development of educational materials that promote traditional music, such as teaching guidebooks, digital resources, and multimedia platforms. This would help in creating accessible resources for music educators and students at all levels.

Promotion of Cross-Cultural Exchange Programs: Policies that support cross-cultural exchange programs in the arts and education sectors should be strengthened. Such programs could enable students and educators from different regions and countries to experience and learn traditional music, fostering greater cultural understanding and appreciation.

Institutional Support for Regional Music: Policy makers should encourage collaboration between educational institutions, local cultural bodies, and musicians to ensure the continued relevance and transmission of regional music traditions. Incentives like grants or recognition awards for schools and educators who actively incorporate regional folk music into their teaching practices could be established to promote these efforts.

These recommendations are aimed at ensuring the preservation and effective teaching of Chaoshan folk music, fostering academic interest, practical implementation in education, and broader cultural appreciation through supportive policy frameworks.

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