

Constructing Guangdong Folk Songs Piano Accompaniment Guidebook For Master Graduate Students At Xinghai Conservatory Of Music, Guangzhou, Guangdong Province, China

**Zhong Yi, Thawanhathai Maneelerdudom,
Siam Chamchoy and Paknicha Tiemprasert**
Bangkokthonburi University, Thailand
Corresponding Author, E-mail: 328012801@gmail.com

Abstract

The objectives of this research were: (1) To study Guangdong folk songs; (2) To study piano accompaniment; (3) To construct Guangdong folk songs piano accompaniment guidebook for master graduate students at Xinghai Conservatory of Music; (4) To experiment Guangdong folk songs piano accompaniment guidebook; and (5) To evaluate the results from using Guangdong folk songs piano accompaniment guidebook.

The researcher must describe the research methodology from Chapter 3, including data collection methods, population, sample group, research instruments, and research hypotheses. The research was a mixed methodology research between qualitative and quantitative. Population was 9 master students of piano accompaniment major at Xinghai Conservatory of Music. The key informants of Guangdong folk songs were Lin Caixia, An Xinhua and Wang Xiaoning, obtained by purposive sampling method. The key informants of piano accompaniment were Chen Shuliu, Zhang Keyao and Guo Jie, obtained by purposive sampling method. The research tools used for data collection were Interview forms, Guangdong folk songs piano accompaniment guidebook, Index of item objective congruence form, formative test, summative test and performance test.

Keywords: Guangdong Folk Songs; Piano Accompaniment; Guidebook; Master Graduate Students; Xinghai Conservatory Of Music; Guangzhou; China

Introduction

Folk songs are the most direct and true reflection of people's social life, thoughts and feelings. After a long process of oral creation, widespread dissemination and collective processing by the masses, they have become an intimate companion of the people's society. Whether it is the equator that is scorching all year round or frozen all year round. In the cold zone, whether it is a small island surrounded by waves or a plateau filled with wind and sand, wherever human beings live, there have been moving folk songs spread. Over the years and generations, the trickle of folk songs has converged into a vast sea, with surging light. , will never dry up. This is the endless artistic treasure of mankind. People use it to express their thoughts, feelings and will; artists draw rich artistic nutrients from it; social workers use it to explore the development of the history of human civilization (Jiang, 1982).

Guangdong, referred to as "Yue", is located in the south of Ling Nan Mountains and on the coast of the South China Sea. It is an important place for inheriting Ling Nan culture. It has unique styles in terms of language, customs, living habits, history and culture. Guangdong Province is the southern gate of China and is located at the shipping hub of the South China Sea. After the reform and opening up, Guangdong became the frontier of reform and opening up and a window for introducing Western economy, culture and technology. Guangdong is one of the earliest provinces in mainland China to carry out reform and opening up. Since 1989, its total economic output has ranked first in mainland China for many years. It is the largest province in China's economy. Among them, the Pearl River Delta region, including Guangzhou and Shenzhen, two of China's four first-tier cities, is one of the most economically developed regions in China. The Han residents in Guangdong can be mainly divided into three major ethnic groups: Cantonese, Hakka and Minnan. In addition, there are different ethnic minorities, such as Zhuang, Yao, She, etc. Among them, the Zhuang has the largest number of people, and their language, traditional customs and other aspects have their own uniqueness. The mainstream languages in Guangdong are Cantonese, Hakka and Min, which belong to the Chinese language family. Guangdong has a long history and a unique culture, mainly including Cantonese culture, Chaoshan culture, Hakka culture, Leizhou culture, Hailufeng culture and other branches (Ye, 2020).

Guangdong folk songs were created in ancient times along with labor. Guangdong folk songs reproduce the rich emotions of the working people. There are both sad content and cheerful emotions in folk songs. But overall, sadness is the main feature. They have unique artistic charm and cultural characteristics, showing the profound historical and cultural heritage of Guangdong and the spiritual outlook of the people. Guangdong folk songs form three folk systems, which can be divided into Cantonese folk songs, Hakka folk songs and Chaoshan folk songs, each with its own distinctive style and characteristics. The most distinctive ones are the saltwater songs of the Cantonese folk system, the Hakka folk songs of the Hakka folk system and the fishermen's songs of the Chaoshan folk system (Mo, 2003).

Piano accompaniment is an important part of vocal art works and a necessary professional skill for art direction majors. Classical music has a history of hundreds of years, and great composers established the important position of piano accompaniment in the accompaniment of musical works hundreds of years ago. In the works of these great composers, the piano accompaniment is no longer the foil of the melody and the background of the harmony. The image expressed in the song needs the piano to set off, supplement and render, and the artistic conception of the song needs to be portrayed and described by the piano. Composers all pay attention to fully displaying the artistic expression of piano accompaniment, shaping and expressing the artistic image of songs together with the singing voice (Meng, 2019).

With the continuous development of society, the continuous progress of science and technology, education reform is deepening, and vocal music music as Chinese local vocal music art course, the education teaching reform put forward more challenges and requirements, so, this requires related professional teachers must have full understanding and understanding, and combined with the Chinese national vocal music works to conduct a comprehensive analysis, research and guidance, innovation, promote the reform and development of piano accompaniment teaching. In the process of research, find out the shortcomings, improve the future teaching methods, teaching mode, teaching content and so on, and use modern technical means to better apply them to Chinese national vocal music works and vocal music classroom teaching, so as to better promote the effective reform and smooth progress of vocal music art guidance (Jia, 2020).

Research Objectives

1. To study Guangdong folk songs
2. To study piano accompaniment
3. To construct Guangdong folk songs piano accompaniment guidebook for master graduate students at Xinghai Conservatory of Music
4. To experiment Guangdong folk songs piano accompaniment guidebook
5. To evaluate the results from using Guangdong folk songs piano accompaniment guidebook

Research Methodology

This research adopted a mixed research method of qualitative and quantitative research. During the research process, the interview research method was used to interview key informants, construct Guangdong folk songs piano accompaniment guidebook, conduct teaching experiments after expert verification, formulate a teaching plan and start teaching, and verify the guide book through formative test, summative test and performance test. Expert evaluation guide book and summary.

Conceptual Framework

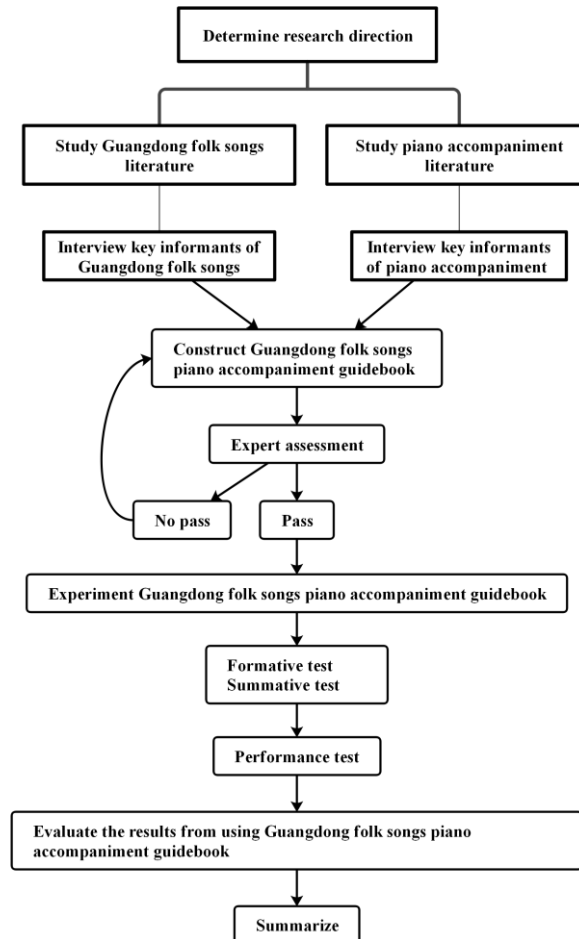


Figure 1 Conceptual Framework

Research Findings

1. To study Guangdong folk songs

After collecting relevant literature and interviewing key informants, the researchers concluded that Guangdong's music culture exhibits a unique style and profound cultural heritage. This music is characterized by its softness, elegance and delicacy, while also having distinct local characteristics and international appeal. Guangdong folk songs are widely spread in Guangdong and its surrounding areas, covering themes such as labor, love, history and social life, reflecting the daily living habits, emotional expression and aesthetic orientation of the local people. There are many types of Guangdong folk songs, the most representative of which include Cantonese, Hakka and Chaoshan folk songs. These songs not only reflect the daily life and emotions of the local people, but also contain rich cultural connotations.

2. To study piano accompaniment

From the literature collection and interviews with key informants, the researchers learned that Guangdong folk songs are popular in Guangdong and its surrounding areas, including Cantonese, Hakka, Chaoshan and other types, with Hakka, Cantonese and Chaoshan folk songs as representatives. Its style characteristics are reflected in lyrics, melody, and structure, such as colloquial expression, national mode, clear melody lines and ABA structure. The Xinghai Conservatory of Music Master's Degree Cantonese Folk Song Piano Accompaniment Guide is helpful for understanding and interpretation. The guide covers folk song overview, style, piano skills, music analysis and harmony theory. Teaching challenges include students' acceptance of folk songs, differences in understanding and expression ability, and differences in playing skills. Teachers can use teaching methods such as story introduction, hierarchical learning tasks, demonstration and targeted training. Evaluation includes formative, summative and performance tests. Teaching content includes the background, meaning, classification, style characteristics and piano accompaniment skills of Guangdong folk songs. Teaching methods include lecture method, case analysis method, interactive discussion method and audio-visual teaching method. The focus is on understanding the background, meaning, style characteristics of folk songs, mastering piano accompaniment skills, and emphasizing the importance of emotional expression. The difficulty lies in combining theory with practical performance and cultivating cooperation and emotional expression abilities.

3. To construct Guangdong folk songs piano accompaniment guidebook for master graduate students at Xinghai Conservatory of Music

Guangdong folk songs, with a rich history, are integral to the lives and customs of the local people, showcasing their emotional world. This genre includes various styles like Cantonese, Hakka, and Chaoshan folk songs, which collectively illustrate the province's customs and emotional life. The musical features of these songs are their conversational lyrics, genuine emotional delivery, distinct regional flavors, and straightforward yet clear melodies. They typically use the pentatonic scale, with clear melodic lines, rich emotional content, diverse melodies, and characteristic embellishments. Piano accompaniment for these songs demonstrates a wealth of harmonic structures, rhythmic diversity, and a harmonious interaction with the melody, blending tradition with innovation. Technical practice for piano accompaniment involves exercises in pentatonic scales, arpeggios, and chord connections, aimed at enhancing the performer's dexterity, scale memory, and musical expression. Examples like "Yue Guang Guang" "Luo Shui Tian" not only display the artistic appeal of Guangdong folk song piano accompaniment but also underscore its role in cultural heritage. In essence, Guangdong folk song piano accompaniment is a blend of technical prowess and artistic expression, emphasizing its significance in music through the shaping of harmony, rhythm, and atmosphere, enriching musical layers, enhancing emotional transmission and expression, and fostering the development of playing skills, emotional expression, and music learning.

4. To experiment Guangdong folk songs piano accompaniment guidebook

The main conclusions drawn by the researchers through the teaching experiment emphasize that the teaching of Guangdong folk songs should be a comprehensive task, covering not only the historical and cultural background and classical melodies, but also the comprehensive teaching of accompaniment skills. In order to ensure the maximization of learning effects, teachers should adopt a variety of teaching methods and encourage students to work hard on mastering rhythm and melody characteristics, which is crucial for their actual performance level. At the same time, considering the differences in performance skills among students, teachers should provide hierarchical tasks and training when formulating teaching plans to better meet the needs of each student. In the process of evaluating students, teachers also need to combine a variety of evaluation methods to comprehensively evaluate students' participation and performance in class to ensure their sense of involvement and achievement in the learning process. In addition, the teaching plan should include a variety of folk songs, and combined with appropriate homework, encourage students to think actively after class, and further promote their understanding of piano accompaniment and the improvement of their innovative ability. This will not only improve their performance skills, but also help students to more deeply understand the artistic charm and cultural value of folk songs.

Students have gained a wealth of knowledge and skills in the teaching process. They have learned about the historical and cultural background and classic melodies of Guangdong folk songs, enhanced their cultural identity, mastered a variety of piano accompaniment techniques, and improved their performance level. In addition, through diversified teaching methods, their personal learning needs have been met, their class participation and performance have been improved, and they have experienced a sense of achievement in learning. In the process of learning a variety of folk songs in combination with homework, students have stimulated their understanding and innovation of piano accompaniment, deepened their understanding of the artistic charm and cultural value of folk songs, and cultivated their ability to appreciate traditional music.

5. To evaluate the results from using Guangdong folk songs piano accompaniment guidebook

In this semester's teaching experiment, students have gained comprehensive knowledge and skills through two formative tests, one summative test and one performance test. In the formative tests, students showed good performance in knowledge understanding, technical display, emotional expression, beat stability, rhythm accuracy, proficiency and integrity, received comprehensive evaluation, and continued to grow in all dimensions. In addition, the performance test also prompted students to pay attention to their personal dress and appearance, emotional expression, performance skills, cooperation ability and integrity, further enhancing their comprehensive quality and cooperation ability. Overall, these tests not only improved students' professional knowledge and practical skills, but also cultivated their emotional expression and team awareness, laying a solid foundation for future learning and development.

Discussion

This research aims to construct Guangdong folk songs piano accompaniment guidebook for master graduate students at Xinghai Conservatory of Music. The dissertation explored the history, characteristics, and theory and practice of piano accompaniment of Guangdong folk songs through literature review, expert interviews, and mixed research methods. The dissertation found that Guangdong folk songs have rich revolutionary traditions and cultural values, and their style characteristics include dialect lyrics, national modes, clear melodic lines, and ABA structure. Piano accompaniment plays an important role in Guangdong folk songs, enhancing the level and emotional transmission of music through the rich expression of harmony, rhythm, and melody (Li, 2020).

Based on the suggestions of key informants, the researcher developed a draft of Guangdong folk songs piano accompaniment guidebook, which is divided into three chapters: the historical background and style characteristics of Guangdong folk songs, the definition, function, skills, and emotional expression of piano accompaniment, and technical exercises for Guangdong folk songs piano accompaniment. The preparation of the guidebook takes into account the learning background and musical literacy of master's students, emphasizes the combination of theory and practice, and encourages innovation and personalized expression (Mao, 2019).

In the teaching experiment, the researchers conducted a 16-week teaching experiment on 9 master's students majoring in piano accompaniment, and evaluated the students' learning effects through formative tests, summative tests and performance tests. The experimental results showed that the students made significant progress in piano accompaniment skills, understanding of Guangdong folk song styles and emotional expression. The students not only improved their technical abilities, but also deepened their understanding of the artistic charm and cultural value of Guangdong folk songs (Wang, 2023).

Recommendations

1. Practical Recommendations

At present, in the teaching and application of piano accompaniment, there is a lack of guide books on Guangdong folk song piano accompaniment. Learners face problems such as insufficient references and insufficient music materials, which is a great challenge for those who learn Guangdong folk song piano accompaniment. Therefore, the researchers suggest:

It is recommended that Guangdong local piano accompaniment teachers participate more in the promotion of Guangdong folk songs piano accompaniment, increase the output of Guangdong folk song music knowledge in professional courses, and play a guiding and inheritance role. It is recommended that excellent composers explore more Guangdong folk song materials, integrate Guangdong's excellent music culture into piano creation, and compose more excellent Guangdong folk song piano accompaniment. It is recommended to combine more with other art forms, such as dance, folk instrumental music, etc., study the performance of Guangdong folk song accompaniment in a multicultural background, and further spread traditional culture through diversified combination.

2. Recommendation for future research

Guangdong folk songs, as a vital component of traditional culture, are cherished by many for their distinctive musical style and melody. In the context of cultural diversification, the inheritance and evolution of these songs encounter both challenges and opportunities. The integration of piano, a widely-accepted Western musical instrument, with Guangdong folk songs can enrich their expression and broaden their appeal to more people. Therefore, it is advisable to conduct further research on piano accompaniment for Guangdong folk songs. This will contribute to the preservation and inheritance of these songs, and also facilitate the exchange and fusion of Chinese and Western music. Researchers should explore the accompaniment of folk songs from different regions or styles, comparing their similarities and differences with Guangdong folk songs, to provide insights for diversification in accompaniment styles. Additionally, research should focus on the creation of piano accompaniment for Guangdong folk songs and the cultivation of performers' improvisational skills. These efforts will deepen the understanding and research of Guangdong folk song piano accompaniment, enhance its academic depth, and ensure the continuous inheritance and development of Guangdong folk songs.

References

- Jia, S. (2020). The development and reform of national vocal music art guidance. *Music life*, 2020(2), 3.
- Jiang, M. (1982). *Introduction to Han Folk songs*. Shanghai Literature and Art Publishing House
- Li, Q. (2020). On the significance of piano accompaniment in vocal music teaching. *Contemporary music*, 2020(2), 40-41.
- Mao, L. (2019). On the significance of piano art guidance in vocal music singing. *The Voice of the Yellow River*, 2019(21), 1.
- Meng, Y. (2019). On the charm of piano accompaniment in vocal music art. *Examination and Evaluation*, 2019(9).
- Mo, R. (2003). *On Le-Lingnan*. Guangdong Economic Press.
- Wang, J. (2023). On the artistic expression of piano accompaniment in folk song singing. *Journal of Inner Mongolia Institute of Arts*, 2023(3), 108-116.
- Ye, W. (2020). *The style of piano accompaniment in Han folk song singing reflects the master* [Master's thesis]. China Conservatory of Music.