

# “Tea leaf picking song” Music in China

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## Abstract

The musical structure of the folk songs of Jiangxi "tea leaf picking song" is developed from the combination of folk tea leaf picking ditty and tea leaf picking lantern, and then it becomes a folk song with characters and storylines. It is also known as "Triangle class" because it is usually performed by two Dan and one Chou, or Sheng, Dan and Chou. After the formation of "tea leaf picking song" in southern Jiangxi Province, it developed outward in several ways and merged with local dialects and tunes to form five major schools of East, west, south, north and middle Jiangxi Province, each of which has different local accents. The general characteristics of Jiangxi "tea leaf picking song" are: singing cheerful, witty, singing and dancing, strong comedy, rich local flavor, popular with the masses.

**Keywords:** Tea Leaf Picking Song; Music; China

## Introduction

Jiangxi "tea leaf picking song", with a history of more than 300 years, is a local opera developed from folk songs and dances. The emergence of tea "tea leaf picking song" is related to the production of tea. In the Ming Dynasty, during the grain rain season in the tea areas of southern Gannan, eastern Gannan and northern Gannan, working women went up the mountain to sing folk songs to encourage enthusiasm for work while picking tea. This folk song spread in the tea area was called "tea picking song".

There are several stages in the development from singing tea picking songs to tea picking plays. The earliest tea picking songs only sing minor keys, each sentence only four lyrics, such as "spring tea picking spring days are long, white tea flowers on the roadside; The elder sister went home to report to the second sister that the first tea is not as sweet as the late tea. This little song is lively and euphemistic. After the development of tea picking songs, tea picking songs formed a "tea picking songs", called "tea picking songs in December". For example, "Tea picking in the first month is the New Year, the sisters both entered the tea garden, rented the tea garden 12 mu, and paid two books in person." February tea picking... " Later, the "December tea picking song" was combined with folk dance and entered the ranks of the Lantern Festival, becoming the "tea picking lamp". It is made up of beautiful children dressed as tea pickers, eight or twelve people in each team, with two young and elderly people as the head of the team, holding flower baskets, singing and dancing, singing "Tea picking in December". This "tea picking lamp" is a simple form and a collective performance of song and dance, but it has taken a step toward tea picking.

In the Ming Dynasty, in the Jiulong Mountain Tea area of Anyuan County in southern Gannan, tea farmers used to improvise tea-picking programs in the form of tea-picking lanterns in order to receive Cantonese merchants and tea guests. That is, two people are separated from the eight (or two) tea-picking women in the "tea-picking lamp", for the eldest

sister and the second sister, and then a team is left as the first clown, which is just the "triangle class" of two denier and one ugly. The two sisters perform Shangshanhe tea, holding tea baskets, singing and dancing, singing "December tea picking song" (Zeng, 2018).

The stage language of Jiangxi tea "tea leaf picking song" is the local Hakka dialect. Most of its plays are comedies and farces, and few dramas and tragedies. On the subject matter, the daily life of the masses, especially the handicraft workers and artisans, is the object of expression, and the proportion of love between men and women is large. In addition to the music, Gannan tea "tea leaf picking song" features its unique performance forms of "three unique", namely: dwarf step, single sleeve, fan flower. In addition, the performance form of "ugly behavior masters" is also a major feature, mainly manifested in the clown and small Dan two trades, there was a "triangle into class, two small masters" said. Clowns are divided into two: one is "ugly", called "Zhengugly", mainly young and middle-aged men among the working people; One is "ugly act ugly", called "anti-ugly". Xiao Dan: Mainly hard-working, simple and clever rural girls and young women (Liu, 2018).

### **"Tea leaf picking song" Music**

"Tea leaf picking song" is a kind of traditional song that mainly sings about life in Jiangxi, Hunan, Anhui, Guangdong, Guangxi and other provinces, mainly spreading from Jiangxi to the surrounding provinces. Because in each province because of the different popular regional culture, so each place with its own name to distinguish. For example, Guangdong's "Guangdong North tea leaf picking song", Hubei's "Yangxin tea leaf picking song", "Huangmei tea leaf picking song", "Herb Spring "tea leaf picking song"" and so on. This kind of theater, especially in Jiangxi is more common, more types of plays. Such as Jiangxi tea leaf picking song, that is, there are "Pingxiang tea leaf picking song", "Gannan tea leaf picking song", "Fuzhou tea leaf picking song", "Nanchang "tea leaf picking song"" Gao'an tea leaf picking song, Wuning tea leaf picking song, Gandong tea leaf picking song, Ji'an tea leaf picking song, and Jing'an tea leaf picking song. "Gao'an tea leaf picking song", "Wuning tea leaf picking song", "Gandong tea leaf picking song", "Ji'an tea leaf picking song", "Jingdezhen tea leaf picking song" and "Ningdu tea leaf picking song". Although these plays have many names, but the time of their formation, mostly in the mid-Qing Dynasty to the end of the Qing Dynasty in this stage (Chen, 2020).

Jiangxi tea leaf picking song, mainly originated in the southern part of Jiangxi Province, "tea leaf picking song" and tea production. Whenever the laborers go to the mountains to pick tea, are picking tea while singing songs to inspire the enthusiasm for labor, this kind of tea leaf picking area in Jiangxi Province circulated by the mountain songs, known as "tea leaf picking songs". By the folk tea leaf picking songs and folk stories combined with the development of singing, and then become a kind of characters and storylines of folk theater, because it is generally only two Dan and a clown, or a student, Dan, clown, three performances, so it is also known as the "triangular class".

There are several stages in the development of "tea leaf picking song" from singing tea leaf picking songs. The earliest tea leaf picking songs were only sung in a minor key, with only four lines per line, such as "Picking tea in spring is a long spring day, white tea flowers are all over the roadside; Big Sisters go home and report to the second sister, the first tea is not more fragrant than the evening tea." This kind of song is lively and pleasant to listen to. "tea leaf picking song" through the development of the "tea leaf picking song" composed of

"tea leaf picking song", called "December tea leaf picking song". Such as "tea leaf picking in the first month is the new year, sisters into the tea garden, share the tea garden twelve acres. The book was written in front of the two pay money. February tea leaf picking" Later, "December tea leaf picking song" and folk dance combination, into the ranks of the Lantern Festival, became "tea leaf picking lamps", "tea leaf picking lamps" main singing tune is [tea yellow tune], [picking tea song ], [look at the tea tune], [report tea name] and so on. It is by the pretty children dressed as tea leaf picking women, each team of eight or twelve people, another two young elders for the head of the team, holding a flower basket, singing and dancing, singing "December tea leaf picking". This kind of "tea leaf picking lamp" form is simple, purely collective performance of song and dance, but it has been a step towards the tea leaf picking theater (Xiao, 2012).

Jiangxi "tea leaf picking song" belongs to the song-based song genre, is the Jiangxi tea leaf picking, lanterns and other folk songs and dances, the earliest is because the tea farmers on the mountain tea leaf picking to cheer up the tea songs sung, and later because of the tea leaf picking action range is large on the combination of performance with folk dance, the formation of songs and dances tea leaf picking lamps. Every time there are folk festivals or tea season, tea farmers are ready to use this form of impromptu performances on the mountain tea leaf picking as the content of the program, because the tea basket as a prop, also known as the "tea basket light". Extended to a certain time, "tea basket light" content, singing, performance forms continue to enrich, and gradually developed into active in the mountainous areas of the tea leaf picking song. According to its different characteristics and popular areas, Jiangxi "tea leaf picking song" can be broadly categorized into the following five types: Southern Jiangxi region Jiangxi "tea leaf picking song" formed the earliest, China's mid-Qing Dynasty popular in southern Jiangxi and northern Guangdong. Southern Jiangxi "tea leaf picking song" is characterized when light-hearted and lively comedy, in which the clown character often imitates the movements of monkeys, cats, birds and other animals in the performance. The "short steps" of the clowns and the "fan flowers" of the dancers are very distinctive. The singing is divided into four major categories: lamp cadence, tea cadence, road tune, and miscellaneous tunes, with the tea cadence being the main one. The repertoire is mostly folk life dramas in which the clowns and dancers act together, such as "Digging Bamboo Shoots", "Picking Field Snails", "Crafty Play Xianglong", etc. After finishing the "Tea Ceremony Songs", "Sisters" has a greater influence, and the "Tea Boys and Players Masters" and the modern play "How to Speak" have already been filmed into a movie (Zhang, 2014).

Western Jiangxi, the main components are Pingxiang "tea leaf picking song" and Wanzai Lantern song, which are popular in the areas of Yongxin, Lianhua, Pingxiang, and Wanzai because of the evolution and development of the "tea leaf picking song" inherited from the southern part of Jiangxi. The main tunes of western Jiangxi "tea leaf picking song" are divided into lantern words, flower-drum song, song, folk songs and ditties, etc. The traditional repertoire includes Flying Kites, Selling Groceries, etc., and the folk tale drama Wuyan Flowers and the modern drama Red on the River have a greater influence.

## **Historical background and song characteristics of Jiangxi "tea leaf picking song"**

Jiangxi "tea leaf picking song" is the core branch of the southern Jiangxi "tea leaf picking song" system in China. Its origin is deeply tied to Jiangxi's unique tea industry economy and folk cultural ecology, with a development history spanning from the Ming and Qing dynasties to the present day, forming a theatrical genre that combines regional characteristics with artistic qualities.

The cultural essence and regional linguistic features are embodied in the performance language, specifically the Eastern Jiangxi dialect and Southern Jiangxi Hakka dialect. The singing features clear articulation, with the natural rise and fall of tones seamlessly blending with the melody. This is precisely why the 'Gan dialect articulation' was emphasized in the vocal exercises for the Jiangxi "tea leaf picking song" you previously designed (Guo, 2018).

The music features a pentatonic scale as its core, with lively and brisk melodies. The embellishment techniques mainly involve glissando and trill. The accompaniment, Jiangxi "tea leaf picking song" and drums" (board drum and cymbal), has a unique rhythm and strong regional identity.

**Cultural significance:** It is not only a microcosm of the tea farmer's life, but also a carrier of Jiangxi folk culture, reflecting the local customs, values and social changes in different historical periods.

Today's world has entered an era of cultural diversity. With the rapid development of the world's science and technology and economy, the process of global integration has been further accelerated, and an unprecedented speed of development has appeared in various fields, and various regions have become more closely connected. The discovery and inheritance of multi-culture is an important trend in the development of human society in the process of modern globalization and modernization. In the current international environment, the continuation and renewal of cultural diversity are facing new challenges. The rapid trend of global economic integration and the accompanying entry of Western values have brought about great changes in Chinese society rarely seen in history, and the traditional social soil and human environment on which traditional music culture depends are facing unprecedented changes and challenges. Some traditional music cultural resources are in the condition of being lost and dispersed. In order to cope with the many challenges brought by the development of multicultural society, to realize cultural equity and cultural inheritance and development in the ethnic areas, we must start from the root of culture. Traditional culture, as a way of inheriting sexual life, is a specific national gene in multi-culture. "Traditional music culture is an endless cultural phenomenon that communicates the material and spiritual life of the general public, reflects the will of the local people, and learns and inherits from generation to generation mainly through people as carriers." Traditional music culture carries the national spirit, and the national spirit permeates the traditional music culture. The national music culture is the condensation and accumulation of the cultural wealth of the ancestors for thousands of years, which carries the aesthetic and feelings of the working people and is an important cultural memory of the Chinese nation (Guo, 2008).

As one of the important branches of local traditional folk songs, Jiangxi "tea leaf picking song" has its unique characteristics. The following are the main characteristics of Jiangxi "tea leaf picking song":

1. Strong regional: Jiangxi “tea leaf picking song” originated from Jiangxi region, so it has strong regional characteristics. It is a form of artistic expression created by Jiangxi people in the long-term production and living labor to reflect their own feelings and experiences.

2. Oral transmission: Jiangxi folk songs are usually passed down through oral transmission. It does not have a formal musical score, but relies on traditional oral traditions, which have been preserved and passed on by generations of folk artists who have spoken, sung and learned.

3. Simple tunes: Jiangxi “tea leaf picking song” tunes are mainly simple and simple melodies, giving people a natural and real feeling. It is usually characterized by monotonous intervals and simple rhythms, and is played with national and folk instruments and gongs and drums, adding a rustic atmosphere.

4. Colloquial expression: The lyrics of Jiangxi "tea leaf picking song" often use local dialects or dialect Chinese expressions, which makes the lyrics more close to people's lives and emotions. This colloquial expression makes Jiangxi "tea leaf picking song" have a strong folk color, and enhances the resonance between the listeners and the songs.

In general, Jiangxi “tea leaf picking song” is an important part of Jiangxi people's emotions and traditional culture.

### **Musical structure characteristics of Jiangxi "tea leaf picking song"**

The musical structure of Jiangxi "tea leaf picking song" is characterized by brevity, conciseness, and flexibility, often employing single-line or simple linked-line forms to suit the improvisational nature of tea-picking work. These single-line compositions typically feature four-line musical segments following the "introduction-development-turning-point-closure" structure, with a "2+2" antithetical sentence pattern. The rhythm is regular and catchy, as seen in the Gan Nan tea-picking song "Ban Jiu Diao," where the four-line melody revolves around core melodic patterns through repetition and variation, with a slightly expanded ending to create resonance. Some Jiangxi "tea leaf picking song" incorporate filler phrases like "ai yo" or "ya he hai" at the middle or end of lines, transforming the rigid four-line structure into expansive musical passages that enhance the lively and rustic charm of the music.

The linked song structure primarily employs "monophonic repetition + melodic concatenation," typically combining 2-3 tea-picking song fragments with distinct tonalities and rhythms. Transitions between sections are achieved through tempo variations (e.g., from free tempo to allegro) or modal alternations (from Gong mode to Yu mode), blending narrative and lyrical qualities. In terms of modal systems, Jiangxi "tea leaf picking song" predominantly use Gong and Yu modes, with melodies predominantly built around pentatonic scales. Occasional chromatic notes are added to enrich the tonal palette. The overall structure serves practical oral performance needs, highlighting the rustic charm and vitality of Gan region's folk music.

### **Jiangxi “tea leaf picking song” singing style**

1. Singing skills and performance methods of Jiangxi “tea leaf picking song”
2. The change of tune and rhythm of Jiangxi “tea leaf picking song”
3. Language and pronunciation requirements of Jiangxi “tea leaf picking song”

This chapter will teach the singing skills and performance methods of Jiangxi "tea leaf picking song". By teaching the melody changes and rhythm characteristics of Jiangxi "tea leaf picking song", it is easier for students to master the singing style of Jiangxi "tea leaf picking

song", and the local language pronunciation of Jiangxi "tea leaf picking song" can quickly improve the charm of Jiangxi "tea leaf picking song" and enhance students' confidence in Jiangxi "tea leaf picking song" music culture.

#### 1. Singing skills and performance methods of Jiangxi "tea leaf picking song"

As the vocal foundation of Southern Jiangxi "tea leaf picking song", Jiangxi "tea leaf picking song" are deeply rooted in the agrarian culture and folk traditions of the Ganpo region, blending rustic simplicity with artistic refinement. The vocal techniques emphasize two key aspects: First, the rustic treatment of vocal embellishments. Singers typically combine chest voice with falsetto, using the chest voice for narrative passages with bright, rugged tones that echo the shouts of field laborers, while the falsetto handles lyrical phrases with clear, melodious tones mimicking mountain birds and the playful speech of tea-picking girls, achieving seamless transitions. Second, rhythmic flexibility is crucial. These songs predominantly follow 2/4 or 3/8 time signatures, often incorporating syncopated notes and dotted rhythms to soften rigid beats and infuse the performance with lively vitality. For instance, the lyrics "Sing a mountain ballad across the ridges" in "The Dove Tune" recreate the dynamic scene of tea-pickers singing while walking through rhythmic variations. Third, precise dialect articulation is emphasized. Rooted in Southern Jiangxi Hakka dialect, the singing combines "clear pronunciation with rounded tones" and "strong initial sounds with light endings," featuring crisp initial consonants and full vowel elongations. The pronunciation of characters like "tea," "mountain," and "song" highlights the rhythmic beauty of the dialect, enhancing regional distinctiveness. Additionally, breath control prioritizes "light yet steady" breathing. Unlike the deep breath support of bel canto, Jiangxi "tea leaf picking song" employ chest breathing, allowing quick adaptation to staccato and glissando notes while maintaining long notes through subtle waist movements. In terms of performance style, Jiangxi "tea leaf picking song" are deeply integrated with physical movements, showcasing the characteristic of "singing and dancing as one." Performers' actions often originate from real tea-picking labor scenes, such as "tea-picking hands," "tea-picking steps," and "basket-twisting." Hand movements mimic tea-picking, basket-lifting, and tea-picking postures, with flexible wrist rotations and delicate finger movements. Footwork primarily consists of small quick steps and cross steps, coordinated with body swaying to recreate the dynamic movements of tea farmers working in the tea garden. The performances emphasize lifelike character portrayals. Even without clear dramatic role divisions, singers convey different states through expressions and gestures. For instance, when singing cheerful Jiangxi "tea leaf picking song", they display relaxed expressions, radiant smiles, and lively movements; when performing narrative laments, their expressions become solemn, actions slow and melancholic, conveying subtle emotional shifts. Additionally, tea-picking song performances often feature improvisational interactions. In folk singing settings, performers adjust lyrics and movements based on the atmosphere, engaging audiences through eye contact or simple question-and-answer dialogues to enhance the performance's warmth and emotional impact. Prop usage also carries strong local characteristics, commonly employing bamboo baskets, tea trays, and flower fans. These items serve as both performance aids and reinforce the tea-picking song's lifelike setting, making the entire performance more visually engaging and immersive. The singing and performance of Jiangxi "tea leaf picking song" consistently prioritize "down-to-earth" authenticity, perfectly blending the rustic charm of folk life with artistic aesthetics, becoming a vibrant carrier of regional culture.

## **The change of tune and rhythm of Jiangxi “tea leaf picking song”**

The variation of the melody of Jiangxi “tea leaf picking song” is a vivid witness of the fusion of Gan-Po regional culture and folk music. Its development runs through three stages: ancient, modern and contemporary. It has formed a unique evolution track in the mode, melody, rhythm and singing technique, which not only retains the native rural gene, but also continuously absorbs the multiple music elements, realizing the symbiosis of tradition and innovation.

The musical structure of ancient Jiangxi “tea leaf picking song” in Jiangxi Province was rooted in “native local characteristics,” primarily based on pentatonic scales with the Zheng mode and Yu mode as dominant. Occasionally incorporating Qingjiao or Bian Gong tones, these songs formed a “hexatonic pentatonic system” characterized by simple yet bright tones that resonated with the emotional expressions of tea farmers during their labor. A prime example is the early Southern Jiangxi “tea leaf picking song” “Twelve-Month Tea-Picking Song,” which employs the Zheng mode with straightforward melodic lines featuring stepwise and small leaps. Its mid-range vocal range facilitates field performances, while the 2/4 time signature ensures a crisp, unadorned rhythm that perfectly serves the emotional release of labor. The lyrics, predominantly in vernacular dialect, harmonize seamlessly with local intonations, creating a natural rhythm where “words follow the melody and melody adapts to words.” During this period, musical evolution progressed slowly, circulating mainly within tea-producing regions like Southern and Eastern Jiangxi. Influenced by regional isolation, these songs maintained their purity as “wilderness melodies” without deep integration with external musical traditions.

The modern era marked a transformative phase in the musical evolution of Jiangxi's tea-picking ballads. As Southern Jiangxi tea-picking opera took shape, these folk songs gradually transformed into theatrical compositions with increasingly intricate melodic structures. In terms of tonal patterns, they expanded beyond traditional pentatonic scales by incorporating elements from opera genres like Ganju and Peking Opera, giving rise to variations of Gong mode and Shang mode. The addition of chromatic passages further enriched their expressive range. Melodies broke away from simplistic lines, incorporating ornaments like leaps, glissandos, and trills that extended the vocal range to higher registers. This allowed for nuanced emotional expression, capturing both the playful charm of tea-picking maidens and profound narrative tones. A notable example is the adapted “Pigeon Tune,” which retained the original Sheng mode while introducing Qingjiao (clear voice) and Bian Gong (transformed Gong) tones. The melody incorporated simulated bird calls and vibrato effects, enhancing its dynamism. Rhythmically, the traditional 2/4 time was replaced by complex 3/8 and 6/8 beats, complemented by syncopated rhythms and dotted rhythms to boost musical vitality. The fusion of folk dance rhythms achieved a harmonious blend of singing and dancing. Additionally, vocal techniques evolved from basic “natural singing” to a combination of natural and falsetto voices, with more scientific breath control and sophisticated vocal techniques. The integration of dialect pronunciation and musical patterns further elevated the songs' appeal, preserving their rustic charm while embracing the professionalism of theatrical music.

Contemporary Jiangxi “tea leaf picking song” in Jiangxi Province demonstrate a distinctive fusion of “diverse integration and innovative development” in their musical evolution. With the rapid advancement of social culture, these songs have transcended geographical and formal constraints, deeply integrating with diverse musical genres including pop music, bel canto, and ethnic singing styles, resulting in increasingly complex and varied

melodic structures. In terms of modal systems, they no longer confine themselves to traditional pentatonic scales but extensively employ heptatonic scales, twelve-tone equal temperament, and even incorporate modal characteristics from jazz and rock, creating an innovative model of "traditional modal systems + modern elements." Regarding melodies, while preserving core rural motifs, contemporary adaptations incorporate electronic synthesizers and orchestral accompaniment, enriching the musical layers, expanding the vocal range, and significantly increasing performance difficulty. These adaptations prioritize melodic memorability while maintaining traditional charm. For instance, the contemporary adaptation "Tea-Picking Dance" combines the original melody with pop arrangements, featuring electric guitar and drum accompaniment. It alternates between Gong mode and Shang mode in modal systems and incorporates modern modulation techniques, ensuring the music retains traditional recognizability while appealing to contemporary audiences. In rhythm, modern musical patterns like jazz and Latin rhythms are introduced, breaking the traditional rhythmic framework of Jiangxi "tea leaf picking song" to enhance their modern appeal and dissemination. At the same time, core elements such as syncopation and dotted rhythms are preserved, maintaining the inherent agility of Jiangxi "tea leaf picking song". Besides, the melody of the contemporary Jiangxi "tea leaf picking song" is also reflected in the regional integration, absorbing the melody elements of the folk music of Hunan, Fujian and other neighboring provinces, breaking the single regional melody of the Jiangxi "tea leaf picking song" of Jiangxi, and forming a more inclusive melody system.

The musical evolution of Jiangxi "tea leaf picking song" epitomizes the interplay between regional culture, social progress, and aesthetic development. From the rustic melodies of antiquity to the modern transformation of traditional opera, and now to contemporary innovations, these songs have consistently upheld their rural roots. Through inheritance and innovation, they preserve the cultural DNA of Jiangxi's Ganpo region while adapting to modern needs, emerging as a vital and enduring component of Jiangxi's folk music heritage.

### **Language and pronunciation requirements of Jiangxi “tea leaf picking song”**

The language and pronunciation of Jiangxi tea-picking songs are rooted in the Hakka dialect of southern Jiangxi, blending the vitality of regional speech with the rhythmic precision of traditional singing. This linguistic foundation serves as the key vehicle for their rustic charm. The lyrics predominantly use the everyday Hakka dialect, featuring seven-character and ten-character phrases that emphasize "down-to-earth" authenticity. Dialect slang and filler words like "yo ho," "we ya," and "le" are skillfully employed to enhance the rhythmic flow and lifelike quality. For instance, the verse "Tea-picking in December" reads: "Tea-picking in January heralds the new year, sisters join the tea garden together," with its plain and direct language perfectly capturing the emotional essence of tea farmers' labor.

Regarding pronunciation standards, the primary principle is "clear articulation with balanced stress and intonation." Initial consonants must be pronounced distinctly and clearly, particularly for retroflex sounds and entering tone characters in Hakka dialects, which should emphasize regional distinctiveness. For example, characters like "tea," "mountain," and "pick" require precise articulation of the initial, elongation of the middle, and stable final to avoid ambiguity. Secondly, the rule of "intonation follows the character, and the character guides the intonation" must be adhered to. The singing intonation should align with the tonal variations

of the dialect, such as the differences between yin and yang level tones in Hakka, to make the lyrics melodious and easy to recite.

Moreover, breath control should be delicate and adaptable, harmonizing with the rhythmic patterns of dialect pronunciation to achieve a balance—swift yet orderly, slow yet cohesive. This is particularly crucial when singing filler words, where the breath must be crisp and lively to accentuate the dynamic vitality of the tea-picking song. Overall, the linguistic and vocal demands of Jiangxi tea-picking songs consistently revolve around "local flavor" and "vocal tradition," preserving the distinctive charm of the dialect while aligning with the artistic expression of the singing style.

### **Jiangxi “tea leaf picking song” vocal music teaching methods and practice**

1. Teaching methods of Jiangxi “tea leaf picking song”
2. Teaching practice of Jiangxi “tea leaf picking song”

This chapter will teach the teaching methods and teaching practices of Jiangxi "tea leaf picking song". Various teaching methods and practical activities can be adopted to improve students' learning motivation and interest, help students understand and appreciate Jiangxi local traditional music culture, cultivate their appreciation ability and aesthetic taste of local music, and promote students' emotional expression and creativity.

#### **7. Teaching methods of Jiangxi “tea leaf picking song”**

In the teaching of Jiangxi “tea leaf picking song” in Jiangxi province, some specific teaching methods are needed to maintain its original flavor and effectively inherit it. The teaching methods start from many different angles to better stimulate the enthusiasm of students.

1) Introduce the origin, regional characteristics and cultural background of Jiangxi “tea leaf picking song” into the class by telling stories before the teaching. This can help students better understand the creative sources and meanings of Jiangxi “tea leaf picking song”.

2) Show students correct pronunciation, rhythm and emotional expression by singing the famous Jiangxi “tea leaf picking song”. Teachers can demonstrate in person, or use audio or video materials to demonstrate the performance style of Jiangxi “tea leaf picking song”.

3) Sentence by sentence learning: The lyrics of Jiangxi “tea leaf picking song” are broken down into word by word learning each bar to help students gradually understand and master the content of the song. You can use pictures, multimedia and other ways to show the lyrics, and explain their meaning sentence by sentence.

4) Integrating multimedia: Using modern scientific and technological means, such as audio, video and Internet resources, to enrich the teaching content and teaching forms of Jiangxi “tea leaf picking song”. Playing different versions of folk song singing, introducing the stories behind the folk songs, or watching videos of folk song performances, etc., can help students better understand and appreciate the unique features of Jiangxi “tea leaf picking song”.

5) Field trips: This is by far the most popular teaching method for students. Students are organized to conduct field trips and study in folk song villages or folk art groups in Jiangxi, and communicate and interact with local folk song inheritors. This kind of experience can make students have a deeper understanding of the cultural background of Jiangxi folk songs and feel the charm of Jiangxi folk songs.

Through the above teaching methods, teachers can help students better understand and learn Jiangxi folk songs, inherit and carry forward the traditional culture of Jiangxi region. These methods can not only improve students' musical literacy and performance ability, but also cultivate their love and protection awareness of Jiangxi folk songs.

### **Teaching practice of Jiangxi “tea leaf picking song”**

1) Choose classic songs: In the teaching, choose some famous Jiangxi “tea leaf picking song” as textbooks, these songs should be representative, beautiful melody, lyrics close to life, and can arouse the resonance of students.

2) Learn lyrics and artistic conception: The lyrics of Jiangxi “tea leaf picking song” often reflect local people's attitudes, emotions and values. In the teaching process, teachers can explain the meaning of the lyrics, help students understand the artistic conception, and through recitation and group chorus, so that students can better express the emotion expressed by the folk song.

3) In-depth field trips: In order to deepen students' understanding of Jiangxi “tea leaf picking song”, field trips can be organized. Students can go to local folk song inheritance bases and folk art groups in Jiangxi , interact with local folk song inheritors, learn face to face, and personally feel the charm of Jiangxi “tea leaf picking song”.

4) Create a suitable teaching environment: In teaching, it is very important to create a positive learning atmosphere. Activities such as singing competitions, group performances and individual performances can be organized to allow students to actively participate and stimulate their learning enthusiasm and creativity.

5) Practice performance: In order to further stimulate students' interest and self-confidence, some Jiangxi “tea leaf picking song” practice performance activities can be organized, so that students can have the opportunity to show the songs they have learned to other students or the public. Such practical performances can not only deepen students' understanding and experience of Jiangxi “tea leaf picking song”, but also improve their singing skills and stage performance.

In short, through the above teaching means and practical methods, it can help students better understand and master Jiangxi “tea leaf picking song”, and promote the inheritance and development of Jiangxi “tea leaf picking song”. At the same time, the teaching process should also pay attention to cultivating students' musical literacy and creativity, so that they can get comprehensive development and comprehensive quality improvement in the process of learning Jiangxi “tea leaf picking song”.

### **Conclusion**

Jiangxi “tea leaf picking song” represents a distinctive form of Chinese folk music that integrates labor culture, regional language, and artistic performance. Originating from the tea-picking activities of rural communities, it gradually evolved from simple work songs into a comprehensive folk theatrical and musical tradition combining singing, dance, and dramatic expression. Its musical characteristics such as pentatonic tonal structures, lively rhythms, dialect-based lyrics, and expressive performance movements reflect the everyday life, emotions, and aesthetic values of the people of Jiangxi. Throughout its historical development, Jiangxi “tea leaf picking song” has undergone continuous transformation, moving from early

oral folk traditions to staged performances and contemporary adaptations while still preserving its rural cultural roots.

In the context of globalization and cultural diversification, the preservation and transmission of traditional folk music have become increasingly important. Jiangxi “tea leaf picking song” not only embodies the historical memory and cultural identity of the Gan region but also demonstrates the vitality of Chinese traditional music through ongoing innovation and integration with modern musical elements. Through systematic teaching methods, practical performance activities, and cultural education, this musical form can be effectively transmitted to younger generations. Therefore, strengthening the research, teaching, and dissemination of Jiangxi “tea leaf picking song” plays a significant role in safeguarding regional cultural heritage, promoting traditional music education, and ensuring the sustainable development of China’s diverse folk music culture.

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