

TEACHING METHODS AND TECHNIQUES IN TEACHING CHAOZHOU DALUOGU

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Abstract

This article explores the traditional and culturally embedded methods used in teaching Chaozhou Daluogu, a percussion-based folk music form celebrated for its vibrant rhythms and expressive power. Integrating oral transmission and hands-on guidance, the teaching of Chaozhou Daluogu emphasizes imitation and practice, enabling students to master both basic and advanced drumming techniques while also fostering an appreciation for the music's deep cultural roots. Chaozhou Daluogu, known as the "Oriental Symphony," embodies the spirit of Chaozhou's local culture, heritage, and folk customs, with its roots tracing back to religious ceremonies, rituals, and celebrations. As students learn the rhythmic complexities, they also engage with elements of belief and regional identity that this musical tradition represents, gaining insight into a heritage that integrates rhythm with spirituality. This approach not only elevates students' technical proficiency but also connects them with the values and aesthetic expressions unique to Chaozhou, highlighting the educational power of music as a vessel for cultural identity and communal belonging. Through structured curriculum and personalized guidance, this study advocates for the preservation and continued evolution of Chaozhou Daluogu in contemporary music education. This article presented (1) teaching methods for Chaozhou Daluogu, and (2) techniques in teaching Chaozhou Daluogu.

Keywords: Teaching method; Technique; Chaozhou Daluogu

Introduction

Chaozhou Daluogu are one of the Chaozhou music with Chaozhou cultural characteristics that is well-known throughout the country and even overseas. They all have distinct local colors and contain rich medieval heritage. Chaozhou Daluogu are popular in eastern Guangdong, southern Fujian and Southeast Asia. In Chaozhou, once the New Year and festivals come, the sound of Daluogu will resound for hundreds of miles. Chaozhou Daluogu are played by drums and wind instruments that have been passed down from generation to generation. They can be played both sitting down and in parades. The Daluogu are mainly percussion instruments. It is a large ensemble form with the gong as the center, the Suona as the lead, and the national instruments such as the hu, guzheng, yangqin, flute and cymbals as the accompaniment. The drummer is both the lead performer and the conductor of the band. The whole set of Daluogu has many components, and the performance is magnificent, with a rich atmosphere and refreshing. Today, the Chaozhou Daluogu are famous far and wide. Wherever there are Chaozhou people, there is the style of Chaozhou Daluogu. Nowadays, Chaozhou's urban areas, county towns and major towns all have their own gong and drum teams. Whether they are professional teams that have achieved some success or amateur Chaozhou bands active in folk societies, they are all active in promoting and developing the Lanzhou gong and drum music. In addition, the government also organizes Chaozhou Daluogu competitions, gong and drum parades during traditional festivals, gong and drum performances, etc., which to a certain extent enrich the amateur cultural and artistic life of the people and also play a role in promoting the display of Chaozhou folk culture.

In every town and village in Chaozhou, every first day of the lunar calendar, every household prepares the "three animals", "five cakes", incense, candles and paper money early in the morning, and sets off firecrackers to welcome the arrival of the "God of Wealth". This morning, some sophisticated villages will invite a small Daluogu team, plus a lion dance team to pay New Year's greetings to the villagers of the entire village and the elders who return to their hometowns on New Year's Day. The deafening sound of Daluogu brings a happy, peaceful and joyful atmosphere to the new year, and the scene is very lively. In addition to New Year's greetings, the most common and largest folk

activity in Chaozhou is the parade of gods in the streets of various villages in Chaozhou starting from the third day of the New Year every year, commonly known as "Ying Lao Ye". "Ying Lao Ye" is a manifestation of the Chaozhou people's belief in the pious worship of local gods, which also provides the soil for the survival and development of Chaozhou Daluogu. During the ceremony of the Big Lord's parade, salutes roared, the drums and cymbals played in unison, and the rhythm of the big drums and cymbals was: "Nong Dong Cha | Nong Dong Cha | Nong Dong Cha" The music played by the Chaozhou Daluogu, in the eyes of the Chaozhou people, is to offer sacrifices to the "master" with deafening Daluogu, which can not only show the majesty of the gods, but also drive away evil spirits and pray for blessings. If there is no Daluogu team to protect the gods, the parade will appear monotonous and silent. When the parade passes in front of each household, the villagers begin to light the prepared firecrackers, burn incense, and kneel down to worship the "Laoye". After the firecrackers, only the gong and drum master can be heard playing "Nong Dong Qing Dong" and beating four times, and the drummers play the Chaozhou music "Dragon and Phoenix Appearing Auspicious": The suona starts the music, playing the 4/2 beat, the phrases of "3 - | 3 5 | 6 5 | 6 i | 5 -" in the key of F; or "65 23 | 65 23 | 21 23 | 2 12 | 17 6 | 5 23 |....." "23 21 | 71 76 | 5 - |....." and other music, Then the musicians played. The spectacular scene overlapped with the noisy sound of the Daluogu, creating a unique and sacred atmosphere in Chaozhou. I remember that the opening ceremony of the 2008 Beijing Olympics was kicked off by the percussion of the Daluogu. It is said that most of the performance techniques at that time were a collection of the folk performance techniques of the Chaozhou Daluogu. Some foreign audiences commented that the performance techniques of the Daluogu are outstanding in the percussion music of the world. It can be seen that the Chaozhou Daluogu are unique in the Chinese national culture. It has shown the charm of Chaozhou music and the national self-confidence and national spirit of the Chaozhou people to the world in many ways (Huang, 2018).

The current Chaozhou Daluogu performing arts, with the development of social needs, are becoming more and more perfect in terms of performance content, from instrument combination, performance techniques to the adaptation and creation of works. There are Gong and drum classes in Chaoshan and urban and rural areas that shine in real folk activities. The development of the grand

momentum and performance lineup has become a form of literary and artistic activities that is popular among the masses.

Based on the sound arrangement of traditional Chaozhou Daluogu percussion and orchestral instruments, Chaozhou artists organized industry experts to reorganize and arrange them. With the improvement of aesthetic appreciation, some new works have been created. The scale, arrangement and arrangement of the band have become more standardized, and the newly created works express the prosperity and prosperity of real life. For example, in 1953, Chaozhou music artists formed the Chaozhou Folk Music Research Group. In 1956, the Chaozhou Folk Music Group was formed again. The performers tried to rehearse a newly created Chaozhou Daluogu "Celebrating the Harvest". In the same year, they participated in the first national music week in Beijing, and their innovative repertoire won the Outstanding Program Award. In the 1970s, Chaozhou artists created a new Chaozhou Daluogu work "Spring in the Fishing Port". After years of stage performances and continuous revisions and arrangements, it has now become one of the famous pieces in Chaozhou Daluogu performances. The long-term performances of the Chaozhou Daluogu Band, with the concerted efforts of professional musicians and folk artists, and the continuous innovation of Chaozhou Daluogu's new repertoire, show that the music creation ideas of Chaozhou music culture have been inherited and developed under the needs of the new situation.

The origin of Chaozhou Daluogu music performance has a long history. It is a kind of folk cultural sacrifice and entertainment activity developed on the basis of Chaozhou music. According to historical records, Daluogu troupes began to appear in Chaozhou folk in the late Qing Dynasty and early Republic of China, mainly for festival celebrations in places where people gathered. Then Suona joined the gong and drum music team, adding the singing nature of the melody, forming a wind and percussion music that can perform a certain storyline. In order to enrich the harmony of the music, Chaozhou zheng, erhu and other instruments with Chaozhou music characteristics joined the performance, forming a Chaozhou Daluogu performance lineup that has taken shape. After the founding of New China, with the support of the local government, the government organized and established the Chaozhou Folk Music Group in the 1950s. The Chaozhou folk music associations have been communicating and cooperating with the Chaozhou Music Association,

constantly organizing performances and watching performances, and the experts who perform Chaozhou Daluogu have been constantly excavating, sorting out and adapting the traditional repertoires of Chaozhou Daluogu. They have frequently won high honors in various competitions from the central to local levels, and have jointly promoted the inheritance and development of Chaozhou music culture. Some award-winning traditional Chaozhou Daluogu repertoires have become the reserved repertoires of the performances. Since the 21st century, the Chaozhou Daluogu performance team has been continuously joined by professionals who graduated from art colleges, and newly created Chaozhou Daluogu performance repertoires have continued to appear. Works that describe the harmonious social scenes of new people and new stories have been reported in various competitions. The traditional ancient repertoires performed by Chaozhou Daluogu are memorable, and the newly created repertoires performed by Chaozhou Daluogu are deeply popular. The music culture of Chaozhou Daluogu has been well protected and developed with the joint efforts of relevant government departments and folk associations (Zhu, 2018).

Teaching Methods for Chaozhou Daluogu

Teaching Chaozhou Daluogu is an art that combines rich cultural connotations and the inheritance of skills. In the teaching process, the traditional way of oral transmission is usually adopted, that is, the teacher teaches orally and demonstrates in practice, and the students learn skills and techniques through imitation and practice. The teaching content covers many aspects, the first of which is the inheritance and improvement of technology. Students need to start from the basics and master the basic drumming techniques of different percussion instruments such as big Daluogu, small Daluogu, and gongs, such as single clicks, combos, and rolling. These techniques not only require the performers to accurately grasp the rhythm and strength, but also require them to be able to use them flexibly according to the requirements of the music works to show the rhythm and dynamic changes of the music. The second is the learning of rhythm and music. Chaozhou Daluogu has a strong sense of rhythm, and students need to gradually improve their mastery of complex rhythm structures through basic rhythm training. In terms of music learning, students not only learn traditional Chaozhou Daluogu repertoires, but also come into contact with modern works that reflect modern music styles and innovations. The teaching

process also includes the cultivation of performance skills. In addition to technical practice, students also need to learn how to use gestures, body language and other performance skills on stage to enhance the visual effects and stage charm of the performance. In order to carry out systematic teaching, personalized learning plans and course settings are usually formulated according to the students' level and interests. These plans not only include technical practice, but also cover theoretical courses (such as music theory, instrument knowledge) and practical courses (such as music performance, stage performance) to comprehensively improve students' musical literacy and performance ability (Wang, 2019).

As a typical representative of Chaozhou music, Chaozhou Daluogu is rooted in Chaozhou, has a broad mass base, and is loved by the Chaoshan people. It makes full use of a variety of percussion instruments with different timbres and scales, with rich rhythm changes and strong and weak contrasts, closely coordinated with the melody of orchestral music, and has a strong local color. It is known as the "Oriental Symphony" and is a symbol of Chaozhou culture that is widely recognized by people. Therefore, integrating Chaozhou Daluogu into music teaching and giving full play to its role are of great significance and value to improving students' musical literacy, strengthening students' cultural identity, and helping students' intellectual development.

Many experts, scholars and music educators have a consensus: music is incomplete without instrumental music, and instrumental music teaching itself is not learning instrumental music, but learning music. There are three reasons for this. First, from the nature of instrumental music performance, performance is a secondary creation and reproduction of music. Using instrumental music as a teaching medium can guide students to further appreciate and even create music based on their own experience and knowledge level, thereby improving their musical literacy and sublimating their emotional cognition; second, it is based on the universal principle of education. For example, there may be students in the class with poor vocal conditions subjectively, who are not suitable for vocal performances. In this case, instrumental music can open up new areas for them and fully tap and display their musical potential; third, from the perspective of students' age characteristics, students are naturally active, playful, and curious. When they see percussion instruments, they will feel fresh and have a strong desire to contact them. This can better meet their

psychological needs in music learning, stimulate their interest in learning music, and mobilize their enthusiasm for learning. Therefore, as the most popular instrumental music project in Chaozhou area, Chaozhou Daluogu entering the music classroom is easy to be accepted and loved by students, and it is also most conducive to improving students' musical literacy.

Chaozhou Daluogu is a pure instrumental music in Chaozhou music, a percussion and orchestral ensemble conducted by drumming. Among them, the orchestral instruments are mainly played by big and small na, accompanied by transverse flute, yehu, qinqin, erhu, yangqin, etc., and percussion instruments include big drum, douluo, deep wave, suluo, big cymbals, small cymbals, qinzi, kangluo, moon gong, etc. As a teacher, we should follow the principle of "simplifying the complex", select suitable instruments in a targeted manner according to the requirements of the course, and integrate them into classroom teaching. For example, in the rhythm learning and training course, the beat of the big drum is used as a carrier to let students participate in the rhythmic beating activities of the big drum, and students beat the big drum themselves to learn and feel the changes in the beat. This approach makes the originally boring theoretical learning classroom active and flexible, with more substantial content and more flexible forms. It not only mobilizes the classroom atmosphere but also creates a stage for students to experience the influence of music in person. The Chaozhou Dalugu music course should advocate "taking students as the main body and aesthetic education as the core". The music course is a comprehensive learning process combined with practical slogans. Therefore, the integration of Chaozhou Daluogu elements in the classroom will undoubtedly have a good effect.

"Instrumental music teaching plays a very important role in stimulating students' interest in learning music and improving their ability to understand, express and create music." Sukhomlinsky also said: "Let students experience the feeling of personally participating in learning knowledge, which is an important condition for awakening young people's interest in knowledge." The purpose of introducing Chaozhou Daluogu into classroom teaching is to open up channels for students to participate in learning and take the initiative to learn. Chaozhou Daluogu has a unique Chaozhou flavor, which is elegant but not pretentious, and is praised by the world as "Oriental Symphony". Integrating Chaozhou Daluogu

into music classes will definitely make music teaching unique and open up a brand-new world (Wang, 2020).

The teaching research of Chaozhou Daluogu covers a variety of teaching contents, and the teaching contents and curriculum settings of Chaozhou Daluogu music widely cover a variety of techniques, rhythms and repertoires. Its teaching arrangements are usually divided into basic and advanced techniques, including the learning of basic skills such as percussion techniques, vibration techniques and beat mastery, as well as the training of advanced skills such as complex drum beat combinations, timbre control and performance techniques. In terms of rhythm and music teaching, students gradually improve to the stage of applying complex rhythms through basic rhythm training, while learning and mastering traditional and modern Daluogu repertoires. The teaching settings include theoretical courses, practical courses and performance courses, and cultivate student's musical literacy and performance abilities through personalized guidance and systematic arrangements. The teaching methods are diverse, combining oral transmission and school classroom teaching, and regularly evaluating students' learning outcomes to ensure their continuous progress and improvement in practice. In summary, the teaching of Chaozhou Daluogu music, with its profound cultural connotation and artistic expression, provides students with the opportunity to fully understand and master this traditional music form, and promotes its development and inheritance in the contemporary cultural scene.

Techniques in Teaching Chaou Daluogu

An Oral transmission and heart-to-heart teaching are the main teaching method of traditional Chinese music. "The form is transmitted through oral and ear, and the charm is appreciated through inner understanding." In the process of transmitting the "form", it helps learners to have a deep experience and understanding of the music they have learned. "Oral transmission and heart-to-heart teaching" are direct. The teachers of Chaozhou Daluogu demonstrate and teach students complex techniques, improvisation and embellishment, and their majestic and gentle styles in person, which can help students grasp the essentials more intuitively and deepen their skills through continuous practice. The mutual feedback between the teacher's "teaching" and the student's "learning" "The core

of the traditional Chinese method of 'oral transmission and heart-to-heart teaching' is to emphasize the charm, and through the interaction between teachers and students, cultivate and develop students' understanding, imagination and creativity of music." In detail, the teaching of "oral transmission and heart-to-heart teaching" has two specific advantages. First, the teachers of Shantou Culture and Art School are professional teachers in Chaozhou Daluogu, with profound attainments. Through "oral transmission and heart-to-heart teaching", students can learn a lot of knowledge that cannot be obtained from textbooks. Second, the gong and drum teams are usually rooted in towns and villages, and they can often watch the parades and competitions held regularly in various towns and villages. In such activities, Chaozhou Daluogu are indispensable elements to liven up the festive atmosphere. They have been in the "context" of Chaozhou Daluogu for a long time, and they can feel the unique charm of Chaozhou Daluogu through what they see and hear, and understand the lively atmosphere and passionate spirit conveyed by Chaozhou Daluogu (Tu & Zing, 2019).

The most important part of the "oral transmission and heart-to-heart" teaching is singing and reciting the music score. "The most important thing about chanting and reciting the music score is to master the charm of the melody. Folk artists have the saying of "one sound and three rhymes". They start with chanting and reciting the language, and use the music to bring skills, so that the charm of the melody can be sung and played." The teachers of Shantou Culture and Art School demonstrated for the students and led them to sing and recite the music score, so that they could raise their understanding of Chaozhou Daluogu from the level of listening and appreciation to the level of performance through continuous listening, comprehension, proficiency and recollection. The flexibility and improvisation of Chaozhou Daluogu determine that they cannot be passed down through Daluogu alone, but must also be passed on to learners through "oral transmission and heart-to-heart teaching" to convey the unique charm and varied playing techniques. As a "conductor", the big drum is particularly important in the performance of Chaozhou Daluogu. During the interview, teacher Chen Xudong asked three team members to learn the big drum together, and taught them the complex and diverse skills of the big drum. After a period of teaching, the real drummer was selected. After the candidate was determined, Chen Xudong also gave him individual guidance and taught him in depth the skills and emotions of the big drum (Chen, 2019).

The traditional oral teaching model plays an important role in the inheritance of Chaozhou Daluogu. It is a teaching method that passes on skills and knowledge through oral teaching and demonstration. In the traditional teaching of Chaozhou Daluogu, the traditional master-apprentice relationship is usually passed on by a senior master or teacher to a young apprentice or student. This master-apprentice system is not only the transmission of skills, but also covers the inheritance of morality, culture and values, forming a deep emotional and trusting relationship between master and apprentice. The oral teaching and demonstration teaching process is mainly carried out through the teacher's oral explanation and demonstration. The teacher will explain the essentials of each technique, beat and movement in detail, and demonstrate it to the students through actual performance, so that the students can feel and understand it intuitively. After observing the teacher's performance demonstration, the students learn and master the skills and techniques through imitation and practice. Imitation is the starting point of learning. Through repeated practice and practice, the accuracy and technical level of performance can be gradually improved. The oral teaching model can achieve personalized guidance. The teacher can adjust the teaching content and methods according to the students' learning progress and ability level, so that every student can get effective guidance and help. In the process of oral transmission, it is not only the transmission of technology, but also the exchange of cultural background, historical heritage and emotional experience. Through interaction and communication with teachers, students can more deeply understand and experience the cultural spirit and national characteristics behind Chaozhou Daluogu. Although oral transmission is conducive to the inheritance and development of skills, it also faces the risks of incomplete inheritance, information loss and neglect of traditional skills. Therefore, how to protect tradition while keeping pace with the times is one of the challenges of the oral transmission teaching model in the modern context. Overall, oral transmission, as the core model of traditional teaching of Chaozhou Daluogu, is not only a means of technical inheritance, but also a carrier of cultural identity and emotional exchange. Through this traditional teaching model, the musical art of Chaozhou Daluogu can be passed down from generation to generation between teachers and apprentices, maintaining its unique charm and vitality (Chen, 2022).

The skills and expressiveness involved in playing Chaozhou Daluogu are not only a display of musical skills, but also a vivid expression of Chaozhou culture, history and folk customs. The playing skills of Chaozhou Daluogu include a wealth of striking techniques. The performers need to master the basic drumming techniques of different percussion instruments such as big Daluogu, small Daluogu, and gongs, such as single-click, combo, and rolling. These techniques not only require the accuracy of the rhythm, but also require the performers to flexibly use different striking forces and rhythm changes according to the requirements of the music and the performance needs of the music. Secondly, the vibration technique occupies an important position in the performance of Chaozhou Daluogu. Vibration is a vibration performed by the palm or tool to enhance the resonance and expressiveness of the music. This technique can not only enrich the sound effects of the music, but also increase the dynamics and layering of the music during the performance. Complex drum beat combinations are the embodiment of advanced playing skills. The repertoire of Chaozhou Daluogu usually contains a variety of drum beat combinations, requiring the performers to accurately master and switch different rhythm patterns. This requires not only technical proficiency, but also a deep understanding of the structure and rhythm changes of the music. Tone control is one of the key skills in the performance process. By adjusting the strength, volume and location of the drum, the performer can create a variety of timbre effects. This technique not only reflects the performer's precise control of the instrument, but also enhances the expressiveness and appeal of the music. In addition, performance skills are also an indispensable part of playing Chaozhou Daluogu. In addition to being proficient in technical requirements, performers also need to express the emotions and connotations of the music vividly through gestures, body language, and the design of stage layout and performance arrangement. This comprehensive performance skill is not only a supplement to music performance, but also a vivid display of Chaozhou culture and folklore. The practice of performance style and expression is also a very important aspect of Chaozhou Daluogu teaching. It is not only about the technicality of music, but also about how performers can convey emotions and attract audiences through their own artistic expression (Zhong, 2020).

As an important folk music form in southern China, Chaozhou Daluogu's unique playing style and expressiveness embody profound cultural connotations and local characteristics. First of all, the playing style of Chaozhou Daluogu focuses on the diversity and changes of timbre. During the performance, through the combination and use of different instruments, the performer can create rich timbre effects. For example, the combination of percussion instruments such as big Daluogu, small Daluogu, and yehu, as well as folk instruments such as suona and erhu, can produce different sound effects, thereby enriching and deepening the expressiveness of music. Secondly, the change of strength is a common performance technique in Chaozhou Daluogu. The performer controls the strength of the beating and the volume to make the music change dynamically between strength and weakness. This technique not only increases the layering and drama of the music, but also better expresses the emotional ups and downs and rhythm changes in the music works, so that the audience can feel the emotional connotation of the music more deeply. The flexible use of rhythm is an important part of the performance expressiveness of Chaozhou Daluogu. The rhythm of Chaozhou Daluogu is changeable and rhythmic. From simple single beats to complex rhythm combinations, performers need to accurately master different rhythm patterns and use them flexibly in performance. This flexibility is not only reflected in the performance skills of the music, but also directly affects the overall expressiveness and dynamic effects of the music. Finally, playing Chaozhou Daluogu requires performers to have a solid technical foundation and a deep cultural understanding. Through continuous practice and learning, performers can gradually master and improve these skills, thereby showing the rich artistic charm and unique expressiveness of Chaozhou Daluogu to the audience and listeners. By learning the unique performance style and expressiveness of Chaozhou Daluogu, performers can deeply understand and master the uniqueness of its musical form, and then show richer and deeper artistic expression in the performance. This is not only of great significance to the inheritance and development of music itself, but also provides an important platform and carrier for the inheritance of culture and the expression of local folk customs (Zheng, 2014).

New Knowledges

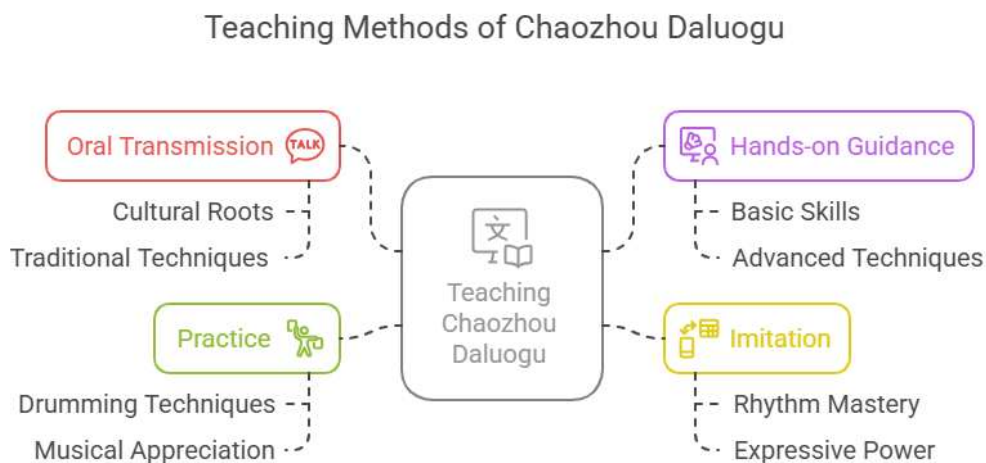


Figure 1: Diagram Show the Teaching Chaozhou Daluogu: Methods and Techniques.

Conclusions

The teaching methods for Chaozhou Daluogu emphasize the art of oral transmission and heart-to-heart teaching, preserving rich cultural heritage and intricate performance skills through direct, personalized instruction. Students learn by imitating techniques demonstrated by the teacher, starting with foundational drumming skills for various percussion instruments and advancing to complex rhythm structures, dynamic changes, and expressive performance techniques. The curriculum includes traditional and modern repertoires, supporting students in rhythm mastery, musical literacy, and stage performance. Recognized as the "Oriental Symphony," Chaozhou Daluogu uniquely represents Chaozhou culture, utilizing diverse timbres, rhythmic contrasts, and expressive improvisation to convey local heritage and spirit. This educational approach, combining practical drumming with music theory and performance skills, enhances students' understanding and appreciation of Chaozhou cultural identity. The oral teaching model is rooted in the master-apprentice tradition, where teachers share not only technical expertise but also moral values, fostering a deep cultural connection. While effective for skill transmission, this

model faces challenges in preserving traditional details in a modern context. Incorporating Chaozhou Daluogu into classrooms engages students' curiosity and encourages them to experience music actively, fulfilling Sukhomlinsky's educational ideals by promoting students' emotional and intellectual growth through participatory learning.

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