

Guangdong ATV Performing Arts Vocational College Chaoshan music culture "tide song book" construction

Lin Fengqiang and Thanyawat Sondhiratna

Bangkokthonburi University, Thailand

Corresponding Author, E-mail: 3635572524@qq.com

Abstract

Chaozhou music is one of the representative elements of Chaozhou culture. Besides music, Chaozhou Opera, English songs and dances, Chaozhou embroidery, Chaozhou architecture, etc., are the iconic artistic styles of Chaozhou culture. Chaozhou music is a general term for the folk music of the Chaoshan region, which has been praised as "the right sound of China" because of its preservation of the genes of the ancient music culture of the Chinese nation. Chiu Chow music can be used independently to form music societies, or as accompaniment music in Chiu Chow theatre groups.

This paper aims to discuss the efforts and achievements of Guangdong ATV Performing Arts Vocational College in the construction of Chaoshan music culture "tide song book". Through in-depth research and analysis, this paper reveals the unique charm of Chaoshan music culture and its importance in contemporary education, and puts forward some suggestions to strengthen the inheritance and innovation of Chaoshan music culture.

Keywords: Music; Dongting Hu Area; China

Introduction

Chaozhou music is a form of traditional Chinese music, and in a broader context, traditional music culture is an extremely broad concept. This one shows as a general term for all musical works or carriers of musical expressions from ancient times to modern times, including folk music, traditional instrumental music, theatre music and so on. Different types of traditional music culture have specific cultural connotations. Taken together, traditional music culture and national culture have a certain degree of homogeneity. Under the perspective of historical inheritance and development, the two are complementary. Therefore, in order to make traditional music culture get reasonable inheritance and development, we should firmly grasp its development characteristics, so that it can make progress together with traditional culture. The more significant features of traditional music culture at present include: diversity, life and inheritance (Shi, 2023).

However, in terms of dissemination and development, there are still some problems with Chaozhou music. Specifically, it includes the following four aspects: 1.to firstly, Chaozhou Opera and Chaozhou Music troupes generally have a weak awareness of dissemination. 2.to secondly, Chaozhou Opera and Chaozhou Music have a lack of creative talents, and there are few masterpieces. As a matter of fact, from the 1980s to the present, the training mode of Chaozhou opera and Chaozhou music talents has never been able to adapt to the market requirements. The main training base for Chaozhou Opera actors and Chaozhou music players is Shantou Opera School (Shantou Culture and Art School), which has no major in playwriting, and the cultivation level of secondary school is also low, making it difficult to

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improve the quality of actors in a comprehensive and integrated way, and the research and accumulation of the voices of the various trades in the fields of Sheng, Dan, Jingsheng, Late, and Chou are too weak, and there is a strange lack of excellent actors. Although Shantou Opera School and Hanshan Teachers College have been jointly running adult college classes in music education and undergraduate classes in musicology since 2005, this is far from enough. With the old generation of Chaozhou theatre scriptwriters aging, the creative talents of Chaozhou theatre are close to a fault line. 3.to thirdly, the overseas performance market for Chaozhou theatre and Chaozhou music is in urgent need of development. 4.to finally, overseas dissemination channels for Chaozhou theatre and Chaozhou music are not smooth (Liu & Liu, 2018).

Guangdong Asian TV Vocational College (ATV) of Performing Arts was founded in 2000 by Sun Yanjun (national first-class actor who played Liu Bei in the classic version of the Romance of The Three Kingdoms). Approved by the People's Government of Guangdong Province and registered by the Ministry of Education of the People's Republic of China, the college is included in the unified national enrollment plan, it runs with distinct features and high teaching quality, and has gained substantial teaching achievements (the teachers and students have won multiple awards), enjoying high popularity and great influence in Guangdong Province. In 2021, the college was listed in "The First Batch of Partner Universities of All media Production-education Integration Program in the Sino-foreign Cultural Exchange" by the ministry of Education. The school consists of the School of Music and Dance, the School of Art and Design, the School of Humanities and Education, and the School of Medicine. The researcher learnt that the students of the School of Music and Dance in this school have courses related to Chaozhou music, so it is necessary to carry out related research here.

As a "living fossil" of Chaozhou culture, Chaozhou music is not only a form of music, but also represents the history. However, with the development of the times, the invasion of foreign cultures has caused the Chaozhou music culture to face the situation of being lost. Pedagogical epistemology essentially holds that the main task of education is to pass on the elements of human culture. Based on this, in order to solve this problem, the article takes music pedagogy as an entry point, and systematically analyses the feasibility of introducing Chaozhou music culture into music teaching in colleges and universities, both theoretically and practically, with a view to better inheriting and promoting this traditional culture (Yu, 2023).

At present, there are two main categories of Chaozhou music: the first one is classified by the type of music, such as gongs and drums, temple music, silk and string music, ballads and folk songs, songs and dances, theatre music (Chaozhou Opera) and operatic music. Song and dance music, theatre music (Chaozhou Opera) and operatic music, such as the second is classified by the nature of its music: literati music, folk music, religious music and court music. The first classification is more common and accepted by the public. From the point of view of historical formation, types of music and main characteristics, Chaozhou music has always been rooted in the profound and characteristic Chaozhou folklore, folk sentiment and folk style, and has fed and enriched the spiritual and cultural life of the people of Chaozhou. The emergence and development of Chaozhou music is closely related to the spiritual and cultural needs of the Chaozhou people. Therefore, when the era enters the new century, it is of great significance to protect and pass on the Chaozhou music to make it penetrate the daily life of the Chaozhou people and pass it on from generation to generation, so as to innovate and develop the Chaozhou music. Chaozhou music has been developed so far, and its inheritance methods

include: First, to revitalise the traditional repertoire of Chaozhou music by arranging and rearranging it is a very important way and method of inheriting and developing Chaozhou music: in the form of traditional suites, using the method of stringing brocade, two or more different tunes are strung together, or the whole tune is adopted, or one of the paragraphs is wanted, and then they are re-organised. Delete the bad passages and keep the good ones. The so-called deletion is mainly to delete the part of the piece in which the image theme is not clear, and then add flowers on the basis of this, input fresh blood to make it full of novelty and adapt it; adopt different ways of playing in the performance of the piece, which is the most common in both modern and traditional music, for example, changing the repetitions into concertos, which will make the piece more life-like and healthier. Second, in the process of collating and adapting the On the basis of the experience of sorting out and adapting the traditional repertoire of Chaozhou music, maintaining its original musical types, rhythms and rhythms, and the style of the songs, and constantly refining the traditional Chaozhou music, it should also pay extensive attention to the modern development orientation of Chaozhou music: to give full play to the advantages and characteristics of Teochew music which is inclusive and comprehensive and suitable for a large number of people. Developing and innovating in inheritance, incorporating the fresh elements of the modern music culture and adding the materials that are pleasing to the public; the Chaozhou music culture should also be closely connected with the whole Lingnan culture, so as to make it healthier and more lively. Chaozhou music culture should be closely linked with the Lingnan culture and developed in parallel. If the root is there, the vitality of Chaozhou music will be there, and if the rhythm is there, the infectious power of Chaozhou music will be there. Chaozhou music is the voice of China and the heart of the people of Chaoshan. Researcher should make more efforts to protect and pass down the music of Chaozhou and even promote it to the world.

There are still some problems in the dissemination and development of Chaozhou music. Specifically, there are the following three aspects:

1) Chaozhou Opera and Chaozhou Music troupes generally have a low awareness of dissemination. 2013 to the present, the author, as a special correspondent of Chaozhou Channel of Southern News Network, has interviewed Chaozhou Opera troupes such as Chaozhou Chaozhou Theatre Troupe, the representative inheritors of Chaozhou Opera's intangible cultural heritage at the national level, Mr. Fang Zhanrong, Mr. Chen Peng, Mr. Zheng Shunying, the famous choreographer Mr. Hong Zhong, and about 30 Chaozhou Opera and Chaozhou Music related practitioners. The interviews grasped a lot of important information about Chaozhou Opera and Chaozhou Music, and felt that most of the people from the leadership of Chaozhou Opera Troupe (Chaozhou Music Society) to the ordinary performers lack the awareness of independent communication; 50% of the interviewees do not attach importance to being interviewed, and the interviews are often unable to be carried out properly; 70% of the interviewees are not good at communicating with the reporters, and they often answered the questions not answered; and 30% of the interviewees think that the communication of Chaozhou Opera is not good and the development of the Chaozhou Opera is weak. It is because the media do not come to report. All these situations show that practitioners of Chaozhou opera and Chaozhou music do not realize that theatre troupes and performers themselves are the first communication body of Chaozhou opera and Chaozhou music. Local governments and publicity and cultural management departments have the

functions of management and service for Chaozhou opera and Chaozhou music, which are part of the dissemination body but not the first body.

2) There is a lack of creative talents in Chaozhou opera and Chaozhou music, and there are few masterpieces.³ From the 1980s to the present day, not only is the creation of local Chaozhou opera and Chaozhou music in Chaoshan in the doldrums, but also the development of Chaozhou opera and Chaozhou music in the places where the Chaozhou Chinese gather in the Southeast Asian region has not been as good as it was in the past. The fundamental reason why there are so few masterpieces of contemporary Chaozhou opera and Chaozhou music is that there is a shortage of creative talents. As a matter of fact, from the 1980s to the present, the training mode of Chaozhou opera and Chaozhou music talents has never been able to adapt to the market requirements. Firstly, the main training base for Chaozhou opera actors and Chaozhou music players is Shantou Opera School (Shantou Culture and Art School), which has no major in playwriting, and the training level of secondary school is also low, making it difficult to improve the quality of the actors in an all-rounded way; secondly, the research and accumulation of the voices of the various trades, such as Sheng, Dan, Jingsheng, Luan, and Chou, are too weak, making the shortage of excellent actors. Although Shantou Opera School and Hanshan Teachers College have been jointly running adult college classes in music education and undergraduate classes in musicology since 2005, this is far from enough. With the old generation of Chaozhou opera writers aging, Chaozhou opera creative talents have been close to the fault.

3) Chaozhou opera, Chaozhou music overseas performance market needs to be developed urgently. 12 June 2003, Shantou's first shareholding system of cooperation in the establishment of business folk arts groups - Fang Zhanrong Chaozhou Theatre Troupe, which is one of the few not relying on financial allocations, the face of the market, self-reliant, and more successful operation of the Chaozhou Opera Troupe. This is one of the very few Chaozhou Opera troupes that does not rely on financial allocation and is self-reliant in the face of the market. In an interview with the author, Fang believed that: "the entire eastern region of the audience in the annual expenditure on Chaozhou Opera about more than 10 million yuan, and as a major Chaozhou Opera Guangdong Chaozhou Theatre only less than 3 million yuan a year in performance revenue, excluding other troupes of the income, a rough estimate of about 7 million yuan a year business can be done, the Chaozhou Opera market in fact, the demand exceeds the supply." In the Chaozhou opera industry, people like Mr. Fang, who has high artistic attainments, strong management ability and such a unique ability to analyzed the Chaozhou opera performance market, are simply rare.

4) Overseas dissemination channels for Chaozhou opera and Chaozhou music are not smooth. from the 1940s to the 1980s, Chaozhou opera films and Chaozhou music records were still sold well overseas. After 2000, when the network media were advancing by leaps and bounds, the overseas dissemination of Chaozhou opera and Chaozhou music did not make timely use of the network media for publicity and promotion. Later, without paying attention to copyright protection, many videos of Chaozhou Opera performances and Chaozhou Music performance tracks were directly uploaded to various websites, which in turn affected the sales of Chaozhou Opera and Chaozhou Music discs. Nowadays, microblogging, WeChat and other new media continue to emerge, many overseas Chinese through WeChat to contact with friends and relatives at home, Chaozhou Opera, Chaozhou music groups, however, in the use of new media for dissemination and marketing of little action (Liu, & Liu, 2018).

In recent years, Chaozhou music has been managed by some old musicians. To a certain extent, the old musicians can maintain the purity of Chaozhou music in the process of spreading, but over time, problems will appear, such as the style of repertoire remains unchanged, the way of playing is too old, and so on. Therefore, in the process of spreading Chaozhou music, some senior musicians tampered with the repertoire according to their own wishes, destroying the original flavor of Chaozhou music. It is precisely because of these musicians' lack of respect for Chaozhou music that the development of Chaozhou music is plagued with problems. Worse still, the modified Chaozhou music makes it impossible for subsequent learners to feel the unique charm of Chaozhou music in the process of learning. Chaozhou music, as an important symbol of Chaozhou culture, is seldom promoted by the government through documents or TV media, so that Chaozhou music cannot really enter the homes of the common people. To pass on Chaozhou music, we must carry out innovative development. Specifically, it can include: 1. Strengthening the innovative consciousness of Chaozhou music, adding modern music elements appropriately, and innovating; 2. In the process of spreading Chaozhou music, focusing on the innovation of its operation mode, and attracting the audience's attention to the maximum extent. Chaozhou music can hardly stay in the music industry for a long time if it is purely disseminated as a kind of culture and art. We need to inject this ancient music into a continuous power, so we can combine Chaozhou music with the market. The performance of the orchestra will lead to the sale of music recordings, and in another way, it will also promote Chaozhou music (Chen & Su, 2009).

Chaozhou music is an important national intangible cultural heritage in the Lingnan region, and is the richest accumulation of Chinese traditional music. The development and inheritance of Chaozhou music is of great significance to the development of Chinese folk music. Exploring the cultural industry of Chaozhou music is of great significance to the inheritance of Chaozhou culture and the promotion of Chaozhou culture. Chaozhou music is rich in connotation and varieties. However, there are problems such as worrying inheritance situation and lack of professionals. In order to solve these problems, the state can 1. focus on supporting the inheritance of Chaozhou music; 2. establish a scientific and effective inheritance mechanism of Chaozhou music, and raise the importance of society; 3. build music exhibition halls, and use cultural halls to pass on the culture of national music; 4. strengthen the support of all levels of government for the inheritance and development of Chaozhou music in terms of policies and regulations (Yu, 2015).

Research Objectives

This study is devoted to fully revealing the deep historical heritage, unique artistic charm and important value of Chaoshan music culture in modern society. We will deeply analyze how Guangdong ATV Performing Arts Vocational College effectively inherits and innovates Chaoshan music culture, as well as the remarkable results achieved. In addition, the study will also explore how the innovative project of "Tide Song Book" can help Chaoshan music culture to spread and popularize widely inside and outside the campus, and provide new ideas and methods for protecting and inheriting local music culture.

Research Methodology

This study will comprehensively analyze the history and current situation of Chaoshan music culture and its development in Guangdong ATV Performing Arts Vocational College by using various methods such as literature research, field investigation and interview. Literature research will help us to fully understand the historical background and theoretical basis of Chaoshan music culture, and provide solid support for subsequent research. The field visit will enable us to personally feel the charm of Chaoshan music culture and gain an in-depth understanding of its actual situation in the local area. The interview will help us to collect first-hand information and understand the real thoughts and feelings of the inheritors of Chaoshan music culture. In addition, the study will also be combined with empirical research to evaluate the actual effect of the construction of "tide song book". By collecting relevant data, this paper analyzes the achievements of the "Tide Song Book" project in the inheritance and innovation of Chaoshan music culture, and provides strong support for the subsequent discussion and suggestions.

Conceptual Framework

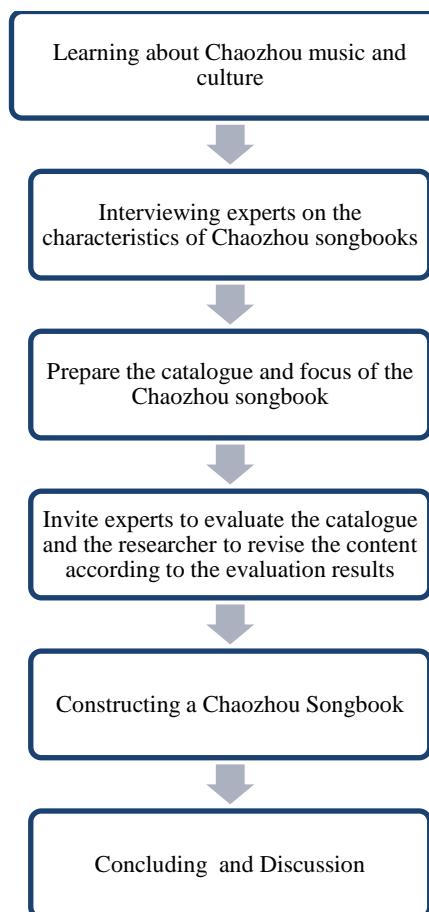


Figure 1 Conceptual Framework

Research Findings

After in-depth and meticulous research, we are pleased to find that Guangdong ATV Performing Arts Vocational College has made remarkable achievements in the construction of Chaoshan music culture "tide Song book". This achievement not only demonstrates the college's emphasis on and inheritance of local music culture, but also injects new vitality into the dissemination and development of Chaoshan music culture. First of all, Guangdong ATV Performing Arts Vocational College has dug deep into the historical connotation and artistic characteristics of Chaoshan music culture. As an important part of the excellent traditional culture of the Chinese nation, Chaoshan music culture carries rich historical information and cultural deposits. The School organized experts and scholars to conduct in-depth research on Chaoshan music culture, systematically sorted out its development context and artistic characteristics, and laid a solid foundation for the inheritance and innovation of Chaoshan music culture. Secondly, the school integrates Chaoshan music culture into daily teaching, and enables students to experience and learn the charm of Chaoshan music culture through various forms such as curriculum setting and practical activities. In terms of curriculum, the College has opened a special Chaoshan music course, inviting senior artists and inheritors to teach, to teach the singing skills and artistic essence of Chaoshan music. At the same time, the College also actively organizes students to participate in various practical activities, such as performances, competitions and exhibitions, so that students can deeply understand and experience Chaoshan music culture in practice. In addition, Guangdong ATV Performing Arts Vocational College also actively promotes the "tide Song book", through various channels and forms, so that more people understand and love Chaoshan music culture. The College regularly organizes Chaoshan music performances and competitions, attracting a large number of audiences and participants. At the same time, the school also makes use of modern scientific and technological means, such as network broadcast, short videos, etc., to spread the charm of Chaoshan music to a wider field. These measures not only improve the popularity and influence of Chaoshan music culture, but also stimulate more people's interest in and love for Chaoshan music culture.

Discussion

Discussion about study Chaoshan music culture mainly includes two parts of the content of Chaoshan culture and Chaoshan music, the semantic background of the music should be discussed in a certain social and cultural context, and different social backgrounds will have different interpretations.

Chaoshan music is one of the rich and colourful local music cultures in China. Chaoshan music has a long history, unique style and is deeply rooted in the history, language and folklore of the Chaoshan region. Chaoshan music is not only a form of artistic expression, but also an important carrier of emotional expression and cultural heritage of Chaoshan people. The purpose of learning Chaoshan music culture is conducive to enhancing cultural identity, preserving and passing on important intangible cultural heritage, and promoting cultural diversity and understanding. Learning about Chaoshan music and culture can also help people to improve their musical aesthetic ability and creativity, as well as gain a deeper understanding of the cultural characteristics of the southern region of China (Meng, 2023).

The creation of a Chaoshan songbook facilitates the development of different approaches and ways of learning about music and culture, in addition to guiding students in other activities, such as attending traditional music workshops, learning songs in the Chaoshan dialect, taking part in Chaoshan music performances, and researching into the playing methods of Chaoshan traditional musical instruments (e.g., the Chaoshan erhu, the moon zither, etc.). It is emphasized that the essence of Chaoshan music culture can be more fully understood and experienced through multiple learning pathways.

Learning about the impact of Chaoshan music culture on individuals and society. This includes how learning and practising Chaoshan music can enhance understanding and respect for Chinese culture, and how this cultural strength can be harnessed to promote social harmony and cultural diversity (Yang, 2021).

Discussion about constructing the "Chaozhou Song Book" for ATV

It is a very valuable and necessary thing for the researcher to construct the Chaozhou Song Book for Guangdong ATV Performing Arts School. Creating a Chaozhou Song Book will help to explore the cultural value of Chaozhou music, recognise the urgency of preserving and transmitting Chaozhou music and the importance of Chaozhou music in understanding China's rich and diverse local cultural heritage, promote the development of Chaozhou music and culture, and provide a resource for the study and research of Chaozhou music.

In this process, the researcher studied Chaoshan culture, Chaoshan music, collected and organised traditional Chaoshan songs, scores and singing guides, and introduced the historical and cultural background of Chaoshan music. The author ensured the accuracy of the information of the creative content and the authority of the content through literature and interviews with experts. The comprehensive and multifaceted nature of the research process is reflected, not only for the preservation of music, but also for educational and promotional purposes. In confronting the challenges that may be encountered in the process of creating a Chaoshan songbook, such as the scarcity of information, understanding and translating local dialects, and ensuring accurate expression and communication of culture. The authors actively addressed these challenges and overcame them to achieve their goals by reviewing literature and conducting interviews.

The possible long-term impacts of the Chaoshan Songbook include its contribution to the heritage and development of Chaoshan music, its help in raising public awareness of Chaoshan culture (Yang, 2021), and how it can serve as a platform for cultural exchange and educational resources. Chaoshan songbooks can stimulate students' interest in traditional music and promote cultural diversity and inclusiveness. Demonstrate its contribution to cultural heritage preservation, education and social development. This is not only a project about preserving traditional music, but also a comprehensive endeavour about cultural heritage, education and social participation.

Recommendation

1. Practical Recommendations

Overall, learning about Chaoshan music culture and creating a Chaoshan songbook are two tasks that are both independent of and closely related to each other, and each task requires specific methods and strategies. In future research it is important to combine the two tasks of learning knowledge about Chaoshan music culture and creating a Chaoshan songbook.

It is important to continue to gain a deeper understanding of the history, genres, characteristics of Chaoshan music and its place in Chaoshan culture. Reading relevant books, scholarly articles, and online resources can provide a solid theoretical foundation. If possible, visit the Chaoshan region to experience live performances of Chaoshan music and interact with local musicians and scholars. Fieldwork allows the researcher to gain first-hand information and inspiration from the source.

Finally, if we want to study Chaoshan music and culture in depth, we must learn the Chaoshan dialect, and learning the Chaoshan dialect can help the researcher to better understand the meaning and emotion of the lyrics, and to teach better

2. Recommendation for future research

This study was limited by the time and place and some reasons that the study was not conducted perfectly. Suggestions for the future development of this study, which the researcher believes require further work and endeavour aimed at promoting continued growth and innovation in this field, include:

1. Digital technology and social media platforms can be actively utilised to promote Chaoshan music culture. For example, creating online tutorials, virtual workshops and interactive courses, as well as posting performance and explainer videos of Chaoshan music on platforms such as YouTube and Bilibili. Attention should be paid to content innovation, exploring innovations in content and form while retaining traditional elements. For example, adding modern Chaoshan music works or combining virtual reality (VR) and augmented reality (AR) technologies to provide readers with an immersive learning experience.

2. Encourage interdisciplinary research, combining knowledge from the fields of musicology, folklore, linguistics and sociology to explore in depth the multi-dimensional value of Chaoshan music culture.

3. to enhance exchanges and cooperation with other parts of the world in the field of traditional music through international music festivals, academic conferences and cultural exchange programmes, so as to increase the international visibility and influence of Chaoshan music culture. Encourage teenagers and young people to participate in the study and creation of Chaoshan music, and stimulate their interest in traditional music and culture and their spirit of innovation by organising activities such as music competitions, creative challenges and youth arts festivals.

4. Seek funding and support from the government, non-profit organisations and the private sector to provide sustained resources for the research, education and dissemination of Chaoshan music culture. An online interactive community centred on Chaoshan songbooks could be established to enable readers, learners and artists to share experiences, discuss issues and showcase their work, forming an ecosystem for continuous learning and exchange.

5. Develop multi-language versions of the Chaoshan Songbook so that non-Chinese speaking readers can also learn and appreciate Chaoshan music and culture conveniently, and expand the international audience of Chaoshan music. Consideration also needs to be given to the long-term sustainability of the Chaoshan Songbook project, including regular updating of the content, maintenance of community vibrancy and continuous exploration of new collaboration opportunities.

6. To strengthen the educational significance and encourage more researchers to participate, the educational impact on students can be enhanced by collaborating with schools and educational institutions to incorporate the Chaoshan Songbook into the curriculum of music education and cultural education. By implementing these recommendations, a solid foundation can be laid for learning about Chaoshan music and culture and creating a Chaoshan songbook for future development, which not only protects and passes on valuable cultural heritage, but also opens new paths for its innovation and popularization.

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