



CONSTRUCTING THE BLUES STYLE CHONGQING FOLK SONG FOR TEACHING THIRD-YEAR STUDENT AT CHONGQING UNIVERSITY OF HUMANITIES AND TECHNOLOGY

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Abstract

Chinese culture embodies a rich tapestry of traditions, beliefs, and artistic expressions that have evolved over centuries. The fusion of Blues elements with Chongqing folk songs offers a unique approach to preserving traditional Chinese music while introducing contemporary stylistic influences.. The objectives of this study are as follows: 1. To study Blues-style Chongqing folk songs as a primary source of information; 2. To develop a guidebook for teaching Blues-style Chongqing folk songs tailored for third-year students at Chongqing University of Humanities and Science; 3. To implement the Blues-style Chongqing folk songs guidebook in teaching third-year students; 4. To evaluate the effectiveness of the Blues-style Chongqing folk songs guidebook in enhancing students' technical and interpretive skills. This research employs a mixed-method approach, integrating both qualitative and quantitative methods. Qualitative tools include expert interviews and teaching observations, involving four music education experts specializing in folk and Blues fusion. Quantitative data were collected from 20 third-year students, with 10 selected as the sample group through purposive

sampling. Data analysis was conducted using descriptive statistics, with the hypothesis that students' performance scores would reach above 80 points on average by the end of the course.

The findings of the study are as follows: 1. The teaching guide significantly improved students' technical skills, such as rhythmic precision and melodic adaptation, through a step-by-step methodology; 2. The guide deepened students' understanding of the cultural and historical significance of both Blues and Chongqing folk music, enabling more expressive and contextually relevant performances; 3. Activities such as improvisation workshops and peer feedback sessions enhanced student engagement, creativity, and motivation; 4. The guide successfully accommodated diverse learning styles with visual aids, structured exercises, and group collaborations, leading to improved outcomes for a wide range of students; 5. Both educators and students highly rated the guide for its clarity, practical applicability, and cultural relevance in teaching Blues-style adaptations of traditional folk music.

Keywords: Constructing; Blues Style; Chongqing Folk Song; For Teaching; Chongqing University of Humanities and Technology

Introduction

The integration of Chongqing traditional music culture can enrich the content and mode of popular music teaching. At present, the teaching level of domestic popular music majors is generally not high, the teaching mode and content are relatively single, and the students' foundation of popular music is poor. Although some current music teachers also offer some courses related to traditional music culture, most of them are theoretical and appreciation courses, lacking in practicality. The traditional music knowledge that students can master is very limited and mostly stays in the form, and there is a lack of sufficient guidance and practical experience in the process of learning and applying music knowledge. In the current context of the fusion of multiple musical cultures, music that lacks its own cultural characteristics is difficult to be accepted by the new

social environment. Inheriting and promoting the excellent traditional music culture, it is necessary to take the essence and remove the dross. As a very important branch of popular music, blues music, its musical charm and culture still influences the singing skills, arrangement and orchestration, harmonic structure and rhythm and groove of many music styles nowadays. Rhythm and blues are one of the most representative styles of blues (Hao, 2006). Rhythm and blues music, based on the blues, became popular in cities from the 1940s. As one of the mainstream music styles in the United States, contemporary rhythm and blues entered the Chongqing folk Song market in the 1980s, and since then, rhythm and blues has gradually gained a foothold in Chongqing folk Song, and has been blended with Chinese culture, giving birth to many excellent rhythm and blues songs with a "Chinese style" flavor, which have become widely popular in the Chongqing folk Song scene. Many excellent rhythm and blues songs with the flavor of "Chinese style" have been born, which have been widely circulated in the Chongqing folk Song world and achieved certain success. This shows that "Chinese style" rhythm and blues songs are worth studying and continuing research.

Chongqing folk Song is based on traditional Chongqing folk Song and incorporates various genres of music from around the world. However, there is relatively little research on the blues style in Chinese popular music. Although blues music has a long history and wide influence abroad, there has been little systematic research on its teaching in the Chinese education system (Zhang, 2017).

Blues music started late in China, but has gained more and more attention and recognition in recent years. Chinese blues bands and musicians have begun to appear in various music performances and festivals, which to a certain extent has promoted the development of blues music in China. At the same time, more and more music colleges and music training institutes began to offer blues courses to meet the demand for learning and appreciating blues music. Chongqing folk Songians have also added elements of blues music to traditional Chongqing folk Song, injecting new vitality and charm into Chinese popular music (Hu, 2019).

In recent years, more and more blues music festivals have been organized in China. These festivals have attracted large numbers of musicians and audiences, proving the popularity of blues music in China. More and more international blues musicians have started to tour in China, attracting large numbers of fans and audiences. This shows that the demand for blues music in the Chongqing folk Song market is increasing. Chongqing folk Song and cultural media began to report more on news, performances and artist stories related to blues music. More and more enthusiasts have begun to organize music events, performances and exchange sessions, which has contributed to the development of blues music in China.

Conclusions, this paper takes strengthening the understanding and inheritance of the blues music style as the starting point, and centers on the following three core objectives: firstly, to study the blues teaching method in depth and combine it with Chongqing folk Song, and to explore the fusion points between the two and the innovative teaching methods; secondly, to prepare a special guidebook for singing the blues of Chongqing folk Song based on this study, so as to provide music teachers and students with practical references and Third, we will establish a scientific and effective evaluation system to objectively measure the teaching results of combining blues styles with Chongqing folk Song, so as to adjust teaching strategies in a timely manner and ensure teaching quality. Through these efforts, we expect to stimulate students' interest in blues music and Chongqing folk Song, cultivate their musical understanding and appreciation, and then promote the diversified development of Chinese popular music, contributing new ideas and methods to Chinese popular music education.

Research Objectives

1. To study the blues style teaching methods and characteristics of Chongqing folk Song.
2. To construct a teaching guidebook for integrating blues style into Chongqing folk song singing.
3. To evaluate the effectiveness of the blues-inspired teaching method for Chongqing folk Song.



4. To disseminate and apply the findings from the teaching evaluation to refine and improve the guidebook.

Literature Reviews

Blues is directly translated into English as "blues", which is a metaphor for melancholy and sadness, and is sometimes called "blues" or "grudge song". Blues music first emerged in the United States after the Civil War, originated in the Mississippi Delta in the southern United States, and its material came from some villages in the southern United States, black slaves sang labor songs during farming and labor.

It dates back to the 16th-19th centuries, when the European colonizers held a large-scale trade in human beings and sold a large number of black Africans to the American continent, turning these blacks into slaves for the white farmers. These blacks were made slaves of the white farmers. They worked as hard laborers for the whites on the farms in the South, endured the oppression and exploitation of the white slavers for a long period of time, and lived a life of labor and slavery in darkness and in a permanent state of slavery (Zhang and Kang, 2013).

It is these miserable, unequal encounters, making the black slaves inside the depression, resentment, pain, grief and other negative emotions, so the black slaves in the labor often through the singing and shouting way to vent the pain in their hearts and personal feelings. Singing are improvisation, tune color sadness and sadness, voice high and rough music, no fixed structure, no musical accompaniment. This very primitive form of music singing is the "prototype" of the blues, which at first was only called "field shouting". In order to facilitate unified interpretation and communication, the singing form gradually became fixed, and gradually formed a "one person leading the song, others chorus echo" form of response, not only to unify the rhythm of labor and can regulate the atmosphere of labor, this form will soon be spread in the plantation, so it is also known as "plantation songs". Plantation Songs" (Luo et al, 2006).





Chongqing folk Song: Chongqing, located in southwestern China, boasts a rich cultural heritage deeply influenced by its historical background, diverse population, and distinct geographical setting. The traditional music of Chongqing is an integral aspect of its cultural identity, reflecting the daily lives, values, and experiences of the local people. The music is influenced by the region's history, lifestyle, and customs, forming an expressive medium that captures the essence of Chongqing society.

Chongqing's traditional music, including folk songs, emerged from a combination of agricultural practices, river trade, and the unique mountainous landscape of the region. Life in Chongqing has historically revolved around farming and the bustling river ports along the Yangtze River, where songs were sung by boatmen, farmers, and traders. These folk songs are often infused with themes of labor, love, humor, and hardship, portraying the resilience of Chongqing's people (Jin, 2002).

The cultural diversity of Chongqing, which encompasses influences from multiple ethnic groups, has resulted in a wide range of musical styles and traditions. These songs are passed down through generations and play an important role in maintaining the cultural continuity of the community. The music is often performed at important festivals and ceremonies, serving both celebratory and ritualistic functions, and it provides an avenue for the expression of shared values and community solidarity (Hu, 2019).

Research Methodology

The research employs a qualitative method incorporating interviews, classroom observations, and performance evaluations. The Qualitative Research Method: The qualitative approach involves conducting in-depth interviews with experts, observing classroom activities to understand student interaction and engagement, and evaluating student performances to gain insight into the effectiveness of the teaching methods and materials.

The Quantitative Research Method: The quantitative approach focuses on analyzing student assessment scores across five evaluations. Statistical analysis is used to measure improvement rates, compare individual and group performance, and provide an objective understanding of the impact of the "Chongqing Blues Folk Songs" guidebook.

Population: Start by numbering the 80 samples 1 - 80. calculate the sampling interval. Randomly determine a starting number 3 out of 1 - 8. Then take numbers 3, 11, 19, 27, 35, 43, 51, 59, 67, and 75 in that order.

Sample: 10 randomly selected music students.

Key informants

1) Professor Dr. Zou Yafei, a member of the Chinese Communist Party, is a professor in the popular singing department of the Sichuan Conservatory of Music and holds a bachelor's and master's degree in musicology.

2) Professor Dr. Wei Wei, Wei Wei went to Malaysia to further his studies in pop singing and obtained the relevant qualifications. Holds a Bachelor's Degree in Popular Singing and a Master's Degree in Popular Singing.

3) Professor Dr. Liu Jing is a vocal music doctor who studied abroad in Russia, specializing in vocal music and obtaining a doctorate. Recent major research interests are in blues music.

4) Professor Dr. Ren Xi, Doctor of International Music Education, specializes in the research of ethnic vocal music. He has in-depth professional knowledge and research experience in the academic field.

Results

To study the Blues Style Chongqing Folk Songs as the Primary Source of Information:

This research conducted an extensive and in-depth study of Blues-style Chongqing folk songs, focusing on their structural, cultural, and emotional characteristics. The analysis revealed significant parallels between Blues music and Chongqing folk traditions, particularly in their shared emphasis on storytelling, rhythmic intricacies, and profound emotional expressions. Both

styles rely on their ability to connect with audiences through relatable narratives and dynamic musicality. These shared attributes form a robust foundation for exploring innovative musical adaptations that honor the cultural authenticity of both traditions. Furthermore, the research investigated how Blues elements such as blue notes, swing rhythms, and improvisation can enhance the expressive depth and modern relevance of Chongqing folk songs. By blending these elements, the study demonstrated that traditional music could be revitalized, opening up opportunities for new forms of cultural expression. The insights gained from this study underline the importance of preserving the core identity of traditional music while allowing it to evolve through creative fusion. The findings serve as a theoretical and practical framework for further exploration, demonstrating how two distinct musical traditions can complement each other and foster innovative artistic possibilities.

To Develop a Guidebook for Teaching "Blues Style Chongqing Folk Songs" to Third-Year Students at Chongqing University of Humanities and Science:

One of the primary objectives of this research was to design and develop a comprehensive guidebook for teaching "Blues Style Chongqing Folk Songs" to third-year students at Chongqing University of Humanities and Science. This guidebook was meticulously crafted to combine theoretical knowledge with practical application, ensuring that students receive a well-rounded and engaging educational experience. The guidebook includes an introduction to the historical and cultural backgrounds of both Blues and Chongqing folk music, detailed lesson plans, and step-by-step guidance on blending the two genres. It incorporates practical exercises focused on rhythm fusion, melodic adaptation, and improvisation, enabling students to explore the creative potential of integrating Blues techniques such as blue notes and swing rhythms into traditional melodies. Additionally, the guidebook provides analysis of adapted songs, offering examples that demonstrate how these techniques can be applied while preserving the essence of the original music. By encouraging both technical skill development and creative exploration, the guidebook equips educators with effective tools to foster students' understanding and appreciation of these musical

traditions. It bridges the gap between tradition and innovation, ensuring that students are empowered to express themselves artistically while respecting cultural authenticity.

To Conduct a Teaching Experiment Using "Blues Style Chongqing Folk Songs" with Third-Year Students at Chongqing University of Humanities and Science:

To evaluate the practical application of the guidebook, a teaching experiment was conducted with third-year students at Chongqing University of Humanities and Science. The experiment consisted of a series of structured lessons and activities based on the content and methodologies outlined in the guidebook. These lessons included song analysis, rhythm and melody adaptation exercises, and improvisation workshops, gradually building students' confidence and proficiency in blending Blues and Chongqing folk music. The teaching process emphasized hands-on learning, allowing students to actively participate in adapting traditional songs by incorporating blue notes, swing rhythms, and improvisational techniques. Group collaboration was also a critical component, enabling students to exchange ideas and learn from one another. Throughout the experiment, students demonstrated significant progress in understanding the characteristics of both musical styles and in applying these elements creatively. The results of this teaching experiment highlighted the guidebook's effectiveness as a teaching tool, providing valuable insights into the opportunities and challenges of integrating Blues elements into traditional music. The success of the experiment underscores the guidebook's potential for fostering cultural appreciation and artistic innovation in educational settings.

To Evaluate the Teaching Effectiveness of Using the "Blues Style Chongqing Folk Songs" textbook for Third-Year Students at Chongqing University of Humanities and Science:

The final objective of this research was to assess the teaching effectiveness of the "Blues Style Chongqing Folk Songs" textbook. The evaluation process involved a combination of formative and summative assessments, peer feedback sessions, and reflective essays. Formative assessments were conducted

throughout the lessons to track students' technical and creative progress, while summative assessments measured their overall mastery of the concepts and techniques by the end of the course. Peer feedback sessions provided opportunities for students to learn from each other's strengths and challenges, fostering a collaborative learning environment. Reflective essays allowed students to articulate their experiences and insights, offering qualitative data on the learning process. The evaluation results showed that students significantly improved in areas such as rhythm precision, melodic adaptation, and improvisation. Most participants displayed a strong ability to incorporate Blues techniques into traditional Chongqing folk songs while maintaining the authenticity of the original music. Feedback from both students and instructors confirmed that the textbook successfully bridged theoretical knowledge with practical application, making it an effective resource for teaching this innovative fusion. The findings suggest that this teaching approach has the potential for broader implementation in similar educational contexts, promoting both cultural preservation and artistic creativity.

Discussions

The exploration of Blues-style Chongqing folk songs as the primary source of information emphasizes the importance of cultural and musical integration in educational and creative contexts. This study relied heavily on identifying shared characteristics between Blues and Chongqing folk music to establish a foundation for innovative adaptations. By drawing parallels in rhythm, melodic structures, and emotional expressiveness, the research highlights the creative potential of fusing these two distinct musical traditions.

The fusion of musical traditions requires a deep understanding of the cultural and historical contexts of both styles. This perspective aligns with the approach taken in this research, where Blues and Chongqing folk songs were analyzed not only for their musical components but also for their cultural significance (Fan, 2008).

The importance of contextual analysis when teaching traditional music. Their methodology involves identifying key elements, such as pentatonic scales and thematic storytelling, and integrating them with modern techniques to engage learners effectively. This aligns with the study's focus on incorporating Blues elements, such as blue notes and swing rhythms, into Chongqing folk songs while preserving their cultural identity (Zhang, 2019).

Expert interviews conducted during the research provided further insights into the compatibility between Blues and Chongqing folk music. Experts noted that the storytelling aspect of both genres creates a natural bridge for adaptation. For example, Chongqing folk songs, often rooted in labor and communal themes, share an emotional intensity with Blues music, which frequently explores themes of struggle and resilience. This shared narrative quality supports the seamless blending of the two styles, analysis of cross-cultural musical projects demonstrates the potential for traditional music to evolve without losing its essence when carefully integrated with external influences (Zhang, 2014).

In terms of rhythm, the study found that the steady and repetitive patterns of Chongqing folk songs could be enriched by the syncopated swing rhythms of Blues. As emphasized by Robert Miller (2017) in *Rhythmic Variations in Cross-Cultural Music*, introducing new rhythmic structures to traditional songs can add a layer of complexity and modern appeal, provided that the original rhythm is respected. This principle guided the rhythm adaptation exercises in this study, ensuring that students understood the importance of preserving the foundational structure while experimenting with Blues influences.

Another crucial aspect of the study involved melodic adaptation. Traditional Chongqing folk songs often rely on pentatonic scales, which can be easily expanded with Blues elements like blue notes (b3, b5, b7) to create a richer harmonic palette. Liu Hong (2021), in *Innovative Techniques in Chinese Folk Song Education*, discusses how pentatonic-based melodies can serve as a flexible foundation for modern adaptations. Liu's research provided a valuable framework for guiding students in adding Blues notes to Chongqing folk melodies during the study's practical workshops.

Furthermore, the study's reliance on mixed-methods research aligns with pedagogical best practices outlined by Rachel Brown (2019) in Teaching Traditional Music in a Modern Context. Brown advocates for combining theoretical analysis with hands-on learning to deepen students' understanding and engagement. This approach was reflected in the structured lessons and activities of this research, where students analyzed the characteristics of both Blues and Chongqing folk music before applying their knowledge to creative adaptations.

New Knowledges

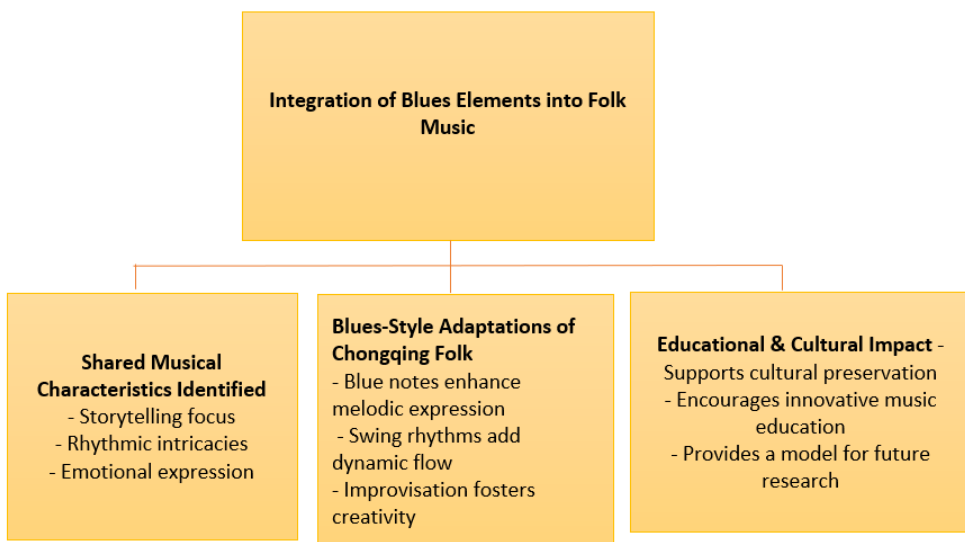


Figure 1: New Knowledges Diagram of The Blues Style Chongqing Folk Song for Teaching Third-Year Student at Chongqing University of Humanities and Technology.

Conclusions

The research demonstrated that blending these musical traditions not only preserves the authenticity of Chongqing folk music but also revitalizes it with new expressive possibilities. By analyzing the structural and cultural characteristics of both genres, the study provided a foundation for innovative adaptations that respect and enhance traditional music. The development and implementation of the Blues Style Chongqing Folk Songs teaching guidebook proved to be an effective educational tool. Through structured lessons, practical exercises, and interactive learning activities, the guidebook enabled students to develop technical proficiency and creative adaptability in combining Blues techniques with folk melodies. The teaching experiment demonstrated significant improvements in students' rhythm precision, melodic interpretation, and improvisational skills. The research highlights the potential of cross-cultural musical fusion as an educational strategy. The findings suggest that integrating Blues elements into traditional Chinese music not only enriches students' learning experiences but also contributes to the evolution and sustainability of folk music traditions. This study serves as a valuable reference for future research and curriculum development, promoting the balance between cultural preservation and artistic innovation in music education.

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