



WRITING ZHEJIANG FOLK SONGS TEACHING METHOD FOR MUSIC STUDENTS IN HANGZHOU, ZHEJIANG PROVINCE, THE PEOPLE'S REPUBLIC OF CHINA

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Abstract

This study investigates the teaching methods of Zhejiang folk songs in music education contexts in Hangzhou, Zhejiang Province, China. Through qualitative research involving classroom observations and interviews with music educators, the study explores how cultural integration, vocal techniques, and interactive pedagogies influence students' engagement and learning outcomes. **The findings indicate that** embedding folk songs within their historical and social contexts—such as local dialects, customs, and performance traditions—significantly enhances students' cultural understanding and expressive abilities. Moreover, the implementation of the “listen–sing–analyze–create” method, along with multi-modal teaching strategies and collaboration with local artists, contributes to more authentic and effective learning experiences. However, challenges remain in areas such as dialect pronunciation, rhythmic interpretation, and maintaining stylistic integrity during modern adaptations. The study concludes that a balanced approach—combining tradition with pedagogical innovation—is essential for

sustaining and revitalizing folk music education. Recommendations for practice and future research are also provided to further support the development of culturally responsive music education in China.

Keywords: Zhejiang folk songs; Music education; Teaching methods

Introduction

Chinese vocal folk music holds an important place in the vast forest of traditional arts. It reflects the local customs and traditions while embodying the profound aesthetic depth of national music. Hangzhou, located in the heart of Zhejiang Province, provides fertile ground for the diverse forms of folk songs due to its unique geographical environment and rich cultural history. Folk songs, from agricultural labor to festive celebrations, from mountains and fields to bustling streets, encapsulate generational wisdom and emotional depth. People express their joys and sorrows through singing, preserving urban memories in the melodies, which form a distinctive musical style. As a key cultural center of Jiangnan (south of the Yangtze River), Hangzhou has carried a rich artistic atmosphere since the Southern Song Dynasty, where traditional music harmonizes with refined poetry. Vocal folk music has continuously evolved over the years, retaining its original simplicity while incorporating new urban elements. However, modern societal developments have limited young people's understanding of ancient folk music. Traditional oral transmission methods face challenges of disruption and decline. Some folk songs are gradually lost due to a lack of systematic documentation, while existing materials are often fragmented. Public attention to folk music has been diluted by information overload and diverse entertainment options, making its teaching and transmission increasingly difficult. Under the broader context of cultural preservation, ensuring that vocal folk music remains accessible beyond museum displays and providing beginners with smooth learning pathways have become pressing issues. Exploring suitable teaching methods for beginners based on Hangzhou's unique vocal folk music resources is not only critical for cultural inheritance but also for the transformation and innovation of contemporary educational concepts. (Sun Fan, 2004).

The research process must also consider how to adapt teaching methods for learners of different age groups and cultural backgrounds. Elementary and middle school students may encounter folk songs during music classes, but limited class time and academic pressures often prevent in-depth learning. Adults may study folk music out of personal interest or professional need but face challenges such as dialect barriers, vocal technique issues, and emotional expression. International learners, driven by their fascination with Chinese culture, often encounter obstacles in language and style when learning folk songs. The preferences and goals of these diverse groups vary greatly, and a one-size-fits-all approach to curriculum design is unlikely to be effective. Folk music instruction cannot simply replicate traditional master-apprentice systems or Western vocal teaching methods; it must balance local characteristics with modern educational principles. Researchers could approach this issue by integrating linguistics and musicology to develop tailored teaching plans for different learner demographics, ensuring meaningful progress within limited timeframes. With the widespread adoption of the internet and mobile devices, online teaching has become a popular trend. However, remote teaching often lacks emotional interaction and detailed correction, making it difficult to convey the subtleties of vocal techniques. Research must explore how technology can enhance teacher-student interaction while maintaining the authenticity of folk music culture. For Hangzhou folk songs, achieving a balance among various teaching methods could not only promote their dissemination to wider audiences but also deepen the local population's understanding and appreciation of their cultural heritage. (Zhu Yingchun, 2020).

The research problem also highlights the lack of qualified teachers. Folk music instruction requires more than just a solid grasp of music theory or vocal techniques; it demands an in-depth understanding of local culture, dialect features, and the emotional context behind the repertoire. Traditional folk song transmission relied heavily on long-term interactions between masters and apprentices, where singing techniques were naturally acquired through daily life and rehearsals. Modern educational environments often focus on group instruction, requiring teachers to accommodate varying skill levels and interests under a unified curriculum. Integrating the invaluable experiences of folk artists

with modern teaching methods and incorporating them into teacher training programs is a pressing challenge for researchers. Many music programs in universities still prioritize Western music theory and performance training, paying relatively little attention to Chinese traditional folk songs, especially regional variants. The shortage of qualified teachers directly affects teaching quality and student satisfaction, limiting the availability and development of related courses. By analyzing case studies and conducting field investigations of successful folk music education projects, researchers could identify effective methods and processes, transforming them into teaching modules that could be promoted in universities or training institutions. Collaborating with local cultural inheritors and incorporating immersive, context-driven teaching could provide future music educators with a solid foundation in folk music pedagogy. Only when teachers themselves have a deep understanding of the cultural essence and vocal techniques of folk songs can they pass on their passion to beginners, allowing them to truly experience the unique artistic charm and cultural value of this tradition. (Zhou Wei, 2020). To study the effective teaching methods for beginners in learning Chinese folk songs and to collect Chinese folk songs that preserves and promotes the musical heritage of Hangzhou's music and also promotes the participation of beginners in studying Chinese folk songs. The researcher therefore conducted this research for further dissemination.

Research Objectives

1. To study the teaching method of Zhejiang vocal folk songs.
2. To write Zhejiang folk songs teaching method for music students in Hangzhou, Zhejiang province, The People's Republic of China.

Literature Reviews

Research "A study on the teaching of Chinese vocal folk song for beginners in Hangzhou, Zhejiang province, The People's Republic of China", the researcher explored various books, documents, articles, journals, websites, and relevant studies, covering the following topics: Related theories and conceptual, 1) Vocal Education in China. 2) Theoretical Foundations and Methods of Vocal Teaching. 3) Development History of Vocal Education in Hangzhou. 4)

Localization and Internationalization of Vocal Performance Art. 5) Music Teaching Methods for Vocal Performance.

Guo (2022) emphasizes the deep historical roots of vocal education in China, noting how vocal training has evolved from its ancient cultural foundations. Music, including vocal performance, was traditionally seen as a crucial part of education. It was intertwined with moral and intellectual development, not just as an artistic pursuit but as a tool for cultivating virtuous individuals. The ancient Chinese educational system placed music as one of the Six Arts, along with rituals, archery, charioteering, writing, and mathematics, all of which were aimed at shaping a well-rounded individual. According to Guo, vocal education in ancient China was not merely about learning technical skills but was intrinsically connected to the cultivation of the character and the refinement of moral values. In this context, vocal training was highly regarded for its potential to foster harmony in society and promote virtuous living. With such a rich philosophical foundation, vocal education laid the groundwork for later developments in the Chinese music education system. Over time, the combination of Confucian ideals and music education expanded to include vocal performance as an essential part of social life, particularly in court music, religious rituals, and the scholarly activities of the literati.

Yang (2004) provides an insightful perspective on the overall approach to vocal teaching in college music performance majors, emphasizing the importance of integrating vocal technique with broader educational goals. Yang argues that vocal training should not merely focus on technical proficiency but should also consider the intellectual and emotional development of students. He suggests that a comprehensive vocal education incorporates both theoretical and practical aspects, ensuring that students are not only skilled in vocal performance but also equipped with the knowledge to understand the music they perform. According to Yang, the theoretical foundations of vocal teaching should include a deep understanding of music theory, history, and the cultural context of the music. This knowledge, when combined with practical vocal exercises and performance practice, provides students with a holistic education. Yang's research highlights the necessity of developing both the mind and the voice, asserting that students

who have a strong theoretical foundation are better prepared to interpret and express music emotionally, which is crucial for their development as performers.

Xiao (2020) examines the diversified teaching practices of vocal performance in universities, focusing on the evolution of vocal education and its adaptation to modern needs. In Hangzhou, the development of vocal education has mirrored national trends, where the integration of traditional and contemporary methods has been key to shaping modern vocal teaching. Xiao discusses how the city's educational institutions began adopting new pedagogical methods, including the introduction of Western vocal techniques alongside Chinese traditional practices. This transition allowed for a broader scope of training, where students were not only exposed to classical Chinese vocal music but also trained in global vocal traditions. As Hangzhou became a cultural hub in Zhejiang Province, vocal education increasingly emphasized versatility and adaptability, teaching students to perform both traditional Chinese folk music and Western operatic works. Xiao's research suggests that this blending of cultures and methods reflects the city's commitment to expanding the horizons of its vocal education system while maintaining a strong foundation in traditional practices. Over the years, vocal teachers in Hangzhou have worked to balance these elements, guiding students toward becoming well-rounded performers capable of navigating a globalized musical landscape.

Yang (2021) explores the integration of traditional Chinese vocal techniques with modern performance practices, highlighting the importance of both localization and internationalization in the development of vocal education. In Hangzhou, the adaptation of vocal performance art to local culture has been central to the teaching of Chinese folk music. As the city embraces its rich cultural heritage, vocal performance art is cultivated in a way that preserves its traditional roots while also incorporating global influences. Yang's research emphasizes that this blend of localized teaching with international techniques allows students to engage deeply with the essence of Chinese folk music while also developing skills that can be applied in global contexts. By incorporating diverse vocal techniques from both East and West, Hangzhou's educational institutions create a platform for students to engage with their own cultural traditions while learning how to perform on international stages. This dual focus ensures that students not only

preserve the authenticity of Chinese vocal music but also adapt to global performance standards, making them more competitive on an international level.

Lin (2018) highlights the importance of diversified teaching practices in vocal performance, particularly within colleges and universities. In Hangzhou, vocal education is increasingly shifting towards an approach that incorporates various teaching methods, allowing students to explore different aspects of vocal performance. Lin emphasizes the significance of blending traditional methods with modern pedagogical strategies, ensuring that students are exposed to a wide range of vocal techniques. This diversified approach involves teaching students to master both Chinese folk music and Western operatic techniques, thus enhancing their versatility as performers. Moreover, the inclusion of contemporary vocal styles, such as pop and musical theater, alongside classical training, helps create well-rounded vocalists. Lin suggests that this balanced teaching approach fosters creativity and adaptability, enabling students to express themselves more freely across different genres. In Hangzhou, the introduction of diverse vocal styles into the curriculum allows for a broader understanding of music, creating vocalists capable of performing on a global stage while maintaining a deep connection to local traditions.

Research Methodology

This study adopts a qualitative research method. This research aims to study by the following, the brief history of Zhejiang vocal folk songs. The musical and lyrical characteristics of Zhejiang vocal folk songs. Well-known Zhejiang vocal folk songs. Traditional teaching method and technique used in Zhejiang vocal folk songs. Teaching plan. Qualitative research methods are used in the field of education to explore and understand people's behaviors, opinions, and experiences. In vocal pedagogy research, these methods can help researchers gain insights into students' learning experiences, teachers' instructional methods, and the complexity of classroom interactions. Common qualitative research methods include case studies, observations, interviews, and focus groups. These methods typically generate rich textual data, and researchers employ techniques such as content analysis and discourse analysis to uncover underlying meanings and



patterns. The flexibility and depth of qualitative research make it an essential tool for understanding the complex social and cultural factors behind educational phenomena.

Results

Results of Interviewing, summary of interview from key Informant 1: In the classroom practice of teaching Zhejiang folk songs, front-line music teachers generally adopt the four-step teaching method of "listening - singing - analyzing - creating", forming a relatively systematic teaching process. First of all, "listening" guides students to perceive the unique intonation, rhythm and musical color of Zhejiang folk songs through original ecological audio or field recordings. Through diverse auditory experiences, students can initially establish an overall understanding of the style of folk songs. Secondly, "singing" emphasizes imitative singing and multiple rounds of repeated singing to enhance students' language sense and ability to imitate intonation. At this stage, teachers usually particularly point out the natural transformation of dialect pronunciation in the melody and advance layer by layer by using the method of "sentence beginning - sentence end - entire sentence - entire paragraph". To be closer to the original ecology, some teaching will be supplemented with video materials or situational simulations, enabling students to enhance their emotional expression during performances. "Analysis" means analyzing the content of the lyrics and the structure of the melody. In the analysis, the teacher guides the students to start from the dimensions of musical form, rhythm pattern, mode and tonality, lyrics and rhymes, etc., to disassemble the internal composition of folk songs, helping the students grasp the creative logic of Zhejiang folk songs from a rational level. The final "creation" refers to students' impromptu creation based on imitation, such as filling in lyrics, changing tones, and re-arranging. This section not only enhances students' musical creativity but also strengthens their ability to combine traditional elements with modern expressions. Overall, this teaching method emphasizes the progressive process of "perception - understanding - expression - innovation", and it is an important path to enhance students' ethnic music literacy.



Summary of Interview from Key Informant 2, in the process of students learning Zhejiang folk songs, common technical difficulties include: unfamiliarity with dialect pronunciation, unfamiliar melody direction, large degree of rhythm freedom, and insufficient emotional expression, etc. For this reason, most students reflect that the most effective breakthrough methods are "immersive context simulation" and "stage teaching training". "Immersive context simulation" refers to the construction of cultural scenarios in the classroom that are in line with the background of folk songs. For instance, by presenting traditional farming scenes, festival rituals or dialect stories, an atmosphere with strong local characteristics can be created. This enables students to actively adjust their emotional expression and vocal state in singing on the basis of understanding the folk song scenarios. This teaching method is more immersive than simple explanation and is especially suitable for works with strong expressiveness such as mountain songs and folk tunes. "Stage teaching and training" is a strategy that promptly presents learning outcomes in the classroom or small-scale performances. Through continuous performance practice, students' understanding of Zhejiang folk songs has been transformed from classroom knowledge into the manifestation of skills in performance practice. Especially in stage performances, teachers often require students to use expressions, body movements, eye contact and other methods to enrich their comprehensive expressiveness beyond musical language, which has achieved remarkable results in enhancing artistic appeal. In addition, students also tend to combine folk songs with modern music elements, such as attempting to re-arrange the accompaniment with modern instruments, or incorporating innovative techniques like Beatbox and harmony design, thereby expanding the space for expression while respecting tradition.

Summary of Interview from Key Informant 3, in the communication with folk artists, it was found that the teaching of truly original and ecological Zhejiang folk songs is not confined to the sheet music, but emphasizes "understanding the meaning by listening to the sound and passing it on from mouth to heart". This traditional teaching concept offers inspiration for contemporary music education: If students are to truly understand and master Zhejiang folk songs, more non-standardized and contextualized training models should be integrated into the

classroom. Folk artists point out that many folk songs do not have a fixed melody but change flexibly according to the mood, tone and the on-site environment. Therefore, in teaching, teachers can adopt the "improvisational guidance method", that is, encourage students to practice singing freely around a theme, thereby mastering the core skill of "singing with words and expressing emotions through songs". "Voice-melody Coupling training" is also one of the key teaching methods. The dialect pronunciation in folk songs is closely related to the melody and rhythm. Learners must establish a corresponding relationship between language pronunciation and pitch changes. This kind of training usually requires students to imitate the original singer and gradually form a natural grasp of the intonation through repeated correction. Finally, the teaching should also incorporate the "field exploration simulation" activity, allowing students to experience the life foundation of folk songs through classroom role-playing (such as imitating rural gatherings, boatmen's chants, tea mountain duets, etc.). This method not only enables students to have an in-depth understanding of the social functions of folk songs, but also prompts them to internalize their learning outcomes into individual musical expressions.

Summary of Interview from key informant 1, 2, 3, the teaching of Zhejiang folk songs in the practice of Hangzhou City demonstrates the diverse interaction and methodological integration among teachers, students and folk artists. Teachers tend to adopt a systematic teaching process of "listening - singing - analyzing - creating", emphasizing the cultivation of structural analysis and creative abilities. Students enhanced their expressiveness in immersive contexts and stage practices, and demonstrated an active exploration of integrating traditional folk songs with modern music. Folk artists, on the other hand, emphasize the oral transmission and life foundation of folk songs, advocating the restoration of the original ecological teaching atmosphere and the artistic spirit of impromptu expression. In conclusion, the teaching of Zhejiang folk songs should strike a balance between standardization and life orientation, integrating classroom teaching, stage performance and field experience, and build a local music education system with a sense of local cultural identity and contemporary creativity.

Summary of Observation from key Informant 1, in the classroom teaching of Zhejiang folk songs, the teaching process of "listening - singing - analyzing - creating" is commonly adopted, and the teaching design has a strong sense of systematic and hierarchy. Teachers usually guide students to listen to the original ecological singing style with audio and video materials, and then help students master the basic melody and dialect intonation through imitative singing and phrasing training. The analysis session focuses on the explanation of modes, rhythm patterns and lyric structures, enabling students to understand the inherent musical logic of folk songs. Finally, through creation exercises, guide students to reprocess traditional melodies to enhance their creative expression ability. The overall design of the classroom not only focuses on technical mastery but also encourages emotional expression, demonstrating the flexible adaptability and cultural orientation of teaching methods.

Summary of Observation from key Informant 2, in the teaching process of Zhejiang folk songs, students generally face multiple adaptation difficulties in the initial stage. Because folk songs extensively use local dialects and have complex phonetic and rhythmic features, many students tend to encounter problems such as inaccurate pronunciation and unclear sentence segmentation when imitating them. In addition, Zhejiang folk songs often adopt free rhythms or structures with irregular sentence patterns, which causes certain confusion for students in terms of rhythm control and melody direction, affecting the coherence of the overall expression and emotional investment. To overcome these difficulties, instructional design often combines various practical activities to help students achieve breakthroughs through continuous practice. Immersive scenario simulation is widely applied, such as simulating life scenes like busy farming, fisherman's songs, and temple fairs, guiding students to understand the song's context through performances and enhancing their sense of immersion and expressiveness. In these simulations, students do not merely "sing", but also "act". Through body language and emotional expression, they externalize the connotations of the songs, thereby enhancing their grasp of the emotional layers of folk songs. Classroom presentation and group cooperative singing are another effective means. Students tend to be more willing to try personalized processing in group collaboration, including adding impromptu embellishments, designing

emotional changes, and arranging actions, etc. This space for diverse expressions not only stimulates students' creativity but also enhances their cultural confidence. Some classes also set up a "student explanation" session, allowing students to search for background information by themselves. During the introduction process, they can further deepen their understanding and strengthen their active learning ability. It is worth noting that some courses also encourage students to attempt to combine traditional folk songs with modern music forms, such as re-arranging with instruments like piano, guitar, and electronic sound, and even incorporating electronic sound effects, choral arrangements, or modern rhythm processing. Such exploration not only expands the expression space of folk songs, but also makes it easier for the younger generation to approach and accept traditional music, thereby achieving the living inheritance of traditional art.

Summary of Observation from key Informant 3, Zhejiang folk songs are rooted in the language, customs and lifestyle of the Jiangnan region and have distinct regional cultural characteristics. Therefore, in the teaching process, the systematic integration of traditional elements has become a key link in classroom design. Before teaching the melody and lyrics, teachers usually explain the historical background, cultural uses and regional styles of folk songs through graphic and textual materials, audio and video materials or on-site field investigation cases, so that students can understand the intrinsic connection between the songs and real life. In teaching, dialect training is an important part of strengthening the original ecological style of folk songs. By comparing the dialect intonation with the melodic rhythm sentence by sentence, the teacher guides the students to observe the combination of pitch changes and language rhythm, helping them achieve accurate language and natural intonation while retaining musicality. In addition, incorporating glissando and trills in the style of "local dialects and tunes" into singing has also become a key point in classroom singing training, enabling students to get closer to the original appearance of folk songs. Another key strategy is to introduce the concept of intangible cultural heritage inheritance into teaching. If combined with the "Intangible Cultural Heritage Enters Campus" project, local folk artists can be invited to the classroom to demonstrate traditional singing techniques. Through the "immediate correction upon singing" approach, the skills can be imparted, and at the same time, life stories and cultural connotations related to the pieces can be told. This on-site

interaction mode of "oral transmission and personal instruction" is more infectious than written materials and helps students feel the vitality of traditional music through personal experience. In addition to classroom teaching, some schools have also designed "field practice tasks" to encourage students to step out of the campus and conduct research and field trips in rural areas or cultural venues. Students record the traditional singing process through methods such as recording, shooting and interviewing, and summarize and share them in class after class. This approach not only enhances students' understanding of traditional culture, but also improves their field research ability and artistic reflection level. Overall, the teaching of Zhejiang folk songs is developing in the direction of a trinity of "classroom teaching - life experience - cultural reflection". By deeply exploring and systematically integrating traditional elements, folk song education has not only become an important platform for music skills training, but also a key bridge for promoting the inheritance of local culture and the construction of youth cultural identity.

Summary of Observation from key Informant 1, 2, 3, through the observation of multiple teaching classes of Zhejiang folk songs, it can be seen that this type of teaching presents the feature of giving equal weight to "cultural understanding" and "artistic expression" in practice. During the teaching process, teachers not only focus on the training of basic skills such as melody, rhythm and language, but also pay attention to guiding students to understand the historical background and folk culture behind the songs, thereby enhancing students' emotional investment and expression accuracy. Especially during the singing session, teachers use various methods such as simulating real scenarios, correcting pronunciation in dialects, and guiding emotions to stimulate students' understanding of the connotations of the songs. Meanwhile, group cooperation, classroom presentation and stage simulation have become important teaching methods, enabling students to gradually build confidence and expressiveness through practice. **Research has found that** combining cultural contexts with systematic vocal training can significantly enhance students' participation and learning outcomes in Zhejiang folk song education. Through classroom observations and interviews with educators and practitioners, we have found that students who are exposed not only to the melodies and rhythmic structures of folk

songs, but also to their language, historical and social backgrounds demonstrate deeper emotional engagement and more expressive performance skills. Furthermore, the use of local dialects, traditional vocal techniques and immersive scenario simulations (such as imitating rural labor scenes or festival ceremonies) has been proven to effectively bridge the gap between abstract musical elements and life and cultural experiences. Teachers who adopt the "listening - singing - analyzing - creating" teaching method report that when students are allowed to creatively adapt or reinterpret folk songs, especially when integrating modern elements such as popular instruments or fusion genres, they become more motivated. The research emphasizes that to protect and revitalize Zhejiang folk music in the educational environment, a balance needs to be struck between loyalty to tradition and openness and innovation. Integrating folk song teaching into a broader cultural narrative can not only support the development of music technology, but also cultivate students' strong regional identity and artistic confidence.

Discussions

The teaching of Zhejiang folk songs in music education in Hangzhou presents a dynamic intersection of cultural dissemination, vocal teaching methods and student-centeredness. The data collected from interviews and classroom observations support the conclusion that an integrated, cultural-based approach significantly enhances students' musical and personal development. One of the main themes emerging in the research is the importance of context learning. Teachers who integrate historical background, social functions and dialect usage into the classroom can more successfully attract students and deepen their appreciation of folk music. Previous studies have emphasized that ethnic music loses its authenticity and teaching value when divorced from its cultural environment (Liu, 2018). In the context of Zhejiang, folk songs are interwoven with local customs and dialects, providing cultural narratives that enable students to understand songs beyond musical forms (Zhang, 2020). Therefore, when educators place songs in their original contexts (such as agricultural rituals, love exchanges or public gatherings), students gain a more comprehensive understanding, which in turn enhances the quality of their performances. Another important discovery is related to teaching strategies. The commonly adopted

"listening - singing - analyzing - creating" method enables students to experience music cyclically - from exposure to internalization, then to replication, and finally to innovation. This multi-stage approach is consistent with the constructivist view of learning, where students actively construct knowledge through experience and reflection (Chen, 2017). Activities such as group singing, role-playing and improvisational performances have promoted people's active participation and encouraged them to explore the expressive qualities in folk traditions (Wang, 2019). The observation results also emphasize the benefits of multimodal and experiential learning environments. When folk songs are taught together with visual media, folk dances or storytelling, students are more likely to retain melodic and linguistic materials, interpret the lyrics expressively and sing with regional vocal characteristics. Studies have shown that multi-sensory participation enhances memory and emotional connection in music learning (Huang, 2021). Furthermore, when local folk artists are invited into the classroom, students can be exposed to the real vocal style and learn through the traditional "oral communication" method, which is crucial for maintaining folk authenticity (Li, 2016). Despite these advantages, the research has also identified persistent challenges. One major difficulty lies in dialect pronunciation and mastering non-standard, free-form rhythmic patterns. Students who are not familiar with the rhythm and tonal changes of the local language often have difficulty reproducing the stylistic nuances of Zhejiang folk songs (Xu, 2015). Teachers admit that long periods of listening, imitation and dialect guidance are needed, which are crucial for overcoming these obstacles. Another issue raised in the interviews and observations is to maintain the integrity of style in the creative reinterpretation. Although encouraging innovation - such as combining folk with pop or jazz styles - can enhance students' enthusiasm (Sun, 2020), it also carries the risk of distorting the original musical identity. Teachers must play the role of cultural intermediaries to ensure that the essence of folk traditions remains intact while adapting to contemporary relevance (Gao, 2019). In conclusion, integrating cultural immersion, interactive teaching strategies and real performance experiences is an effective framework for Zhejiang folk song education. However, challenges such as the accuracy of dialects, the accuracy of rhythms, and the balance between tradition and innovation require systematic teacher training and curriculum support. Future efforts should promote intergenerational inheritance,

collaborate with local folk practitioners, and conduct experiential learning based on the field to maintain and revitalize Zhejiang's folk heritage in contemporary music education (Yao, 2022).

New Knowledges

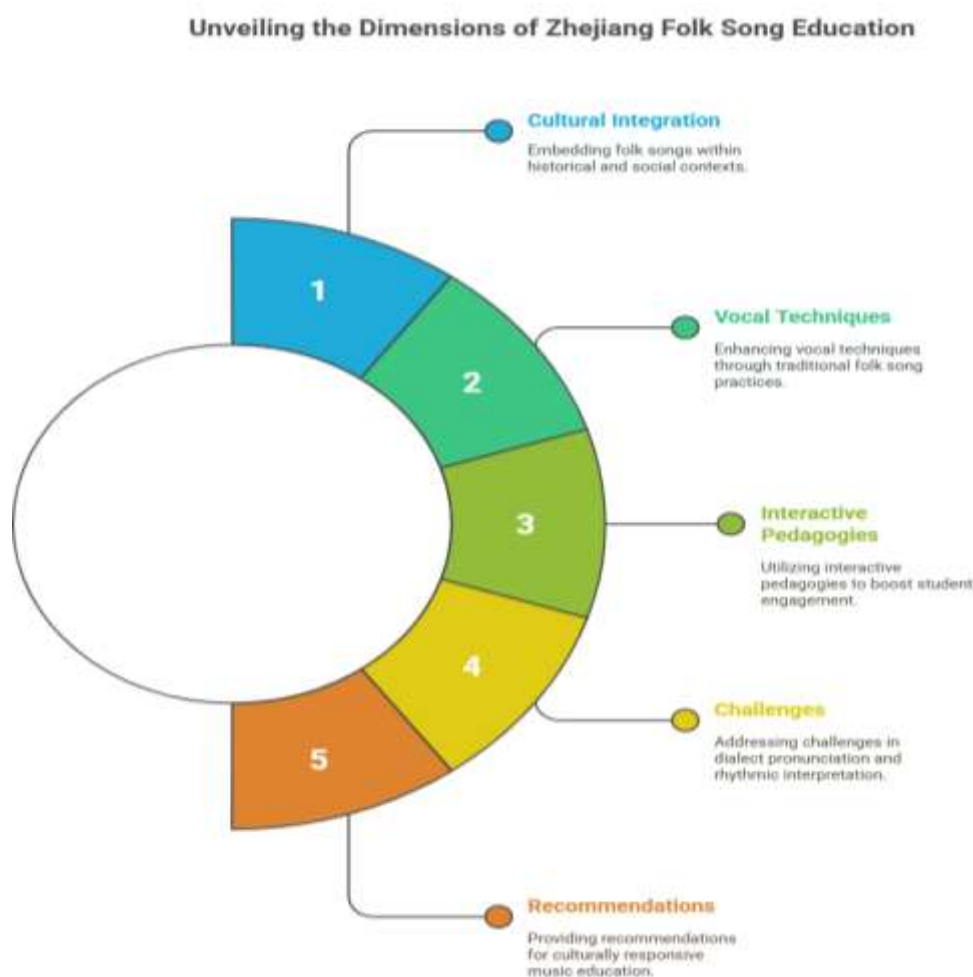


Figure 1: the teaching methods of Zhejiang folk songs in music education contexts in Hangzhou, Zhejiang Province, China.

Conclusions

In conclusion, the study emphasizes the necessity of a balanced approach that combines traditional elements with innovative pedagogical practices. This balance is essential for sustaining and revitalizing folk music education in Zhejiang. The findings underscore the need for ongoing research and practice improvements to develop culturally responsive music education in China.

Suggestions and Recommendations

Recommendations for this Research

Systematic integration of cultural context: Teachers should take regional history, folk customs and local dialects as important components of folk song teaching, rather than as supplementary content. This enhances students' participation and understanding of the culture.

Provide dialect and rhythm training: Regular and structured training of Zhejiang dialect and phonetic-based rhythm patterns should be incorporated into vocal music teaching to address the common difficulties students encounter in pronunciation and phrasing.

Adopt a multi-mode teaching method: The course should combine visual media, live demonstrations, traditional dances and storytelling to create an immersive learning environment suitable for different learning styles.

Recommendations for Further Research

A longitudinal study of students' learning outcomes: Examining how continuous exposure to ethnic music teaching affects students' musical, linguistic and cultural development over time.

Comparative regional studies: Compare folk song education practices in different provinces of China to identify regionally specific challenges and successful dissemination models.

Digital media and technology integration: Exploring how digital tools such as mobile applications, virtual dialect coaches, and virtual reality environments can enhance folk music education and protect oral traditions.

Students' Cognition and Identity Formation: Conduct an in-depth qualitative study on the impact of learning local folk songs on students' regional identity, cultural attitude and artistic expression.

Teacher Training Program: Evaluate the effectiveness of the teacher professional development program focusing on folk music teaching methods, especially in terms of dialect accuracy and cultural literacy.

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