

## RESEARCH ON THE CHARACTERISTIC PATHWAYS FOR INTEGRATING TRADITIONAL HENAN NURSERY RHYMES INTO PRESCHOOL EDUCATION CURRICULUM SYSTEMS

Shang Yongna<sup>\*1</sup>, Zhang Shanshan<sup>2</sup>

<sup>\*1,2</sup>Department of Music Technology, School of Music, Henan University

<sup>\*1</sup>yongnashang@gmail.com

DOI: <https://doi.org/10.5281/zenodo.19247250>

### Keywords

Traditional Henan nursery rhymes, preschool education, music curriculum, cultural heritage, early childhood development

### Article History

Received: 28 January 2026

Accepted: 11 March 2026

Published: 27 March 2026

Copyright @Author

Corresponding Author: \*

Shang Yongna

### Abstract

This study explores the integration of traditional Henan nursery rhymes into preschool education curricula, emphasizing the cultural, musical, and educational benefits for early childhood development. Traditional nursery rhymes from Henan, with their simple, lively melodies and culturally rich lyrics, offer profound educational potential, particularly in fostering cognitive, social, and emotional growth in young children. Despite their significance, these rhymes remain largely marginalized in contemporary music education, which often emphasizes Western musical traditions. The paper outlines the challenges faced by preschool education majors, particularly in music courses, where the curriculum tends to focus on specialized musical skills rather than the broader pedagogical competencies required for effective early childhood education. By incorporating traditional Henan nursery rhymes into preschool music courses, the study proposes a curriculum framework that blends local cultural heritage with educational practices. This integration aims to enhance students' understanding of regional music styles, improve their teaching abilities, and promote a deeper connection to their cultural roots. Furthermore, this research highlights the importance of curriculum reform, which includes the development of teaching resources, such as adapted nursery rhymes and collaborative efforts to preserve Henan's musical traditions. Through practical teaching applications, such as vocal performance, instrumental adaptation, and choral instruction, preschool education majors can develop a well-rounded musical foundation that reflects both global standards and local cultural values. The paper calls for a systematic incorporation of traditional nursery rhymes into music education, not only as a means of preserving cultural heritage but also as a vital tool for enriching the teaching and learning experiences of future educators.

### INTRODUCTION

For centuries, the fertile lands of Central China have nurtured countless traditional Henan nursery rhymes, simple, lively, and easy to sing. These songs examine the objective world through a child's perspective, depict children's social lives and interpersonal relationships with lively and humorous language, and express the children's emotional changes through beautiful and melodious singing. They remain deeply

cherished by children across generations. A vital pathway for integrating Henan's traditional nursery rhymes into contemporary society lies in incorporating them into early childhood education programs. This approach extends their practical value beyond the family sphere into the school setting, thereby fostering the transformative development of these traditional songs.

### I. Challenges in Music Courses for Preschool Education Majors

Curriculum serve as the vehicle for teaching, and a scientifically structured program is fundamental to cultivating high-caliber early childhood educators. Currently, music courses in preschool education programs are heavily influenced by professional music education, placing significant emphasis on the acquisition of specialized musical skills while neglecting the enhancement of music teaching competencies and the cultivation of professional awareness. Preschool education programs aim to cultivate teachers capable of meeting kindergarten music teaching requirements, not to produce professional musicians. Consequently, students must develop not only foundational musical skills but also comprehensive teaching competencies. The focus should be on developing student's practical musical abilities and classroom teaching proficiency, enabling them to proficiently utilize music as an educational tool in kindergarten settings.

Regarding the music curriculum framework in preschool education programs, many institutions struggle to reflect the distinctive characteristics of early childhood education. The most prominent issue lies in an unreasonable course structure or excessive compartmentalization, resulting in a lack of intrinsic connections between courses. This prevents interdisciplinary integration and mutual reinforcement, hindering the comprehensive understanding of the curriculum. Regarding curriculum content, the primary manifestation is a disconnect between theory and practice, with music teaching remaining confined to the mere imparting of knowledge and skill drills. There is an overemphasis on "teaching" at the expense of "nurturing," stifling student's initiative and creativity in learning. The defining characteristic of early childhood music education is its "integrated nature." Qualified early childhood educators must be proficient in singing and instrumental performance, capable of organizing ensembles and conducting choirs, while also teaching music theory, facilitating musical experiences, and nurturing musical creativity. They are all-round educators. This "integration" is not a mere accumulation of diverse music courses and content; each component has its

own objectives and tasks while collectively aiming to cultivate comprehensive musical teaching competencies.

Currently, the curriculum framework for early childhood education programs is predominantly Western-oriented. Courses like basic music theory, sight-singing and ear training, vocal studies, and piano instruction primarily focus on Western musical traditions. Traditional music education occupies a minimal share within the curriculum and the repertoire of traditional nursery rhymes is even more limited. It can be said that the musical curriculum design for early childhood education programs rarely considers distinctive teaching content rooted in local cultural contexts. For instance, in the early childhood education program where I teach, most students are heavily influenced by popular music and possess extremely limited knowledge of traditional Chinese musical works. Many students are unfamiliar with and uninformed about ethnic music; they frown and shake their heads at the sound of opera melodies and switch channels upon hearing old tunes. They lack basic awareness of traditional music and show even less interest in traditional nursery rhymes. Owing to the neglect of ethnic music in school music curricula, China's traditional music—particularly traditional nursery rhymes, struggles to gain recognition and transmission among younger generations. Consequently, school music education risks losing its traditional cultural foundations, thereby undermining the very legitimacy of its cultural identity.

### Literature Review

**The Evolution and Pedagogical Needs of Preschool Music Education** In recent years, the landscape of preschool music education in China has evolved from a predominantly Western-centric, skills-based approach toward a more holistic, integrated developmental model (Zheng et al., 2025). Contemporary early childhood education increasingly views music not merely as a standalone artistic pursuit, but as a critical catalyst for cognitive, emotional, and social development (Ilari, 2020). Consequently, researchers advocate for play-based and integrated music curricula that align with children's natural learning rhythms rather than rigid, compartmentalized instruction (Siu et al., 2018). However, the successful implementation

of such integrated models heavily depends on teacher competency. Studies indicate that pre-service preschool educators often face challenges in bridging theoretical music knowledge with practical, engaging classroom applications (Dai, 2019; You, He, & Yue, 2024). To address these pedagogical gaps, scholars emphasize the necessity of interactive teaching strategies and comprehensive methodologies—such as adapted Orff and Dalcroze frameworks—to foster active student engagement and improve instructional confidence (Shi, 2021; Zou, 2021).

**Cultural Inheritance and Localized Curriculum Development** Parallel to pedagogical shifts, there is a growing imperative to nationalize and localize early childhood curricula to preserve cultural identity. Cultivating a strong sense of local cultural heritage through arts education has been identified as a critical educational goal across Asia (Yang & Li, 2022). Traditional music serves as a profound medium for this, uniquely capable of instilling moral values, aesthetic appreciation, and character education in young learners (Chung, 2023; Yu et al., 2023). Furthermore, the role of the music educator in China is increasingly viewed as a dual responsibility: transmitting musical knowledge while actively facilitating cultural continuity and versatile talent cultivation (Bai, 2016; Camlin & Lisboa, 2021; Ding, 2023). By integrating culturally resonant materials, educators can significantly enhance children's enthusiasm and foster deeper emotional connections to their heritage (Gao, 2021; Han, 2022). The preservation and dissemination of this regional music today extend beyond the traditional classroom, leveraging modern online media platforms and cultural tourism integration to enhance the visibility and transmission of localized traditions, such as Henan folk songs (Shang, 2026a; Shang, 2026b).

**The Role of Traditional Nursery Rhymes in Early Education** Within the spectrum of traditional music, regional nursery rhymes hold exceptional value for early childhood education due to their linguistic simplicity, relatable

themes, and rhythmic vitality. Historical analyses show that the deliberate inclusion of local children's songs has long been recognized as beneficial for early curriculum design in China (Liu, 2023). Recent scholarship has increasingly focused on the preservation and educational application of specific regional folk traditions, such as Cantonese nursery rhymes and broader Chinese folk children's songs, noting their efficacy in language development and cultural transmission (Chen & Zhu, 2023; Wang, 2024).

**Research Gap** Despite the acknowledged value of regional music, literature focusing specifically on the Central Plains, particularly Henan province, remains fragmented. Some studies have documented the musical characteristics and historical development of specific local genres, such as Xinyang folk songs (Zhang, 2022), and initial explorations have been made regarding the general integration of Henan culture into education (Shang & Zhang, 2024). More recently, scholars have begun exploring the practical preservation of Henan folk songs within higher normal music pedagogy courses (Shang, 2026c) and establishing the foundational cultural value of integrating Henan nursery rhymes into early childhood programs (Shang & Zhang, 2026). However, a critical void persists. Current research still lacks a comprehensive, actionable framework detailing the *characteristic pathways* for embedding traditional Henan nursery rhymes specifically into the professional curriculum of preschool education majors. Most existing literature focuses either on the theoretical value of traditional music or on the musical analysis of the rhymes themselves, neglecting the critical methodological step of how to systematically train future educators to adapt, arrange, and practically apply these specific regional resources in modern kindergarten classrooms. This study aims to bridge this gap by establishing a structured curriculum pathway that transforms Henan nursery rhymes from marginalized folk art into core, applicable teaching competencies for early childhood educators.

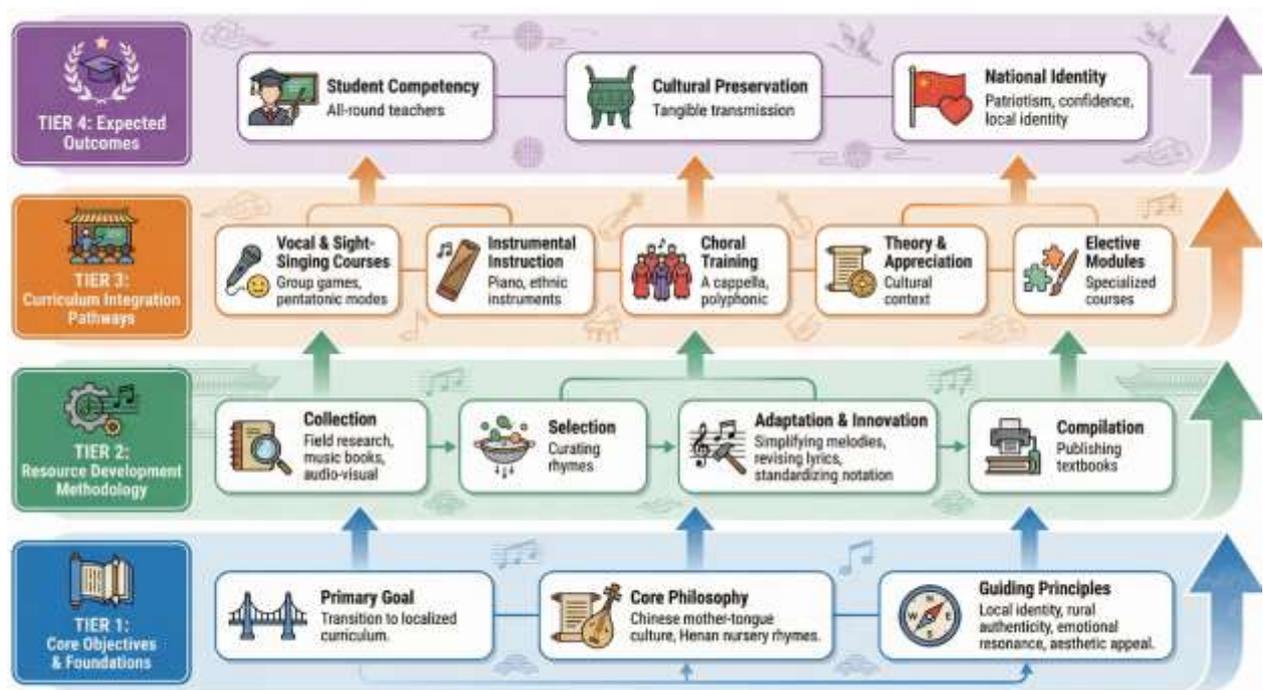


Figure 1: Framework

## II. Establishing a Curriculum System Centered on Traditional Music

Given that traditional music has not gained commensurate influence within China's school music education system and remains marginalized in university music education curricula, many enlightened individuals advocate establishing a music education system centered on Chinese mother tongue culture. This approach would treat ethnic music culture as a vital resource for music education, prioritizing the transmission of indigenous musical heritage. The aim is to enable students to truly grasp the essence of traditional music culture, fostering a new generation with a strong sense of local cultural identity.

Early childhood music education trains kindergarten music teachers who directly engage with the nation's future, representing the foundational stage for disseminating traditional musical culture. Using traditional nursery rhymes as an entry point to construct a preschool music curriculum system characterized by Chinese traditional music facilitates the systematic collation, scientific research, and widespread promotion of traditional musical culture within school music education.

Incorporating outstanding traditional nursery rhymes into the preschool music curricula enables students to deepen their understanding of China's traditional musical culture through learning these songs. This fosters patriotism and strengthens national confidence, representing the primary objective of preschool music teaching reform. In this regard, we should adhere to the music curriculum standards for early childhood education and the learning and development objectives for the arts outlined in the "Guidelines for Learning and Development of Children Aged 3-6". This establishes the fundamental principles for reforming preschool music teaching content and compiling teaching materials: organically integrating ideological and artistic elements, strengthening listening and appreciation of musical works, emphasizing musical performance and creativity, and enabling preschool education majors to master the principles of early childhood music education.

In music courses for preschool education majors, comprehensive teaching practice activities should form the core. Teaching repertoires rich in local characteristics should be selected, particularly integrating traditional local nursery rhymes into vocal, dance, and piano lessons to help students understand the artistic

styles of traditional nursery rhymes. The development of music textbooks for preschool education majors must adhere to systematicity, continuity, and creativity, emphasizing the diversity, multi-level nature, and comprehensiveness of teaching content.

The resource development, integration, and innovation of traditional nursery rhymes represent a significant expansion for music teaching materials in early childhood education programs. Through collaborative efforts with students, educators can extensively gather nursery rhyme musical materials by consulting music books, audio-visual resources, and facilitating in-depth field research into folk traditions, enabling students to profoundly appreciate the charm of local folk music culture. Collected nursery rhyme materials must undergo selection and organization, choosing works with distinctive styles suitable for contemporary children's singing and performance. These must undergo standardized notation and arrangement before inclusion in textbooks. Some nursery rhymes may undergo appropriate innovative adaptation. While preserving their original style, melodies and rhythms can be simplified or refined, and outdated lyrics revised to create teaching content suitable for pre-school education students. Additionally, certain nursery rhymes with strong rhythmic patterns and regular beats may be arranged with piano accompaniment for inclusion in preschool education programs, piano and children's song performance courses. Some folk songs may be adapted into choral arrangements featuring polyphonic melodies: For teaching children's song choruses, adaptations may draw upon existing successful examples such as the Yunnan folk song "Farewell Tune", the Zhejiang folk song "Tea-Picking Dance Tune", and the Guizhou folk song "Vegetable-Picking Tune".

Developing local music teaching materials is a vital pathway for preserving Henan's traditional nursery rhymes. When constructing local music curricula, emphasize characteristics such as "local identity, rural authenticity, emotional resonance, and aesthetic appeal." Adhere to the principles of preschool music education while properly managing the internal relationships within the curriculum framework.

Simultaneously, integrate the concepts of "integration" and "infusion" guided by the "Guidelines for Kindergarten Education (Trial Implementation)." This rationally designing the instructional content structure for traditional music (including nursery rhymes) and continuously enhancing the teaching artistry of local music curriculum. In teaching local curricula, educators should prioritize enhancing student's comprehensive qualities and professional skills, centering on their career development. Emphasis must be placed on integrating diverse curriculum modules, overcoming previous issues of excessive fragmentation and disjointed instruction, thereby tangibly improving student's appreciation of local music and their ability to apply nursery rhymes.

With evolving times and pedagogical renewal, some universities offering early childhood education programs have reformed outdated "subject-centered" models to meet developmental demands. They have introduced integrated music courses, consolidating traditional music modules into comprehensive teaching designs. Examples include incorporating sight-singing and ear training alongside nursery rhymes in vocal courses; integrating music theory into piano instruction; and weaving harmony and form concepts into nursery rhyme accompaniment courses. This approach preserves the core characteristics of music education while fostering interdisciplinary connections and mutual enrichment. It facilitates teaching activities that progress "from specific points to broader contexts," equipping students with the fundamental musical knowledge and skills required of early childhood educators and preparing them for the practical demands of future kindergarten music instruction.

### **III. Curriculum Reform and the Integration of Traditional Nursery Rhymes**

Currently, advancing the nationalization and localization of music education within early childhood education programs has become an urgent task for enhancing the musical teaching capabilities of professionals in this field. Teachers must prioritize reforming music teaching content, requiring careful research into the instructional content and methods for

traditional music, particularly the compilation of teaching materials for traditional nursery rhymes.

Firstly, attention must be paid to the selection of teaching content and the proportion of traditional nursery rhymes from different regions. Particular emphasis should be placed on the integration and permeation of traditional nursery rhymes to highlight localized music teaching reform. For instance, provincial traditional nursery rhymes should form the core curriculum, with national content serving as complementary enrichment. This approach offers two advantages: firstly, it fosters students' identification with regional traditional music, particularly nursery rhymes; secondly, it ensures the effective implementation of training programs, creating favorable conditions for cultivating distinctive professional talent.

Henan Province's traditional nursery rhymes possess a long history and rich local character, making them widely applicable in vocal music lessons for preschool education. For instance, the Anyang nursery rhyme 'Bouncing the Ball' vividly captures children's expressions and emotions while playing with a ball through its melodious tunes and distinct rhythms, exuding a strong Henan regional flavor. This nursery rhyme, adapted by music teachers, can be presented through group games to simulate the atmosphere of children singing while playing. This fully engages students, enhances their sensory experience, and breaks away from traditional teaching models in preschool vocal education. Numerous similar nursery rhymes exist, such as 'Counting Melons,' 'Flower Magpies,' and 'Swift and Agile.'

Building upon this foundation, incorporating a proportionate selection of traditional nursery rhymes from other provinces enables students to progressively understand the musical styles, vocal techniques, and performance methods inherent in traditional children's songs. Traditional nursery rhymes may also be integrated into the teaching of ethnic instruments, such as the guzheng, pipa, erhu, and dizi. Teachers may adapt traditional nursery rhymes into instrumental solos or ensemble pieces, enabling pupils to grasp their melodic characteristics, structural features, and tonal qualities. This approach helps students master ethnic instrument techniques, thereby

enhancing their performance proficiency and stylistic comprehension. It fosters an appreciation for the allure of traditional Chinese music, significantly promoting its preservation.

Choral instruction also serves as a vital avenue for integrating traditional nursery rhymes. Choral music possesses exceptional sonic layering and artistic expressiveness, enjoys a solid foundation among early childhood education students, and has broad appeal. While numerous outstanding Chinese choral works have emerged in modern times, fine compositions for children's choirs remain relatively scarce. Traditional nursery rhymes can provide abundant choral teaching resources, offering richer musical materials for early childhood music education practice. For instance, the Yunnan Yi ethnic group's nursery rhyme *Guess the Tune*, when adapted into a cappella choral piece, became a classic repertoire for both children's and female choirs. Consequently, choral teaching should emphasize rationality by identifying nursery rhymes with local characteristics for adaptation.

Another application area for traditional nursery rhymes is the 'Chinese Ethnic Music' curriculum. The 'Teaching Guidelines for Compulsory Courses in Musicology (Teacher Education) at National Higher Education Institutions' states: 'With the formation of emotions, attitudes, and values as the objective, attention should be paid to integrating knowledge acquisition with the development of emotions, attitudes, and values. While focusing on students learning and mastery of knowledge related to the music of various ethnic groups and regions, emphasis should be placed on stimulating learning interest and fostering correct attitudes and musical aesthetic values. The author contends that this discipline should prioritize folk songs popular among students, as their simple yet vivid melodies and rich content facilitate easy mastery. Particularly for traditional nursery rhymes, teachers should allocate greater emphasis in the "Chinese Ethnic Music" course for preschool education majors. This involves categorizing and introducing traditional nursery rhymes from across China, with special focus on local traditions. In teaching, through methods such as teacher demonstration singing, multimedia presentations, interactive activities, and game-based imitation, students should gain

a thorough understanding of local cultural entertainment, living customs, and folk traditions. This approach stimulates curiosity and interest, enabling students to deeply appreciate local cultural characteristics and gain rich sensory and aesthetic experiences through both visual and auditory means.

In the preschool music education textbook *Sight-Singing and Ear Training*, educators may further integrate ethnic music materials. Sight-singing traditional nursery rhymes enhances students' grasp of ethnic music theory. Building upon basic music notation skills, students learn to perform regional nursery rhymes through proper vocal theory and singing techniques, intuitively experiencing and appreciating the style and essence of local traditional music through performance. For instance, traditional Henan nursery rhymes exhibit rich modal diversity, encompassing China's five fundamental pentatonic modes: gong, shang, jiao, zhi, and yu. The Hui mode and gong mode are particularly representative, with melodies employing distinctive pentatonic and heptatonic scales that imbue the music with pronounced regional character. In vocal instruction, teachers should capitalize on this momentum by delivering lively explanations, integrating traditional nursery rhymes into sight-singing and ear-training repertoire. This approach helps students progressively comprehend and master the stylistic characteristics of traditional folk music.

Compulsory music courses form the foundation for enhancing the professional competence of early childhood education students, ensuring they acquire fundamental musical knowledge and teaching skills. Building upon this, many institutions offer elective music courses, providing personalized development opportunities for students demonstrating exceptional talent and potential. This represents another crucial avenue for integrating traditional nursery rhymes into music education reform, enabling their dissemination through diverse approaches. For instance, courses such as *History of Chinese Music*, 'Ethnic Instrumental Music Elective,' and 'Early Childhood Choral Training' to enable students to systematically understand the intrinsic characteristics of traditional nursery rhymes. Adapting nursery rhymes for traditional instruments such as the

erhu, guzheng, and bamboo flute, and arranging them into choral repertoire for promotion, allows students to learn a rich repertoire of Henan nursery rhymes through artistic practice. Singing traditional nursery rhymes in various regional dialects further deepens understanding of cultural characteristics across China. Following a period of specialized instruction, these students, equipped with traditional nursery rhyme performance skills and cultural confidence, will become core teaching staff in kindergartens. The children they nurture will develop a stronger affinity for indigenous traditional nursery rhymes and Chinese classical music. As this generation matures, the goal of establishing a school music education system rooted in Chinese mother tongue culture will draw ever closer.

### Conclusion

The most crucial pathway for the contemporary transmission and development of traditional Henan nursery rhymes lies in integrating them into the curriculum of early childhood education programs. Our primary task is to innovate talent cultivation models by integrating traditional nursery rhymes into relevant curricula. We must establish clear, localized talent development objectives to foster distinctive training for preschool education students. Concurrently, we should develop music teaching methodologies grounded in traditional nursery rhymes. Music education within preschool programs must pursue a path of nationalization and localization, emphasizing pedagogical reforms centered on traditional nursery rhymes as a distinctive feature. This approach will become a vital pathway to achieving specialized talent cultivation goals. Secondly, we must actively pursue distinctive development in early childhood education talent cultivation models. This involves researching the construction of specialized curricula grounded in traditional nursery rhymes, developing and utilizing teaching resources from Henan's traditional nursery rhymes, and strengthening the integration and permeation of traditional nursery rhymes throughout the reform of teaching content. Thirdly, we must emphasize innovation-driven artistic practice, clearly defining the role of traditional nursery rhymes within the artistic

practice system. This will enable their incorporation into the implementation of artistic practice, thereby constructing a music education model with local characteristics.

### References

- Bai, Y. (2016). The role of music educators in holistic student development. *Journal of Chinese Early Childhood Education*, 12(4), 45-52.
- Camlin, D. A., & Lisboa, T. (2021). The musical lives of young children: Cultivating versatile talents. *Music Education Research*, 23(1), 12-25.
- Chen, H.-C., & Zhu, Z.-C. (2023). Literatures and research on Cantonese nursery rhymes in China. *Journal of Research in Khmer Studies (ThaiJO)*, 9(2), 114-126.
- Chung, C. (2023). Implementing moral and character education policy through music integration: Perspectives of school leaders in Hong Kong. *Cogent Education*, 10(2), 2286416.
- Dai, C. (2019). *Preschool teachers in Shanghai, China: Pre-service piano skill development, perception of adequacy, and current instructional usage* (Doctoral dissertation, University of the Pacific). Scholarly Commons.
- Ding, M. (2023). Professional development and the cultivation of music educators in China. *Early Childhood Arts Education*, 18(3), 88-101.
- Gao, L. (2021). The influence of diverse musical materials on children's aesthetic development. *Asian Journal of Music Pedagogy*, 5(1), 33-47.
- Han, Q. (2022). Integrating cultural music to stimulate active thinking in early childhood. *Journal of Educational Arts*, 14(2), 55-68.
- Ilari, B. (2020). Music education and early childhood development: Cognitive, social, and emotional impacts. *International Journal of Music in Early Childhood*, 15(1), 7-22.
- Liu, Y. (2023). Li Jinhui's kindergarten music textbook and its compatibility with today's preschool music education in China. *International Journal of Academic Research in Business and Social Sciences*, 13(12), 40-52.
- Shang, Y. (2026a). The inheritance and dissemination of Henan folk songs from the perspective of online media. *Policy Research Journal*, 4(3), 460-473. <https://doi.org/10.5281/zenodo.19047062>
- Shang, Y. (2026b). Inheritance and dissemination of Henan folk songs in the context of cultural tourism integration. *Journal of Media Horizons*, 7(3), 171-183. <https://doi.org/10.5281/zenodo.18994845>
- Shang, Y. (2026c). Practical exploration of preserving Henan folk songs in higher normal music pedagogy courses. *Journal of Media Horizons*, 7(3), 184-191. <https://doi.org/10.5281/zenodo.18994938>
- Shang, Y., & Zhang, S. (2024). Exploration of the integration of traditional Henan nursery rhymes. *International Journal of Academic Research in Progressive Education and Development*, 13(1), 3626.
- Shang, Y., & Zhang, S. (2026). The cultural value and teaching practice of integrating Henan traditional nursery rhymes into early childhood education programs. *Policy Research Journal*, 4(3), 451-459. <https://doi.org/10.5281/zenodo.19046904>
- Shi, H. (2021). Interactive teaching strategies in preschool music education. *Modern Educational Research*, 9(4), 112-120.
- Siu, C. T.-S., Wong, K. M. B., Yeung, J., & Bautista, A. (2018). School-based integrated curriculum: An integrated music approach in one Hong Kong kindergarten. *British Journal of Music Education*, 35(2), 1-20.
- Wang, L. (2024). Chinese folk children's song in preschool education. *Journal of Research in Khmer Studies (ThaiJO)*, 10(1), 45-58.

- Yang, W., & Li, H. (2022). Creativity-fostering arts pedagogies in East and Southeast Asian preschools: Towards 'glocalization'. In *Early Childhood Arts Education* (pp. 15-32). Springer.
- You, T., He, H., & Yue, Y. (2024). Teacher support and pre-service preschool teachers' piano skill: The chain mediation effects of music self-efficacy and learning engagement. *Behavioral Sciences*, 14(8), 12024066.
- Yu, S., et al. (2023). Enhancing aesthetic development and psychological resilience through early music exposure. *Journal of Child Psychology and Arts*, 21(3), 210-225.
- Zhang, G. (2022). *The development of Xinyang folk songs in Henan province, China* (Doctoral dissertation, Mahasarakham University).
- Zheng, Z., et al. (2025). Analysing the evolution of preschool music education in China. *Yegah Müzikoloji Dergisi*, 9(10), 12686.
- Zou, X. (2021). The application of Orff and Dalcroze strategies in Chinese early childhood music education. *Global Music Pedagogy Review*, 7(2), 89-104.

