

OPEN ACCESS

Manuscript ID:
EDU-2026-140310752

Volume: 14

Issue: 3

Month: June

Year: 2026

P-ISSN: 2320-2653

E-ISSN: 2582-1334

Received: 25.03.2026

Accepted: 05.05.2026

Published Online: 01.06.2026

Citation:

Li, Y., Chuangprakhon, S.,
Jungate, K., & Phulaiyaw,
A. (2026). Fostering Cultural
Musicology Literacy in
Education: A Case Study of
the Chengdu Jiezi Saxophone
Art Festival. *Shanlax
International Journal of
Education*, 14(3), 200–209.

DOI:

[https://doi.org/10.34293/
education.v14i3.10752](https://doi.org/10.34293/education.v14i3.10752)



This work is licensed
under a Creative Commons
Attribution-ShareAlike 4.0
International License

Fostering Cultural Musicology Literacy in Education: A Case Study of the Chengdu Jiezi Saxophone Art Festival

Yibo Li

Maharakham University, Thailand

 <https://orcid.org/0009-0002-9358-7658>

Sayam Chuangprakhon

Maharakham University, Thailand

 <https://orcid.org/0000-0002-5124-2953>

Kittikun Jungate

Maharakham University, Thailand

 <https://orcid.org/0009-0004-0651-9863>

Akapong Phulaiyaw

Maharakham University, Thailand

 <https://orcid.org/0000-0002-0187-0003>

Abstract

This study examines the development of cultural musicology literacy in music education, using the Chengdu Jiezi Saxophone Art Festival as an example. It addresses the long-standing issues of saxophone pedagogy in China, focusing on imitating Western works and techniques while neglecting cultural musical expressions. The main objective of the study is to understand how an artistic platform may enhance the national musical identity understanding of the students and community members for saxophone pedagogy while dealing with how to fuse Chinese folk music with saxophone musical idioms. To this end, this study employed a qualitative research method with a single case study. The research involved 12 key informants chosen from purposive sampling, consisting of the founder of the festival, academic festival organizers, and professional composers and performing artists. The research gathered data using three main research methods: semi-structured in-depth interviews focused on the philosophical underpinnings of the informants, observation of the rehearsals and presentations as a framework to record and document artistic interaction, and clear-cut examination and analysis of music scores of the representative works to do so. The results show that cultural musicology literacy is cultivated through a three-pronged approach consisting of material integration, structural transformation, and expressive re-articulation. The festival is also identified as a special type of educational ecosystem that offers a seamless and uninterrupted chain of musical creation, performance, and publication. This offers a space in which the traditional logic of music is advanced and interpreted in a contemporary context, based on the true and authentic relationships established between composers and performers, thanks to the feedback loop of the festival's work. The findings also show that to culturally sustain professional music education, music schools must move from a model of basic Western imitation to one of structural abstraction and cultural integration. This will eventually help provide a unique musical voice for the saxophone within a global artistic framework.

Keywords: Cultural Musicology Literacy, Music Education, Chengdu Jiezi Saxophone Art Festival, Indigenous Repertoire Development, Structural Transformation, Chinese Folk Music Integration

Introduction

In the last few decades, profound changes have occurred in both the performance and pedagogical facets of the saxophone in China. The early modern years of saxophone pedagogy in China signified the fundamental

introduction of the instrument ([Xin, 2021](#); [Zhipeng, 2022](#)). On the road to the present day, the saxophone pedagogy has reached an advanced level of artistic development marked by its own localization. The system of professional music education in China was first developed through Western models, and early saxophone pedagogy was primarily an imitation of Western ideologies. Western ideologies were present in the training of saxophone pedagogy, both in terms of the instrument's horn and performance practice. At this time, the training of saxophonists in art institutions was based on the practice and performance of the canon repertoire ([Adams & Horner, 2023](#); [Bertels & Van den, 2025](#); [Moura et al., 2020](#)). In recent years, as the cultural depth and self-awareness of musical players and scholars in China have increased, the saxophone and its pedagogy have drawn from a wider selection of cultural representations.

In the past, Western-infused pedagogical practices made culturally relevant music secondary to teaching Western music practices in performance. Mastery of Western styles resulted in a lack of indigenous musical expression, even though the performers were highly skilled. The development of the professional music system in China has created a notable gap between the globally advanced technical performance demands and the local interest in musical works that integrate local cultural practices and values ([Bennett, 2017](#); [Gwerevende & Mthombeni, 2023](#); [Ma & Chen, 2024](#)). There is a rapid and increasing necessity to develop a comprehensive indigenous musical repertoire beyond the current culturally superficial attempts. This artistic expression requires a transformation of Western styles that are artistically mastered to include the core values of the musical styles and practices of China. This process of integrating indigenous practices and values of traditional Chinese music will establish an unprecedented balance in musical expression in contemporary saxophone composition and performance ([Cheng et al., 2022](#); [Deng, 2023](#); [Guo et al., 2025](#)).

Against this backdrop, traditional Chinese folk music has shifted from its former status as static ethnic material to an integral source of structural and aesthetic significance. The heritage value of this

music is found in its richly structured pentatonic systems of pitch organization, their diffusion and focus on melodic development, and the breath-pause direction of rhythm. These elements form a foundation that lies outside the realm of Western functional harmony ([Beibei, 2024](#); [Li et al., 2024](#); [Liu et al., 2022](#)). This study aims to explore the possibilities of incorporating these resources into contemporary practices, focusing on the use of Western instruments, particularly the saxophone, to create sound sculptures that embody a deep sense of Chinese identity. This study proposes the Chengdu Jiezi Saxophone Art Festival as an outlet for integrating traditional Chinese folk and contemporary music.

This study addresses the scarcity of indigenous original works in the Chinese saxophone community. Technical training and pedagogy have also seen great advances; however, the system of professional repertoire remains overbalanced toward Western classics. This study aims to stop and/or support the maintenance of the revitalization of Chinese Folk Music, along with the transformation of Chinese traditional musical resources in contemporary Chinese Folk Music and the saxophone modern language. The saxophone is a timbral expressive and breath-reliant instrument, thus it can best imitate Chinese Music's singing and chanting. The study of these transformation mechanisms, as realizations of traditional aural experiences integrated with modern artistic requirements, will expand the boundaries of traditional Chinese Music in Contemporary Chinese Music ([Toop, 2016](#); [Wu, 2023](#); [Zhang, 2024](#)).

This study aimed to determine how some platforms, such as the Chengdu Jiezi Saxophone Art Festival, promote cultural musicology literacy. Probable literacy outcomes depend on artistic platforms that establish a productive, connected, and creative ecosystem of composers, performers, and educators. Supporting the commissioning of new works, offering areas to conduct rehearsal exchanges and premieres, and presenting pedagogical activities convert traditional music into active, constantly evolving art, as do the platforms ([Anthony et al., 2025](#); [Bao & Boonsrianan, 2024](#); [Bauer, 2020](#); [Crawford, 2017](#)). Examining this combination is important for developing sustainable and contextually relevant

saxophone artistry in China. This research attempts to prove, by rational artistic cooperation and deep structural integration, that the saxophone bridges the gap between modern pedagogy and music history and the collaborative artistic practice of pedagogy and music history to give modern China the voice of contemporary music.

Review of Literature

This literature review aims to highlight research exploring the nexus among modern pedagogical developments, traditional Chinese musical culture, and the use of the saxophone repertoire as a vehicle for promoting cultural musicology literacy. Recent developments in the music education literature demonstrate a paradigm shift, transcending the view of tradition as a mere historical moment and repositioning it as an essential and intrinsic aspect of contemporary thinking and musical expression. By analyzing research articles, theses, and reports, this review synthesizes how internalizing indigenous music thinking patterns and bridging informal artistic environments with formal academic training can systematically nurture comprehensive musical literacy. The following sections illustrate the structural, expressive, and platform mechanisms and how they help construct musical literacy in music education.

Multilayered Pathways of Cultural Literacy in Pedagogy

The literature sheds light on a multi-tiered taxonomy comprising material, structural, and expressive levels of incorporating traditional Chinese music into the saxophone repertoire. From a material perspective, existing scholarship predominantly describes the use of folk songs, traditional regional opera, and instrumental folk music as foundational pedagogical tools. However, a critical gap arises because purely material adaptations risk superficiality; thus, pedagogical studies that assume a structural perspective focus on the deeper assimilation of pentatonic modal pitch and horizontal-linear melodic thinking. Theoretical frameworks demonstrate that, unlike Western musical training, which is fundamentally governed by vertical functional harmony, traditional Chinese

music focuses on horizontal linear musical thinking (Cleland & Fleet, 2021; Li et al., 2024; Shen, 2025). An analytical evaluation of this distinction reveals that cultivating horizontal awareness is precisely the pedagogical mechanism that allows students to understand the autochthonous music logic patterns, as opposed to merely recognizing the ethnic markers.

Chronological Shifts: From Basic Imitation to Structural Abstraction

Examining the literature in this area reveals a distinct historiographical progression over recent decades regarding curriculum organization and compositional styles. In the past, writings and pedagogy were mostly confined to the lens of melodic transplants. An analysis of this early stage indicates a conceptual limitation: it conflated the stylistic complexity of existing folk music by merely transferring literal folk melodies onto the saxophone, with little or no consideration of instrumental constraints or the cultural structure. In contrast, contemporary literature increasingly documents a transition toward structural permeation and the abstraction of differentiated elements combined into advanced contemporary musical forms (Cain & Chapman, 2018; Hussain, 2025; Swinkin, 2015). This chronological shift underscores a progressively advancing musical education philosophy, one that moves away from literal mimicry and embraces abstraction to construct a complex, innovative, and localized professional repertoire that is balanced and rooted in sustainable education.

Performance Practice and Platform-Based Educational Ecosystems

With respect to performance practice, some scholars have noted that, owing to its breath-focused nature, the saxophone is theoretically compatible with Chinese musical sensibilities because its tone production aligns with the physiological essence of traditional Chinese singing and wind instruments. Empirical literature argues that when saxophone students practice certain playing techniques, such as glissando, vibrato, and breath control, they can effectively mimic the verbal characteristics and speech inflections of regional music. Critically, the transition from individual technical mastery to

institutional sustainability requires an infrastructure; hence, the artistic platform of the Chengdu Jiezi Saxophone Art Festival illustrates the role of a stabilizing factor for the indigenous repertoire in the scope of music education. Festival resources reveal that the event functions not only as a performance venue but also as an integrated ecosystem that sustains a continuous, generative chain of creativity, rehearsal, performance, and publication ([Chuangprakhon et al., 2025](#); [Guo, 2026](#); [Tang, 2025](#); [Tang & Zeng, 2024](#)). Within the realm of music education, this platform-centered ecosystem bridges the dichotomy between professional performance and curriculum development, sustaining the professional practice of Chinese-style saxophone music while constructing a replicable framework for cultural musicology for the new generation of saxophonists.

Methodology

This study uses the Chengdu Jiezi Saxophone Art Festival as a single case study within the qualitative methodology framework ([Blum, 2023](#); [Demirel, 2022](#); [Yadigaroglu, 2021](#)). This is the most suitable method for studying the dual existence of both traditional cultural resources and modern instrumental practices. The researcher employed

three major data collection methods to guarantee the results' accuracy and repeatability: semi-structured interviews, field reviews, and methodical analyses of music scores. Through triangulation of data, this research addresses the question of how literacy in the field of cultural musicology is realized within a professional musical milieu.

Participants and Key Informants

To gather relevant data, participants were selectively sampled to include the opinions of those engaged in creating, performing, and administering Chinese-style music. A total of 12 key respondents were identified to reflect the integration of the academic, compositional, and performance sectors of music. The selection of 12 informants follows the principle of data saturation in qualitative research, ensuring that a sufficiently diverse range of perspectives, from administrative oversight to artistic execution, is captured to provide a holistic understanding of the art festival's educational impact. To ensure the validity and reliability of the data, the study employed a researcher-as-instrument approach combined with data triangulation, where the interview data were cross-verified against field observations and music score analysis.

Table 1 Profile of Key Informants

Role	Quantity	Significance to Research
Academic & Organizers	3	Including the festival initiator and senior administrative committee members responsible for strategic direction and educational integration
Composers	4	Professional composers and faculty members specialized in contemporary Chinese music, responsible for creating the indigenous repertoire performed at the festival
Professional Performers	5	Soloists and members of saxophone quartets with extensive experience in interpreting and premiering new Chinese-style works on the festival platform

To enhance the reliability of the qualitative data, a member-checking process was used in which interview transcripts and preliminary findings were shared with informants to verify the technical and creative accuracy of their specialized perspectives. Furthermore, the validity of the methodology was secured through a strict triangulation protocol, ensuring that every major thematic finding was corroborated by at least two distinct data sources, such as cross-referencing verbal testimonies with

specific structural evidence identified through a systematic analysis of music scores.

Research Materials

To reflect the variety of festival repertoire creative methods, the musical scores and recordings selected for analysis were written or composed for these festivals. Among these three, the folk music of China, the framework of Chinese folk music, and compositional techniques were merged. They offer ease of analysis.

Table 2 Selected Music Repertoire for Case Study

Title	Instrumentation	Musical Source and Integration Method
Street Night Song	Saxophone and Piano	An original composition blending localized melodic lines with contemporary jazz elements
Two Pouches	Saxophone and Piano	A melodic adaptation based on traditional Shanxi folk songs, emphasizing pentatonic modes
Song of the Trackers	Saxophone Quartet	A structural recreation of Chuanjiang labor chants, focusing on polyphonic textures and regional styles

Procedures and Data Analysis Techniques

The researcher conducted a systematic field study in Chengdu, China. The data collection phase consisted of a semi-structured interview with one of the respondents, the 12 informants of the study, and fieldwork. The Chengdu Art Festival (CAF) and Symposium provided data capture of the practices, premieres, and symposia to document the informal writings of the composers to the musicians within the framework of direct contact. The festival, lights, and the act of creation before the audience, the festival, and the act of creation ligature provided data capture of the informal writings of the composers to the musicians within the framework of direct contact with the audience.

Once the interviews were conducted, the data were analyzed using thematic analysis. This involved transcribing the recordings of the interviews and, after closely reading the document, discerning and organizing it into various categories of abstracts constituting three thematic fields: material integration, structural transformation, and expressive rearticulation. The final analysis provided insight into the festival and the promotion of cultural literacy, the spirit of the festival, The Symposium, and its place in the sphere of diverse music compositions and the arts. Each of the informants was employed via the interviews conducted. The performance of these within the framework of the experience was noted. Each informant was employed through the interviews conducted.

Table 3 Systematic Data Analysis Framework

Phase	Method	Primary Focus
Data Transcription	Verbatim processing	Accurate recording of interviews and non-verbal behaviors
Thematic Coding	Categorization	Identifying themes related to material, structure, and expression
Verification	Music Score Analysis	Cross-referencing informant testimony with pitch, rhythm, and syntax
Interpretation	Synthesized Synthesis	Evaluating the festival impact on cultural musicology literacy

Results

The research findings develop an irrefutable process for the articulation of the professional music educator and the culturally musicology literate. The findings from the Chengdu-based field inquiry suggest that the inclusion of traditional Chinese music into the saxophone repertoire constitutes an engaging educational activity for composers and performers, and an organized artistic framework.

The Role of the Artistic Platform in the Educational Ecology

The data from the 12 key informants revealed that the Chengdu Jiezi Saxophone Art Festival is a complex educational ecology. This platform

establishes an interface between the artistic and educational, guiding the emergence of new works of art within the framework of cultural and artistic expression.

An informant who is part of the festival organization emphasized that it was the concern that the enhancement of saxophone art in China is unlikely to happen through music school training only, and is needed for a platform that integrates performance, exchange, and advocacy. The absence of the Saxophone Art Festival indicates gaps in the services of our university's music school.

The main finding concerning this platform is its ability to relate work creation and performance. Previously, several original works created in China

struggled with the lack of a platform to sustain performances or facilitate repeated collaborations. The festival provides a space where performances create a feedback loop for works in progress, where works are refined in real time. This is a necessary process for the development of an indigenous repertoire that is later incorporated into the formal schooling system.

Multilayered Integration Pathways: From Material to Structural Transformation

The study of model works demonstrated a reasonable continuum in the fusion of traditional Chinese folk music with modern works. The study identified three main pathways for integration: material, structural, and expressive.

Table 4 Analysis of Integration Pathways in Case Study Works

Title	Traditional Elements	Primary Integration Pathway	Resulting Musical Characteristics
Jiezi Nocturne	Linear melodic progression; spatial atmosphere	Expressive and Structural	Linear melodic expansion, spatial depth, and breath-driven phrasing
Two Pouches	Shanxi folk song melodies; pentatonic modes	Material and Expressive	Pentatonic pitch organization, vocalized inflections, and folk-style ornamentation
Song of the Trackers	Chuanjiang labor chants; call-and-response	Structural and Expressive	Collective rhythmic propulsion, call-and-response textures, and regional sonic imagery

Material Integration: Material integration refers to works that include either traditional folk music or song lyrics. Examples of the former include *Two Pouches*, which employs a folk song as one of its main themes. This includes regional folk songs that have been adapted for saxophones. One of the informants for the study mentioned that the use of traditional Chinese folk music creates ample cultural grounding, and the use of Western instrumental logic would not lead to the same musical depth. For pedagogical purposes, these works are excellent pathways for students to be introduced to Chinese tonal systems.

Structural Integration: Structural integration denotes a higher level of cultural musicology, where the integration of traditional music systems provides an inner logic of organization.

Pentatonic Logic and Focal Notes: Composers create melodies by incorporating relationships between the pentatonic scale and focal notes, leading to the creation of a pentatonic melody that has no Western functional musical relationships.

Linearity and Breath-Based Syntax: Research has shown that breath and inflection mark the beginning and end of the semantic cycle for a given phrase. A composer assigned the following meaning to this: implementing traditional mechanics within the work's internal structure so that it can develop on

its own without the help of the rigid Western way of thinking about development.

Expression Re-articulation: The realization of tradition expressed and modernized through different ways of playing the instrument. One of the performer participants stated that the saxophone is not used exclusively to carry out Chinese melodies; he employs the saxophone to express Chinese emotions and to transform Chinese lyricism and narration into a saxophone-centric language.

Technical Synthesis of Local Identity: Performance Mechanisms

This study identified three major performance mechanisms to synthesize the Chinese (local) identity of the saxophonists. These mechanisms are essential for both students and professionals to master to achieve the correct representation of a given culture.

Glissando and Melodic Fluidity: Performers state that the use of glissando in Chinese-style compositions is not simply a stylistic addition; it is integral to the construction of these compositions. Glissando is a technique that enables the boundary of the composed melody to resemble that of the more vocalized (melodic) Chinese traditions. One performer stated that Chinese stylistic elements are compromised if the performer employs a pitch segmentation style that is technically more Western.

Table 5 Performance Mechanisms for Fostering Cultural Literacy

Mechanism	Technical Execution	Aesthetic Objective
Fluid Melodic Boundaries	Continuous use of glissando and grace notes	To avoid rigid pitch segmentation and simulate vocalized inflections
Vocalized Tone Color	Variable vibrato and attack control	To approximate the chanting and speech-like qualities of traditional singing
Breath-Driven Phrasing	Coordination of breathing points with melodic focus	To maintain the continuity and extension of the musical line

Timbral Variation and Vocal Qualities: Timbre results show how performers using the saxophone play within the boundaries of Tibetan instruments. Intonation can be light or dark, and it can also take on the character of chanting. Some informants were more specific, saying that certain passages should capture the essence of singing, while others take on the nature of the penetrating sound of the traditional wind instrument.

Breath Continuity and Syntax: In education, breath is considered an important foundation for technique and style. It is perceived as a technique because of its physical aspect. Breath works as an outlet for the style. From the students' breath arrangements, it is perceivable that breath is deter-

mined more by the melodic elements and the overall expressive quality of the music rather than the rigid breath arrangements that govern classical music. This prevents the style of the music from becoming motoric and fragmented, as is typical of Western classical music.

Transmission and Pedagogical Impact

The field study shows that the Chengdu Jiezi Saxophone Art Festival has provided a viable way to transmit traditional musical logic. It is a positive sign that the festival is able to take the Chinese saxophone art beyond the early stage of accepting a foreign musical instrument to a stage of developing a self-reliant repertoire of music.

Table 6 Impact of Platform Activities on Music Education

Activity Type	Direct Outcome	Educational Significance
Creative Forums	New Original Repertoire	Provides a diverse range of local teaching and exam materials
Symposia	Theoretical Documentation	Establishes an analytical framework for teachers and students
Exhibitions	Stylistic Standards	Demonstrates the correct performance practice for Sinicized works
Publication	Standardized Scores	Ensures the long-term availability of indigenous works in the curriculum

One academic informant said that the early stage of Chinese saxophone art may have led the developers of Chinese-style saxophone musical pieces to insert the works into a teaching context. This implies the necessity of teaching these pieces to students. In this sense, the festival has been able to take works, which were previously the compositional units of sound, and make them the building blocks of the country's musical repertoire, where students now have the opportunity to learn the use of the instrument of the West, coupled with the structural thought and rationale of the aesthetics of the art of the East.

The attainment of the objectives relating to the cultural musicology literacy is the interplay of an active artistic platform, structural creativity of the composers, and interpretative improvisation of the

performers. It is precisely this multifaceted approach that makes the saxophone one of the protagonists, in a contemporary gown, in the preservation and promotion of the development of traditional Chinese music in a borderless culture.

Discussion

The findings indicate that merging traditional Chinese folk music with modern saxophone performance involves a fuller scope of cultural translation, as opposed to simple melodic imitation. This is congruent with the transition from melodic borrowing to structural transformation, and traditional reasoning guides the internal design and structure of a piece of music; it also corresponds with recent research that emphasizes structural

permeation and the abstraction of traditional components into profound musical forms (Cain and Chapman, 2018; Swinkin, 2016). This indicates that the advancement of cultural musicology literacy demands an appreciation of the traditional inner workings, such as pentatonism and linear aspects of melodic rationalism, which have started to become a part of contemporary saxophone (Li et al. 2024; Shen 2025).

Additionally, the findings on breath and vocalized timbre are consistent with earlier research that the Chinese saxophone is the best vehicle of Chinese music since it is also breath controlled like traditional singing and wind instruments. The application of glissando and variable vibrato to replicate the inflections of local singing and regional opera reinforces the notion that Sinified expression is accomplished using instrumental techniques that speak the language of local aesthetic preferences (Zhang, 2024). This supports the idea that performance practice is a critical intermediary in the process of cultural assimilation, in which the national character of the piece is achieved through the performer's bodily practice and sound shaping (Moura et al., 2020).

The outcome of these results in music education is the creation of a more robust structure of educational ecology. The Chengdu Jiezi Saxophone Art Festival is a functional field in music education and is a bridge between the theory of educational sciences and the practice of art in education. This creates a continuous cycle of withering and revival of education (Bauer, 2020; Crawford, 2017). This ecology is significant for the stabilization of an indigenous repertoire to become formally acknowledged and established in higher-education curricula. However, the study's weakness is perceived to be the monopoly focus on a singular regional platform, which probably limits the framework's applicability to other musical atmospheres in China. There is a necessity to extend the research to other Western musical instruments, other regional cultural setups, and other creative educational ecosystems to fully substantiate the framework.

Conclusion

The fusion of Western saxophone pedagogy and traditional Chinese music at the Chengdu

Jiezi Saxophone Art Festival has closed the divide of cultural understanding for both beginner and practicing enthusiasts alike. The festival serves as both an educational tool and an ecosystem for cultural development. The primary results indicate a progressive architectural change within the indigenous music practice of integrating saxophones into traditional music frameworks. The saxophone is perceived as being physiologically dependent on the player for breath, making it uniquely capable of simulating the vocalized inflections of traditional wind instruments, thereby establishing a specific localized cultural voice. The results convey the importance of moving away from canonical Western-style pedagogy and practice to ensure cultural sustenance and change. The festival serves as a positive example of a cycle of music iterations and performances that are documented and published. Lastly, the results advocate for the inclusion of Indigenous practices into higher educational music programs, where traditional musical logic is passed on to contemporary practice. This research underscores a significant academic impact by providing a scalable model for reviving Chinese indigenous practices within contemporary globalized contexts. Ultimately, these findings suggest that the survival of traditional music in the modern era depends on its structural re-articulation through versatile Western mediums, transforming the saxophone into a primary vehicle for national cultural expression.

Suggestions

This study recommends, as a first step towards reducing the reliance on Western 'classical' works, that higher-education music faculties officially incorporate indigenous repertoire, created along artistic pathways, into the core curriculum. Teaching faculty should also build on the Chinese learning culture and cultivate students with advanced technical skills within a culturally grounded framework. It is also suggested that the academic and cultural sectors work together to develop specialized festivals in other regions that offer the necessary environment for attention and freedom to explore diverse folk materials. From a policy-oriented perspective, institutional administrators and higher education governing bodies should establish formal guidelines and structural incentives, such as specialized research

grants and curriculum development funds, to motivate faculty members to create and standardize local teaching materials. To strengthen the academic rigor and broader applicability of these findings, future research should implement a longitudinal study to determine the long-term impact of localized work on student learning outcomes and professional career trajectories. Furthermore, it is strongly recommended that subsequent inquiries explore how the frameworks of structural transformation can be implemented across other Western orchestral instruments, such as the piano or violin, to bring more traditional works into the contemporary music landscape. Finally, research into the digital preservation and global dissemination of these hybrid repertoires is suggested to ensure that localized musical innovations achieve international visibility and pedagogical influence. To further strengthen its global applicability, academic institutions should pursue international collaborations and cross-cultural exchange programs, partnering with global music conservatories to introduce this hybrid Chinese-style saxophone repertoire into international performance syllabi, thereby broadening its global visibility and fostering cross-cultural pedagogical dialogues.

References

- Adams, A. D., & Horner, B. R. (2023). *Playing and Teaching the Saxophone*. OUP.
- Anthony, B., Boehm, C., Canfer, T., Thompson, P., & Ward, S. B. (2025). *Music Production Pedagogy: Perspectives on Innovation in Music Production Education*. CRC Press.
- Bao, L., & Boonsrianan, P. (2024). Teaching resource of Chengdu popular music for fostering literacy and cultural education in China. *International Journal of Education & Literacy Studies*, 12(1), 230-237.
- Bauer, W. I. (2020). *Music Learning Today: Digital Pedagogy for Creating, Performing, and Responding to Music*. OUP.
- Beibei, H. (2024). Research on Jiangnan folk music elements in contemporary ethnic instrumental music. *Frontiers in Art Research*, 6(4), 62-70.
- Bennett, A. (2017). *Music, Space and Place: Popular Music and Cultural Identity*. Routledge.
- Bertels, K., & van den Braber, H. (2025). Doing good, performing well? Media evaluations of the patronage and performance practices of Saxophonist Elise Hall (1853-1924). *International Journal for History, Culture and Modernity*, 13(1), 59-92.
- Blum, S. (2023). *Music Theory in Ethnomusicology*. Oxford University Press.
- Cain, T., & Chapman, A. (2018). Dysfunctional dichotomies? Deflating bipolar constructions of curriculum and pedagogy through case studies from music and history. *The Curriculum Journal*, 25(1), 111-129.
- Cheng, M., Pang, B., Zeng, X., Xu, W., & Chang, Y. (2022). Integration of the traditions of folk-instrumental art into the works of Chinese composers of the 20th and 21st centuries. *Rupkatha Journal on Interdisciplinary Studies in Humanities*, 14(2), 1-17.
- Chuangprakhon, S., Liu, Q., Lin, Y., Seeyo, W., & Dong, S. (2025). Evolving trends of Chinese folk music and performing arts management in the digital age: A bibliometric analysis of Scopus-indexed articles published between 2013 and 2024. *Resital: Journal of Performing Arts*, 26(3), 478-505.
- Cleland, K., & Fleet, P. (2021). *The Routledge Companion to Aural Skills Pedagogy: Before, In, and Beyond Higher Education*. Routledge.
- Crawford, R. (2017). Rethinking teaching and learning pedagogy for education in the twenty-first century: Blended learning in music education. *Music Education Research*, 19(2), 195-213.
- Demirel, S. (2022). A research on the design and use of colored notes for children in music education. *Shanlax International Journal of Education*, 10(1), 11-20.
- Deng, K. (2023). *Butterfly Lovers Violin Concerto: Re-Imagining a Classic Chinese Concerto for Saxophone and Piano*. The University of North Carolina at Greensboro.
- Guo, H., Sensai, P., & Karin, K. (2025). Educational perspectives on the literacy of Chinese folk music recomposed for Saxophone. *International Journal of Education and Literacy Studies*, 13(1), 96-103.
- Guo, S. (2026). Design of vocal music performance teaching system based on multimedia intelligent platform. *International Journal of*

- High Speed Electronics and Systems*, 35(3).
- Gwerevende, S., & Mthombeni, Z. M. (2023). Safeguarding intangible cultural heritage: Exploring the synergies in the transmission of Indigenous languages, dance and music practices in Southern Africa. *International Journal of Heritage Studies*, 29(5), 398-412.
- Hussain, I. (2025). Comparative analysis of the similarities and differences between western music and oriental music education methods. *ISR Journal of Arts Humanities and Social Science*, 1(1), 26-38.
- Li, H., Ding, X., & Li, M. (2024). A cross-cultural comparison of Chinese and Western philosophical practice: Exploring new paths for philosophical healing and social harmony. *Humanities and Social Sciences Communications*, 11(1).
- Li, S., Chieng, J., & Chan, C. J. (2024). Becoming a tradition: Presentation of Ti Qin Opera in funerals in Chongyang county, China. *Rupkatha Journal*, 16(2), 1-20.
- Liu, H., Jiang, K., Gamboa, H., Xue, T., & Schultz, T. (2022). Bell shape embodying zhongyong: The pitch histogram of traditional chinese anhemitonic pentatonic folk songs. *Applied Sciences*, 12(16).
- Ma, Y., & Chen, Y. (2024). Exploring the model of contemporary Chinese ethnic musical instrument improvement mechanisms: Based on grounded theory. *Sage Open*.
- Moura, N., Serra, S., & Baltazar, A. (2020). Qualitative perspectives on gesture in saxophone performance: Two case studies. In *International Conference on Digital Creation in Arts and Communication* (pp. 209-216).
- Shen, X. (2025). *Culturally Responsive Curriculum: Incorporating Chinese Folk Songs in Class Piano*. The Florida State University.
- Swinkin, J. (2015). *Teaching Performance: A Philosophy of Piano Pedagogy*. Springer.
- Tang, J. (2025). Design and development of a digital platform for traditional Chinese music culture based on cloud computing technology. In *2025 International Conference on Intelligent Computing and Knowledge Extraction (ICICKE)*.
- Tang, Y., & Zeng, X. (2024). Research on vocal music online educational platform based on internet platform. *International Journal of Web Engineering and Technology*, 19(4), 360-378.
- Toop, D. (2016). *Into the Maelstrom: Music, Improvisation and the Dream of Freedom: Before 1970*. Bloomsbury Publishing.
- Wu, K. (2023). Cultural confluence: The impact of traditional and modern synergies in Chinese juvenile musical theater. *International Journal of Education and Humanities*, 11(2), 192-199.
- Xin, D. (2021). Key features of the performance of Chinese musicians (Sample case: Playing on the Saxophone). *Innovation, Technology and Management Journal*, 11(3), 610-623.
- Yadigaroglu, Z. (2021). Examination of music teacher candidates' opinions regarding distance teaching practice course during the pandemic. *Shanlax International Journal of Education*, 9(4), 419-432.
- Zhang, E. (2024). A study of the differences between Chinese and Western Saxophone playing styles. In *5th International Conference on Language, Art and Cultural Exchange (ICLACE 2024)* (pp. 318-324). Atlantis Press.
- Zhipeng, Z. (2022). Evaluation of pedagogical methods of teaching the Saxophone in China. *JETT*, 13(2), 122-129.

Author Details

Yibo Li, Maharakham University, Thailand

Sayam Chuangprakhon, Maharakham University, Thailand, **Email ID:** sayam.c@msu.ac.th

Kittikun Jungate, Maharakham University, Thailand

Akapong Phulaiyaw, Maharakham University, Thailand