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Chinese Folk Music in the Yunnan Impression Dance Drama: Transmission Through Contemporary Educational Theatre

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Abstract

This qualitative study analyzes how traditional Chinese folk music is being transmitted and developed sustainably in other performing arts. The primary research objectives are to evaluate the chronological and structural transformations of ethnic folk music across specific historical phases and to formulate a systematic framework for its transmission through contemporary educational theatre. This study is based on the ethnomusicology and pedagogy of anthropology. Formal research and ethnographic observations were undertaken in stratified phases, concluding in March 2026. The empirical framework involved a three-tier stratification of 14 purposively selected influential individuals. This included four authoritative/key informants. The research tools included verified qualitative field survey observation forms and semi-structured interview guides. The results show a unique two-part evolution: Part one (2003–2012) is marked by traditional continuity and artistic construction focused on the preservation of original ecology (Yuan sheng tai), and part two (2013–2025) is marked by creative synthesis including digital sound fields and global interconnectedness. The study shows that production effectively captures the essence of regional pentatonic modal frameworks, indigenous vocal timbres, ritualistic rhythm frameworks, and theatrical workflows as an integrated and living curriculum. Based on these findings, a systematic quad-pillar transmission model was developed, integrating policy, education, media, and technology. The educational aspect focuses on contemporary educational theatre. It presents an interactive laboratory within educational settings, permitting the transformation of endangered minority heritage into high-quality, aesthetic instructional materials. Practically, this framework provides higher education administrators and cultural policymakers with a reproducible administrative blueprint to establish secure campus residencies for aging culture bearers and deploy immersive multimedia tools to prevent regional cultural loss. This secures the creative renewal and enduring continuity of diverse ethnic musical practices and traditions throughout the 21st Century. Future research should focus on testing the generalizability of the quad-pillar framework across diverse community theater initiatives and conducting longitudinal evaluations of long-term minority music literacy retention.

Keywords: Chinese Folk Music, Yunnan Impression, Cultural Transmission, Educational Theatre, Music Pedagogy, Ethnomusicology, Performing Arts Education

Introduction

Traditional Chinese folk music encapsulates the multiple cultural identities, histories, and philosophical traditions of diverse, multi-ethnic peoples of China. For centuries, the preservation of these diverse heritages has relied on the localized, oral musical traditions of indigenous

peoples. Indigenous peoples interweave songs and instrumental practices with everyday life activities, cycles of planting and harvesting, and community rituals ([Bihari, 2023](#); [Zhang, 2024](#)). However, rapid urbanization, globalization, and technological changes have disrupted these regional ecosystems, and minority music practices are now endangered. In regions such as Yunnan, which has an astounding concentration of ethnic diversity, marginalized ancient musical systems, voices, and instruments will continue to be endangered as younger populations continue to disregard these practices in favor of global, popular practices. These transformations have sparked the interest of musicologists and educators as they develop new, innovative ways of transmitting their rich cultural legacy in a culturally responsive way that meets the needs of modern societies ([Netshivhambe, 2024](#); [Walter, 2018](#); [Yu & Choatchamrat, 2024](#)).

The decline in culture has opened a gap that modern educational theatre has begun to fill. Rather than putting folklore in museums, the theatre can make use of existing folklore in its lively, experiential, multi-sensory environments. When minority folklore is placed on the educational stage, it is revitalized and made an active part of the lesson, rather than being a relic. Simultaneously, it can be used to demonstrate the complex structures and components of music. Folk music, as a cultural artifact, when combined with the stage, creates an open-air classroom. By placing folklore at the center of the classroom, educators can use culture to enhance learning and make it more accessible ([Avcu, 2025](#); [Garcia-Mispirota, 2023](#); [Yang et al., 2025](#)). Recent empirical evidence further demonstrates that embedding traditional arts within performance-driven pedagogy significantly elevates students' cognitive engagement and multi-sensory retention compared with conventional lecture-based formats ([Delpont, 2025](#); [Hadjipanteli, 2023](#); [Wu, 2023](#)).

The impressive dance drama Yunnan Impression is an example of the rapid changes in the dance world today. The show collects folk musicians from far-off localities and modernizes and theatricalizes their primitive ritual performances, operating as a fluid cultural laboratory ([Guo 2023](#); [Roosien 2024](#)). It is more than just a commercially viable show or

theatrical performance for tourists. It is a powerful educational theater. It shows us how the traditional frameworks of music can be reshaped to articulate and sustain complex and sophisticated ideas in a way that is understandable for modern audiences in both theater and academic circles. The show uses elaborate choreography to recreate the traditional soundscape of the cultural minorities of Yunnan, including the Yi, Hani, Naxi, and Dai. It shows how folk traditions can be grown and changed to be presented artistically on a major scale while still being modern theatrical shows ([Nagy-Sándor & Berkers, 2018](#); [Tang, 2025](#); [Wu, 2023](#)).

Previous research has predominantly represented Yunnan Impression as commercial choreography or as a facet of tourism. However, a critical research gap persists in contemporary musicology regarding the exact operational mechanisms through which this large-scale theatrical work functions as a systematic vehicle for the sustainable cultural transmission. Most research is unable to recognize the internal transformations of music and the educational strategies apparent in this work. Few studies have undertaken research to look at the core structures of music that are privileged in this work. Furthermore, because the current literature remains descriptive and overemphasizes external commercial features, it fails to provide empirical evidence or analytical interpretations explaining how these underlying musical architectures are systematically codified into formal institutional instructional tools. Such core structures can be explained in terms of the use of pentatonic systems in modern music, indigenous vocal styles, and polyrhythms ([Addaquay, 2025](#); [Bai et al., 2024](#); [Escalante, 2020](#); [Xi, 2024](#)). Consequently, contemporary music education lacks a validated pedagogical blueprint to relocate endangered oral traditions into formal academic curricula. This means that without research to propagate the ideas put forth by this production, these frameworks cannot be published in an academic setting.

This research investigates the historical development and flexible change of Chinese folk music within Yunnan Impression of the years 2003-2025 and offers a detailed structure for the use of the current educational theatre for the purpose of music sending. By addressing this production

through the lens of ethnomusicology, this research creates valuable theoretical and practical dimensions for current music teaching. It explains the precise structural modifications that enable folk music to flourish on contemporary boards, and offers a modifiable causal model for teaching institutions. This study focuses on the importance of artistic undertakings of this type. It shows how educational theatre can be creatively employed as a long-lasting 'workshop' to preserve, promote, and continue the transmission of minority music heritage in the 21st century. To fulfill these claims, the primary research objectives explicitly addressed at the conclusion of this introduction are: (1) to map the chronological phases of musical adaptation within Yunnan Impression across a twenty-two year trajectory, (2) to systematically document how indigenous instruments, unamplified vocalisms, and polyrhythms form concrete instructional resources, and (3) to construct a replicable quad-pillar framework for sustainable musical heritage transmission within higher education settings

Review of Literature

This study intersects with educational anthropology, curriculum studies, and contemporary musicology. This literature review addresses the issue of cultural disappearance among ethnic minority groups. It considers pathways in contemporary educational environments where traditional musical knowledge is organized. Using various active styles of learning, frameworks, and environments, this study focuses on the organized pathways for relocating ethnic folk music from community spaces into formal academic spaces. It places the performing arts as an important tool for fostering educational and cross-cultural engagement as a sustainable resource for the future.

Cultural Transmission Theory in Institutional Frameworks

Cultural transmission is the method by which a society bequeaths its knowledge, aesthetics, language, and ideology to successive generations. In the past, this occurred through vertical pathways from parents or through peer relations within rituals in the day-to-day community. Modern urbanization

and globalization have disrupted traditional systems. Consequently, minority cultures have been marginalized. With the urban invasion of traditional village systems, cultural heritage preservation has found its place in an organized system of formal education. In formal education systems, folk practices are transformed into organized curricula. Oral traditions have been translated into structured teaching aids and didactic sequences ([Bloch, 2020](#); [İneç, 2021](#); [Trueba, 2022](#)). This organized system of cultural knowledge legitimizes marginal knowledge and creates a pathway to cultural sustainability.

Contemporary Educational Theatre as an Evolving Curriculum

The merging of the performing arts and instructional design generates contemporary educational theatre as an evolving, experiential curriculum. While passive, textbook-based, and heavily memorizing lessons typify most classroom situations, the stage as a context transforms culturally abstract ideas into active cognition of learners. In this instance, a musical stage serves as a performer's medium for teaching complex and often elusive musicological frameworks. The relationship between active dramatization and the choreography of dance and drama on a musical stage helps realize the traditional Chinese musical theories of the Gong, Shang, Jiao, Zhi, and Yu modal pentatonic scales ([Delpont, 2025](#); [Deng, 2020](#); [Gaunt et al., 2021](#)). Thus, educational Theatre plays an important role in teaching regional folklore by synthesizing it with educational resources to meet current instructional frameworks and global art education standards.

Synthesis of Preservation and Technological Innovation in Music Pedagogy

Today's music pedagogy must deal with the tension of preserving real cultural practices versus mixing them with innovative artistic practices. On the one hand, early academic movements in original ecology music advocated for unaltered folk art preservation, especially in its pure and unrefined rural context. Rigid preservationist models, however, tend to separate traditional music from the prevailing cultural contexts appreciated by today's youth, who regard old genres of music as outdated. Recent

educational research has supported a combined approach to music pedagogy that integrates historical preservation with modern technological innovations. Using advanced teaching and learning technologies such as digital audio workstations, virtual sound field simulations, and interactive multimedia archives, music pedagogy establishes a teaching and learning approach that resonates with the teaching and learning of the 21st century (Long et al., 2024; Ovcharenko et al., 2020; Yu & Chuangprakhon, 2025). This approach also preserves, organizes, revitalizes, and transmits minority musical traditions innovatively to diverse audiences.

Methodology

This study implemented a qualitative research design to analyze the operational mechanisms, transitions, and frameworks of musical transmission in modern educational theatre. Using an inductive approach framed in ethnomusicology and pedagogy (Bresler, 2021; Jian et al., 2024; Strand & Rinehimer, 2018), this study produced thick descriptions to analyze the structural changes of folk music. The framework provided sufficient detail to operationalize it, and the steps involved, participant selection, and analysis were spelled out clearly enough to allow full replication by future researchers.

To establish the rigorous qualitative rigor of the study, strict trustworthiness criteria encompassing credibility, dependability, and confirmability were

systematically maintained throughout the research process. Credibility was achieved through data source triangulation, combining archival musical text records, direct field observations, and semi-structured interview data, along with persistent engagement in the field during the validation phases. Dependability was ensured by maintaining a comprehensive and transparent audit trail that documented every phase of the research design, including the exact sampling methods, verbatim transcription guidelines, and step-by-step coding iterations. Confirmability was established by enforcing reflexivity to prevent researcher bias, ensuring that all analytical interpretations and derived thematic nodes were explicitly grounded in the informants' raw narratives and verified observational data rather than subjective preconceptions.

Participants and Key Informants

This study employed purposive sampling, a non-probability sampling approach, to select participants. To protect participants and ensure the anonymity of research subjects, their personal and positional information was cloaked. To maintain the participants' anonymity, their names were not disclosed. The 14 participants selected for this study were systematically placed in three distinct levels of a hierarchical structure, depending on their involvement, expertise, and contribution to the research area, as shown in Table 1.

Table 1 The Tripartite Stratification of Research Informants

Category	Size	Profile and Professional Background
Key Informants	4	Includes a chief choreographer, a university dance professor, a regional musicologist, and a master wind instrumentalist
Casual Informant	1	A seasoned principal dancer and cultural memory practitioner offers contextual insights on live stage performances, physical somatic memory, and practical rehearsals
General Informants	9	Higher education students and young instructors in preschool education and music performance are assessed for their pedagogical receptivity and real-time outcomes related to theatrical workflows

Research Tools

Research tools were created to obtain empirical information and were evaluated for content validity. (1) Field Survey Observation Forms that record both the acoustic and visual landscapes, which document the use of indigenous instruments and electronic

audio amplification and regional vocal styles and the integration of music and dance. (2) Semi-Structured Interview Guides that use open-ended questions to obtain narratives from both Key and Casual respondents pertaining to the evolution of the repertoire (2003-2025) and the shifting use of the

traditional pentatonic scale, as well as the balance of commerce, authenticity, and sustaining academic curricula organization.

Methods and Procedures

This study employs a systematic approach comprising three phases, culminating in field validation in March 2026. The first phase, in January and February 2026, will analyze archival musical scores and recordings from 2003–2025. The second phase involved semi-structured qualitative interviews with Key and Casual informants, lasting 90 to 120 minutes, to explore musical structural changes. Concurrently, the third phase will observe educational theater workshops and informal interactions with general informants to document participant engagement. Audio interviews will be recorded with consent, transcribed, and translated to preserve the cultural and technical details for thematic analysis.

Data Analysis Techniques

Digitalized qualitative data, field notes, and observation logs were analyzed thematically in a stepwise manner. The process included three steps: first, open coding to establish concepts that recur in text segments; axial coding, which collects preliminary codes by noticing commonalities; and finally, selective coding to unify codes and answer the research questions. To reach qualitative credibility, data from the informants' interviews, observation logs, and archival records were ethically and systematically triangulated while maintaining strict privacy and data security measures. Participant information was kept private and used solely for research purposes.

Results

The Historical Evolution of Folk Music in Yunnan Impression (2003–2025)

Qualitative analysis of archival records collected in Phase I identified two distinct progressive stages of Chinese folk music historical placement within the dance drama, alluding to a movement from representation in a regional community to a formally established global educational syntax.

Stage 1: Traditional Continuity and Artistic Construction (2003–2012)

The first decade of this foundation focused on authentic safeguarding and the organized preservation of the original ecological (Yuan sheng tai) musical resources of Yunnan's Yi, Hani, Naxi, and Dai ethnic groups to develop a theatrical educational setting. The musical design was based on the resource of the unamplified oral tradition, field recordings from the villages, and unamplified acoustic instruments. The segment samples included Rituals, Fire Dance, and Weddings, which maintained indigenous vocal timber and a framework of the traditional system of the pentatonic scale and modal systems for students to analyze in the field.

The interview data highlight the careful structuring of pedagogical goals at this early stage. Informant A, the chief choreographer, stated that the village practitioners' musical compositions were created to ensure that the university student groups could analyze the true structural layout of the regional folklore. Analytically, this response demonstrates a deliberate intent to preserve structural symmetry over commercial simplification, allowing students to access unadulterated communal paradigms as their primary intellectual texts. Informant C, a regional musicologist, noted that the preservation of traditional instruments' unamplified timbres was of primary importance. This was because it was the principal resource for advanced research to document endangered acoustic gaps for postgraduate students to use. This insight indicates that unamplified acoustic properties are not merely aesthetic markers but essential baseline data for institutional musical notation and historical mapping.

Stage 2: Innovative Integration and International Communication (2013–2025)

Universal artistic expression and high-integrity technology integration for cultural education that preserves the core minority pentatonic systems characterize this stage of production. Through the integration of digital audio technology, multichannel sound fields, and Western symphonic textures, music shifted from a functional accompaniment for dance to an International Education text and the first exploration of the human-nature-cosmos relationship.

This integration provides a new musicological framework for the global education system. Informant B, a conductor and university music professor, explained that the integration of digital workstations with pentatonic lines created a virtual classroom for 21st century students and made the heritage sounds of the past accessible to a present-day audience. This participant perspective reveals that technological integration functions as an administrative translator, converting specialized oral idioms into an interactive syntax that meets contemporary digital learning behavior. Informant D, a master wind instrumentalist, stated that modern audio reinforcement used within the production did not dilute the ethnic core of the performance. An International Laboratory was created where participants could observe the structural flexibility of traditional acoustics. This statement highlights an analytical shift from rigid preservationism to dynamic continuity, implying that technology serves as an active catalyst for intercultural accessibility, rather than a threat to authenticity.

Field Documentations of Folk Music Performance Structures

Direct non-participant field observations were conducted in March 2026 during Phase III to document the two historical stages of structural transformation. The focus of these field activities was the technical use of traditional musical instruments in modern educational theatre, using the target student groups to provide evidence of the teaching of the performance. The first significant observation was the incorporation of traditional musical instruments of a rhythmic nature with movement in what has been termed community performance modules. In the case of the Yi ethnic group, fieldwork focused on the Dajiao (Great Horn) dance.



Source: Researcher's fieldwork in March 2026
Figure 1 The Integration of Ritualistic Percussion and Somatic Movement

Figure 1 illustrates the traditional forms of movement, and part of the performance in educational theatre has been incorporated. The performance layout depicts a skillful arrangement of participants employing traditional percussion instruments to create an active teaching space. The structure supports a framework of ethnic bronzes and locality-based rhythmic patterns that set the tempo of the performers' movements. This scene showcases musicologically how oral folk music forms organize semiotic and choreomorphic systems of codification into predictable and repeatable group movements. The analytical observation here proves that physical blocking and somatic choreography function as visual and structural notation systems for students, translating abstract timing patterns into concrete pedagogical tools. The polyrhythms created by the natural, non-electronic, DIY materials of the performers' costumes and props serve as an empirical resource observed during the study of how minor, complex folklore can be organized and preserved in a curriculum.

The second important observation was how specific, large-scale, patterned, indigenous percussion instruments of the dance drama's structure were employed. The Appendix captures the accurate performance and practice placement of the traditional Tiger Drum suite.



Source: Researcher's fieldwork in March 2026
Figure 2 The Arrangement and Structure of the Traditional Tiger Drum Suite

Figure 2 illustrates the physical structure and bilateral striking approach of the Tiger Drum (Laohu Gu), the principal rhythmic anchor within the musical structure of the performance. The drum is made from indigenous organic wood, and its surface is tightly covered with animal skin to create low-frequency vibration. This arrangement within the ecology of music in contemporary education shows

captive systems of original ecological rhythmic systems. The drum provides a clearly metric container within the modal flow of the traditional systems of the pentatonic voice. From an interpretive standpoint, this instrumental array illustrates how somatic intensity and acoustic resonance are combined to serve as active instructional texts. This arrangement of performance is an educational text where musicology students can analyze the physical, acoustic, and mathematical characteristics of the sound systems of minor ethnicities in the framework of educational theater practice.

Systematic Guidelines for Folk Music Transmission

To fulfill the request of the three stratified informant groups for a model that balances cultural authenticity with theatrical adaptation, this study proposes the sustainable preservation of oral folklore as an educational resource through the systematic application of a four-pillar framework.

The first pillar to be implemented is the Policy Support Pillar. Within this framework, the safeguarding of musical cultural bearers is provided by the legal and financial policies that sustain them. Informant C indicated that the formal government recognition of aging musicians and the provision of stipends to them create the stability within which the university system may establish campus residencies, thereby safeguarding primary data collection sources. This insight directly reflects that baseline macro-level administrative protections are structurally mandatory before micro-level curricular interventions can safely occur. In this structural framework, the second pillar, the Educational Development Pillar, is the primary anchor. This pillar offers the integration of ethnic folk music into higher education curricula through the use of pedagogical notational systems and text codification. Informant B indicated that contemporary educational theatre serves as an active, somatic learning laboratory. The Casual Informant indicated that consistent rehearsal provided a “physical” bridge to music. The General Informants, who were all students, indicated that music was better understood within the context of a performance than via textbooks. Collectively analyzing these responses indicates a

clear pedagogical shift: learners achieve superior cognitive integration when musical formulas are embodied via live theater rather than read from static curriculum texts.

The Media Integration Pillar uses digital broadcasting tools and high-definition multimedia archives to share traditional repertoires globally. Informant D believes that creating open-access digital repositories will allow organizations to share validated field recordings and video documentation in international research networks. This perspective highlights that digital accessibility is an analytical requirement for decoupling minority knowledge systems from geographic limitations and protecting against localized cultural attrition. This is a worthwhile solution for geographic isolation. The last pillar, Technological Innovation, uses digital tools to convert traditional audio components into modern frameworks. Informant B believes that the use of digital audio workstations, virtual acoustic fields, and multi-channel MIDI sequencing aids in playing indigenous sounds to modern audio workstations, and therefore, aids in the preservation of folk music. This analytical feedback reveals that expert practitioners do not interpret technology as a dilution tool but as an advanced protective container that enables ancestral sound frequencies to successfully navigate modern global media frameworks.

Discussion

The empirical results of this study highlight how, with contemporary educational theatre, the preservation of Chinese folk music hinges on a methodical advancement from locally bound oral customs to a vernacular of pedagogy that is contemporary and globally distributed. Moving from Stage 1 to Stage 2 represents the harmonization of the preservation of the past and embracing the future. Within the parameters of Cultural Transmission Theory, the preservation of minority heritages, and in this case, Chinese folk music, must be purposefully adapted and incorporated into mainstream structures for them to survive the pressures of contemporary globalized urban lifestyles (Bloch, 2020; Trueba, 2022). Theatre production becomes a tool for educators to physically, psychologically, and indelibly link folk education from the past with the educational practice of the present, and in the process, reconnect the folk educators to their past.

Moreover, the documentation of the Dajiao Dance Suite's (Figure 1) movement patterns and the singing of the Tiger Drum Suite (Figure 2) with low frequency engages both physical performance and cognitive musicology. These findings agree with [Delpont \(2025\)](#) and [Deng \(2020\)](#), who state that the theatre of contemporary educational practice is an embodied curriculum in which musical concepts are made physical, experiential, and immediately available to the learner. The theatre of educational practice embodies the goals of contemporary arts education, as opposed to the antiquated, passive, and book-bound methodologies that characterized traditional arts education.

The stratified informant groups' validation of the quad-pillar transmission model has major implications for contemporary music pedagogy, as the model's structural pillars of policy, curricular frameworks, and digital and technological media form a reproducible model for preserving endangered minority heritages. These findings are explained in a more recent publication in the context of holistic pedagogy by [Long et al. \(2024\)](#) and [Yu and Chuangprakhon \(2025\)](#), respectively. According to these authors, a holistic approach that embodies the synthesis of historical authenticity and contemporary digital pedagogical tools (i.e., a digital learning environment) is a pedagogical framework that addresses the risk of cultural amnesia for twenty-first century learners.

However, the main limitation of this study is that the quad-pillar model was primarily tested in one case study of a large-scale community theatre production in China. This limitation makes it difficult to apply the quad-pillar model to small-scale, community-based theatre productions. Furthermore, the qualitative data of the theatre students focused on their immediate responses to the new pedagogy. The impact on minority music literacy and retention of new skills over time was not measured, and a longitudinal study is needed. Therefore, the application of the quad-pillar framework to different community-based theatre productions in various cultures should be the focus of future studies.

Conclusion

The dance drama Yunnan Impression is the first project to preserve the systematic transmission of Chinese folk music for the years 2003-2025. Its

findings capture the unamplified music ecology (Yuan Sheng Tai) from original preservation to the digital universe of audio and thought. This production is a living curriculum and a link between folklore and academic pedagogy. Yunnan Impression uses a variety of rhetorical tools and theatrical strategies to create specific, structured, and repeatable theatrical practices that articulate regional, traditional, and ritualistic musical frameworks. This curriculum is the first of its kind to offer contemporary arts-based pedagogy to folklore. These findings illuminate the potential of a four-pillar integrated model of policy, curriculum, media, and technology as a flexible operational framework for contemporary arts-based pedagogy in folklore. While these findings offer significant insights, it must be acknowledged that this model is primarily limited by its reliance on a single, large-scale commercial production, which may restrict its immediate generalizability to smaller, localized community theater contexts and productions. This model is aimed at the tertiary (higher education) sector. The outcome of this model is the use of contemporary educational theatre as a vibrant, theatrical workspace, allowing music educators to express endangered heritages as contemporary, creative, and sustainable resources to illuminate the diverse cultural traditions of music in the 21st century.

Future Research Directions

While this study establishes a foundational model for the systematic transmission of Chinese folk music through contemporary educational theatre, several avenues remain for future research. First, because the proposed quad-pillar framework was formulated based on a singular case study of a large-scale theatrical production, future research should replicate this model across a broader spectrum of community-based, non-commercial, and smaller-scale theater initiatives across diverse cultural landscapes to validate its broader empirical generalizability. Furthermore, as the qualitative field evaluations of this study will conclude in March 2026 and primarily capture the immediate pedagogical receptivity of university students, longitudinal research is highly recommended to assess the long-term cognitive retention of traditional modal structures, minority music literacy, and ancestral performance techniques over time. Finally,

subsequent investigations should explore how the integration of advanced immersive multimedia, such as virtual reality sound field simulations and interactive digital audio workstations, influences the engagement levels of digital-native learners, thereby ensuring that traditional multi-ethnic heritages remain dynamically preserved and sustainably integrated into modern academic music pedagogy.

Suggestions

The empirical findings of this study strongly suggest that university administrators and cultural policymakers abandon passive preservation practices (such as textbook teaching) and embrace active teaching and learning practices based on the performing arts. For classroom music educators, it is recommended to design lesson modules around active somatic learning, where students physically embody complex rhythmic and timing structures on stage before analyzing their formal notation. University decision-makers should also establish permanent partnerships with community compliance authorities to maintain policies and funding that support traditional folk musicians' repeated residency teaching on campus and safeguard primary oral resources. To reach the diminishing multicultural musical systems on a global scale, universities must invest in learning and teaching technologies, such as accessible virtual and acoustic digital sound fields with digital audio workstations. Music educators should actively integrate these digital audio tools into their instructional workflows, guiding students to translate unamplified ethnic scale patterns and indigenous vocal dynamics into modern multimedia frameworks without dissolving the authentic cultural core of the original work. These technologies will allow student ethnomusicologists to contemporize traditional pentatonic systems and indigenous vocal techniques while preserving their authentic cultural identities.

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