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The Musicological Development and Educational Transmission of Liangzhou Xianxiao Chinese Folk Music

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Abstract

This study aims primarily to trace the musicological development of the practice across different periods and to design an educational framework for the practice to be included within modern quality education systems, thus helping to revitalize this folk practice, which is rapidly disappearing. Guided by the theoretical frameworks of music education sociology and intangible cultural heritage preservation, this inquiry explicitly addresses two specific research questions: how the musicological structures of the genre evolved under shifting sociopolitical climates, and what actionable pedagogical pathways can effectively prevent lineage fracture. This study employed qualitative research methods. The sampling method for this study was purposive sampling and took place in Wuwei City from March 2024 to March 2026, following the researcher in this time period. Data collection consisted of semi-structured interviews, field observations, and the physical analysis of heritage artifacts. The specialized informant group comprised five participants, each in one of the three groups designed to provide rigorous triangulation: two members of the formal education sector, who provided archival material; two former traditional artists, who were the practice's main inheritors; and one municipal-level, modern community communication singer. The musicological results of this practice showed that from the Western Xia Dynasty, Liangzhou Xianxiao progressed in three phases: a court art form with an integrated system, a secular practice supported by closed guilds of the blind, and a contemporary digital practice. However, certified lineages are on the verge of collapse due to a severely aging demographic (57% over 60 years) and the total collapse of the traditional vertical blind master-apprentice system. These findings suggest an urgent need for a paradigm shift from passive museum archiving to active classroom-based heritage education. By institutionalizing credit-bearing mother-tongue music curricula, introducing updated Entering Campus staging ensembles, and creating ethically regulated tourism performance slots, music scholars and music-based cultural practitioners will be able to narrow the generation gap, reclaim the lost economic and artistic power of practitioners, and ensure that Chinese folk music is sustained for future generations. Finally, future research directions are explicitly mapped out, recommending that succeeding investigators expand geographical fieldwork lines to capture sub-regional stylistic variations and implement longitudinal empirical metrics to measure exact youth retention rates in the region.

Keywords: Liangzhou Xianxiao, Intangible Cultural Heritage, Folk Music Preservation, Heritage Education, Musicological Development, Transmission Framework, Music Education

Introduction

Folk music and performing arts are living libraries of cultural heritage and social values. In the Hexi Corridor of Gansu Province, China,

Liangzhou Xianxiao, a synthesis of folk literature, recitation, and vocal performance, is a deep regional narrative art form ([Butler Schofield & Orsini, 2015](#); [Chan, 2018](#); [Dinh, 2023](#)). This phenomenon mirrors global academic interest, where recent international scholarship emphasizes that regional folk arts require structured institutional interventions to survive macro-societal disruptions ([Huang et al., 2024](#); [Martínez-Rodríguez et al., 2022](#); [Wu & Chuangprakhon, 2024](#)). This critical imperative is similarly echoed in broader international music education debates, which emphasize transitioning traditional folk art practices from capitalist or unstable community landscapes into formalized learning spaces to prevent systematic cultural alienation ([Addaquay, 2025](#); [Richerme, 2025](#)). It is performed in the local Liangzhou dialect, and a single performer, using the spoken form to narrate history, heightens the emotive expression of the sung verses and self-accompanies the sanxian. This recitative art form has served educational and entertainment purposes for the rural population of Northwest China for centuries ([Pihl, 2020](#); [Shi & Nicolas, 2023](#)).

The first of the two interrelated musicological and educational research objectives is to determine the history and musicology of Xianxiao as a song in the Liangzhou region and the formal changes of this art from its first developed forms and institutionalization to its contemporary forms of folk expression. The second objective is to describe contemporary pathways and protective measures to sustain this rapidly disappearing music culture in today's education systems. The fusion of the two is envisioned as a means to migrate this art form from the streets and encourage its use as a teaching resource in formal education settings. To guide these dual objectives with analytical precision, this study is directed by two prominent research questions: (1) How did the musicological morphology, performance mechanics, and social status of Liangzhou Xianxiao adapt during shifting historical and political epochs? (2) What structural pathways can be designed to successfully transplant an oral-based lineage system into the contemporary institutional school system

This research is significantly pertinent due to a crisis of transmission threatening the complete extinction of the Liangzhou Xianxiao. Current

socioeconomic acceleration and the rapid pace of urbanization and transformation of rural social structures have systematically destroyed traditional performance venues such as village squares, temple fairs, and family courtyard gatherings. In addition, changing public tastes and preferences have systematically and functionally devalued and pushed the vernacular oral arts to the periphery of public interest ([Alexander, 2020](#); [Li et al., 2022](#); [Yan & Chen, 2018](#)).

The breakdown of the traditional lineage system has greatly intensified this issue. Traditionally, Liangzhou Xianxiao relied on the closure of communities of blind performers for economic survival and master-apprentice relationships for cultural agency. This has now collapsed. With the offer of modern social welfare and the diversification of professional opportunities, blindness is no longer a vocation of choice. Therefore, the community of blind performers has completely aged, leaving the art form on the brink of a broken transmission system ([Chen & Zhao, 2025](#); [Grant, 2017](#); [Zhang, 2024](#)).

This study offers a musicological and pedagogical framework for preserving Liangzhou Xianxiao. An oral masterpiece like Liangzhou Xianxiao, which is still practiced and performed, cannot be passively archived in a museum ([Howard 2016](#); [Mitchell 2024](#)). The primary novelty and core contribution of this study lies in explicitly addressing an ongoing research gap: while the existing literature remains heavily biased toward static historical documentation of the art form's past, it neglects the design of actionable, living pedagogical workflows for contemporary classrooms ([Crawford, 2017](#); [You, 2017](#)). This study illustrates how endangered forms of regional heritage can be structured as pedagogical resources. This research narrows the gap between community and school educational practices by creating active performance models and local, context-specific pedagogical resources ([Barrios Manzano, 2016](#); [Mygdanis, 2025](#)).

Review of Literature

The purpose of this study is to show the literature related to Liangzhou Xianxiao published between 1995-2025. Liangzhou Xianxiao is situated within the origins, roles in society, and the problems of

transmission. Contemporary literature generally agrees that regional narrative music is primarily based on local scales, ways of speaking, and social activities. This literature review identified a substantial gap between historical musicology and present-day pedagogy. The majority of literature relies heavily on past documentation, and as a result, very little is done to document present-day pedagogy. This study aims to fill this gap by designing and developing an applied educational transmission model derived from the field of historical musicology.

Historical and Cultural Literature in the Regions

Historical literature in the region focuses on the genesis of the art and has placed it in various eras including the Qin, Tang, Western Xia, Ming, and Qing dynasties. The most recent research has focused on the Western Xia and the state's first efforts to control and improve its morality through the codification of institutional structures in the art. Some of these studies outline the late Qing period and the first efforts by organized blind guilds and scholars to transform fluid or written forms into prepared texts ([Chen, 2024](#); [Gover, 2018](#); [Li 2022](#)). Although these studies outline the historical line of art, they are unable to identify the present-day cultural needs of society.

Morphological and Linguistic Analyses of Narrative Performance

The linguistic and musical aspects of performance art have been analyzed with respect to their text and structure. Rhetorical analyses of songbooks have shown that regional performance songs rely heavily on the use of parallelism, hyperbole, and metonymy. Devices of structure, parallelism, hyperbole, and metonymy are employed for the ease of recall and to foster the preservation of the appeal of the narrative when used during extensive multi-day sessions of narrative performance ([Almén, 2024](#); [Moore, 2016](#)). Phonological studies have demonstrated that vocal melodies and lines are bound to the patterns of intonation of the local Wuwei dialect; hence, there is a coupling of the word and tone. Musical and linguistic analyses have shown that Chinese music structures are pentatonic musical systems with a particular preference for the Zhi mode ([Jiang &](#)

[Zheng, 2024](#); [Nan & Guan, 2023](#)). Scholars have noted that the use of a microtonal system, which expresses a sound that may be interpreted as bitter or Kuyin, produces a unique emotional and tragic effect.

Pedagogical Disconnect and Contemporary Educational Frameworks

The most pressing weakness in modern research is the large gap in educational theory. This study attempts to fill this gap, particularly from the perspective of heritage education. Most research has focused on the static literary and musicological elements of the past. However, any kind of interdisciplinary bridge building that connects the historical life cycle to the communicative realities of contemporary classrooms has been neglected ([Crawford, 2017](#); [You, 2017](#)). Earlier protection models have remained outdated and passive, treating art as a closed museum exhibit rather than an active educational resource for schools. Moreover, most research does not consider the social and economic challenges of older practitioners and the collapse of the traditional oral master-apprentice line. Given that the exclusion of folk regional music from school curricula speeds up the cultural alienation of the youth ([Addaquay, 2025](#); [Richerme, 2025](#)), this study calls for new, immediate pedagogical measures to localize school curricula and offer active teaching on school grounds to close the generation gap and ensure cultural heritage for the future. When evaluated against international folk music preservation models, such as the adaptive community frameworks in Vietnam, dynamic oral lineage interventions in Cambodia ([Grant, 2017](#)), and institutionalized teacher-training systems in Europe ([Bao et al., 2025](#); [Suwanpakdee, 2026](#); [Xuyu & Tirui, 2025](#)), the international consensus strongly demonstrates that sustainable continuity requires active, classroom-centered pedagogical integration rather than isolated structural documentation.

Methodology

This section outlines each component of this qualitative study design, participant selection, material tracking, and operational and data analysis methods to ensure systematic reproducibility ([Eroglu & Senol, 2021](#); [Holmes, 2020](#); [Ping et al., 2024](#)). The

fieldwork for this study was primarily conducted in the Liangzhou District of Wuwei City, Gansu Province, China, the focal point of this narrative tradition, along a prolonged study timescale between March 2024 and March 2026.

Participants and Key Informants

Informants were strategically drawn from five specialized groups because no authentic descendants

remained, and one of the heritage lines had died. Selection also focused on practitioners' qualitative and institutional authority. The informants spanned various disciplines and included artistic documentation and instructors with a background in classroom arts. The informants were arranged into three groups based on physical characteristics, employment/occupational status, and roles within the transmission network, as outlined in Table 1.

Table 1 Informant Matrix and Demographic Classification

Category	Number	Condition	Level	Analytical Value
Key Informants (Academic)	2	Sighted (Healthy)	Institutional Experts	Secondary text-archives, historical lineages, and policy analysis
General Informants (Artists)	2	1 Blind, 1 Sighted	1 National, 1 Provincial	Traditional tune labels, oral master-apprentice memory, and performance mechanics
Casual Informant (Singer)	1	Sighted (Healthy)	Municipal	Contemporary adaptations, campus piloting, and modern media channels

Research Materials

To achieve this analysis, a carefully constructed combination of secondary literature and primary field-generated raw materials was used.

Secondary Archival Literature (1995–2025): Resources were obtained from academic data collections (China National Knowledge Infrastructure, Wanfang Data, Google Scholar) and physical resources located in the Wuwei City Library and the Cultural Center of the District of Liangzhou.

Primary Field Audio-Visual Materials: Collected during focused site visits in November 2024, these materials comprise HD recordings of performances, acoustic field recordings of regional tune labels, extensive photographic documentation, and recordings of unstructured interviews.

Physical Heritage Artifacts: Materials examined in situ at the Liangzhou Heritage Preservation Center included Ming and Qing Dynasty three-stringed Sanxian lutes to explore their physical acoustic properties and woodblock-printed songbooks of Precious Scrolls from the late Qing period to examine the acoustic and textual continuity over time.

Methods and Procedures

The qualitative aspect of the study meant that

the four designated operational phases had to be completed in a strict sequence.

Phase I: Observation: The group took multiple field trips to Wuwei City to examine performance techniques, voice types, microtonal differences, gestures, and audience interactions in both street and concert situations.

Phase II: Interviewing: In-person interviews were conducted using a confirmed guide from the institution concerning the origin, structure, economic, and transmission issues. The transcripts were verified by the participants of the study.

Phase III: Data Management: Basic data were systematized. Texts were classified by period; audio-visual materials were classified by their genre, labeled tune, and place of performance; and numerous pictures were filtered and ordered by date and time.

Phase IV: Triangulation Analysis: A historical-musicological approach was used to compare and contrast the oral histories and other secondary sources. The age-gender groupings of practitioners were described to facilitate the scaffolding of school-focused transmission strategies.

Results

Historical Musicological Development of Liangzhou Xianxiao

Based on data triangulation, Liangzhou Xianxiao reflects the advanced stage of the art, where state ideology and grassroots flexibility directly shape the musicological lifecycle. Fieldwork, document

analysis, and oral history show that the regional music tradition's structural and social development can be divided into three distinct periods. To provide a clear conceptual overview of this temporal progression, a thematic matrix of historical periods is presented in Table 2.

Table 2 Thematic Matrix of the Musicological Lifecycle of Liangzhou Xianxiao

Historical Period	Chronological Range	Core Institutional	Primary Musical & Linguistic Form
First Period	1368–1912	Court birth to secularized folk art; blind performer guilds	Tangut three-string lutes (Sangleng'e), multi-phrase suites, Zhi mode pentatonic systems
Middle Period	1912–1949	Grassroots survival device; vehicle for public articulation	Woven prose and verse; Kuyin (sorrow song) structure for social critique
Contemporary Period	1949–2026	National Intangible Cultural Heritage; relocation to digital platforms and tourism	Online live streaming, festival-based cultural tourism, modified stage formats

First Period: Court Birth through Folk Development (1368–1912)

First, the documentation and expert opinion state that the Western Xia Dynasty's Emperor Renxiao established the first institutional core of Xianxiao. His court combined the Tangut three-string instruments, called Sangleng'e, along with the advanced multi-phrase suites and the northern Zhugongdiao and the blind storytelling of the Song Dynasty's Taozhen, which were performed at the court. The synthesis was designed to spread Confucian ideals of benevolence and filial piety. Although Yinchuan, the capital, was razed to the ground by the Mongols, the secondary capital, Liangzhou, was occupied peacefully in 1226. The specialized court art was deeply embedded in the local folk culture.

During the Ming and Qing dynasties, this genre became a stable, secular folk art, preserving the legacy of a self-insulated guild of blind men. In 1446, a brave group of self-identified Xiaxians walked through rural communities and performed one-man shows, self-accompanied. The early three-stringed Sanxian lutes, from which the Xiaxians recited narratives in the streets, can be found in history as a Sanxian lute featuring a long neck and a soundbox draped with a python skin.

During the later Qing Dynasty, the literate population, particularly the artisans, attempted to standardize the art. By systematizing the disarranged oral fragments, they started a presentation of the Twenty-Four Filial Piety Stories and set up the basic structures of the master-apprentice system. The unintended result of their efforts was the systemization of the Xianxiao genre.

An academic informant from a regional cultural institute summarized this historical transition during an interview:

"There are historical sources that illustrate the efforts of scholars to construct an educational system based on the irrational performances of street entertainers. Entertainment would no longer be a smorgasbord of morals. Instead, entertainment can be taught. The scholars called their apprentices and used the moral messages contained in the tunes to teach string techniques and the basics of order to the apprentices."

Middle Period: Secular Survival and Social Critique (1912–1949)

Republican-era creativity was set into motion as a kind of grassroots folk survival device. Given the state of world affairs and continuous disasters, the traditional structure of woven prose and verse, which had prose unfold the narrative in a spoken

form and verse serve to build the emotions in a sung form, was a very important means of public articulation in the past. Performers of these artistic forms became social sonars, putting the lyrics to popular social complaints, war-related vexations and gossip. The expression of collective pain gave rise to the invention of a genre of political songs and social criticism. An informal song for social criticism was created using the structure of a Kuyin, a type of sorrow song.

Contemporary Period: Intangible Cultural Heritage and Digital Adaptation (1949–2026)

After 1949, the state undertook a sort of emergency preservation of master musicians. May 20, 2006, marked a date of radical change. Liangzhou Xianxiao was inscribed on the first of China's National Intangible Cultural Heritage, and transformed from a folk, uneducated blindness, to a national treasure of a protected cultural heritage of a nation. In the recent era, 2020-2026, further modernization and urban spreading caused the dislocation of traditional rural spaces. In response, practitioners relocated the art from the streets to online live streaming and festival-based cultural tourism to ensure safe and stable income and display. Contemporary Educational Transmission and Preservation Paths

Field studies conducted at the end of 2025 indicate that the remaining representative inheritors face significant operational challenges. The age structure of the certified protection chain reveals alarming trends describing the full demographic realities of the tradition:

Aging Population of Core Certified Inheritors: 57 percent are 60 years or older and only 14 percent are younger than 40 years, that is, there are almost no young inheritors.

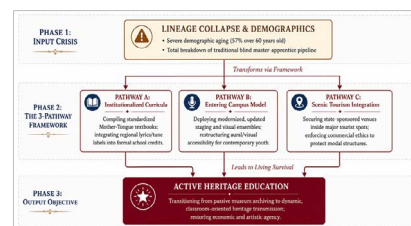
Gender Imbalance: In the core group, male artists dominate, comprising 85.70 percent of the sample, with only one female national inheritor.

Collapse of the Lineage: The closed system of oral transmission of the art practised by the blind has completely collapsed. With the rise and expansion of social welfare systems and professions that provide jobs for the blind, this art is now gravely threatened.

A veteran national-level inheritor spoke about this critical threat to transmission during a field study:

"I am seventy years old and I am blind. There was a time when the children of the streets came to learn the lute because they received a meal from it. Children now go to specialized schools where they learn medical massage and computing. They do not want to learn the lute and memorize tunes for three years. If the school systems do not take our tunes into their classrooms, this music will die when I die."

To resolve these issues, an applied educational transmission framework incorporating three specific field-tested paths was constructed. The thematic structural flow of the adaptive safeguarding model is illustrated in Figure 1.



Source: The Researcher, 2026

Figure 2 Structural Flowchart of the Applied Educational Transmission Model

Pathway A: Institutionalizing Mother-Tongue Music into School Curricula

Incorporating traditional educational philosophies that posit that folk music is the spiritual essence of a folk, Pathway A advances beyond the collapsed master-apprentice model by embedding Liangzhou Xianxiao into the modern quality education framework. The local education departments must compile standardized Mother-tongue Music textbooks, which would include traditional tune labels and regional lyrics. Primary, secondary, and tertiary institutions must integrate these textbooks into their music curricula and employ folk music inheritors to instruct these courses.

During an interview, a Regional Music Education Expert from a local vocational college reported the following:

"Education in folk music cannot remain at an elementary stage, with learners merely listening to music. We have moved beyond this and are developing a credit-worthy heritage education framework that

requires learners to master the rhythmic cadence of the local dialect and acquire the ability to perform folk songs in it. Such a framework transforms a skill that is on the verge of extinction from an oral craft into a formally recognized discipline of study."

Pathway B: Implementing the Entering Campus Institutional Model

For contemporary performers, educational institutions comprise multiple, large, and open stages. Figure 2 displays one case of successful institutional piloting, known as Liangzhou Xianxiao Entering Campus. Here, a Liangzhou cultural heritage inheritor and performing arts professionals collaborate to stage integrated lecture performances in university auditoriums. This model reshapes traditional performance by transforming the traditional participant/spectator dichotomy of a performance with a refined, sighted participatory ensemble and multi-accompaniment to modern performance, and which re-structures aural accessibility with young student audiences.



Source: The Researcher from the fieldwork in November 2025

Figure 2 Liangzhou Xianxiao Entering Campus Institutional Performance

We harness bright lights, multiple lutes and modern vocal amplification. The students are surprised because they realize that traditional music can sound as loud and powerful as modern rock music. Heritage education means changing the performance format but keeping the core regional lyrics the same.

Pathway C: Harmonizing Cultural Heritage with Scenic Tourism Areas

To achieve economic sustainability alongside the

protection of the integrity of art, the transmission framework applies the Liangzhou Xianxiao model to scenic spots. Local cultural authorities designate specific, permanent spaces for open-air performances by certified cultural bearers in locations of major regional tourist interest. The new model assures contemporary artists state-sponsored avenues of income and brands cultural heritage regionally. However, commercial ethics must be observed, and performers must use authentic musical structures and verbal/linguistic forms of the genre to avoid translating the heritage into a pop genre to satisfy the tastes of transient tourists.

Through the implementation of the three educational and spatial pathways, the transmission model achieves the objective of redefining the safeguarding of Liangzhou Xianxiao from a passive (archival) approach to the safeguarding of heritage an active, participatory (educational) approach.

Discussion

This study observes that the historical continuity and future transmission potential of Liangzhou Xianxiaohinge on its structural adaptability and critical incorporation within present-day heritage education. Historical and musicological tracing reveals that this art form has moved through discrete phases in its temporal development, changing from an imperial instrument of Confucian moral teaching during the Western Xia Dynasty, through a secular oral system operated by blind guilds during the Ming and Qing Dynasties, to the digital and commodified forms of the twenty-first century. This type of adaptive resilience has a good deal of correspondence with traditional musicology, which has observed that regional narrative genres endure by adapting and aligning their socio-cultural functions to wider macro-societal shifts ([Butler Schofield & Orsini 2015](#); [Chan 2018](#); [Dinh 2023](#)).

However, an analysis of contemporary demographics reveals a troubling structural contradiction. While the formalization of the art form as a National Intangible Cultural Heritage in 2006 secured legal protection and archiving, the art's human carriers, along with its physical repositories, are rapidly diminishing. The findings concerning the practitioner core, especially the high

aging index and complete collapse of the traditional blind master-apprentice system, show that living oral heritage cannot be preserved through passive, archival means. These findings align with recent heritage studies that warn of the consequences of documentation-centered preservation without intact vertical transmission ([Chen & Zhao, 2025](#); [Grant, 2017](#); [Zhang, 2024](#)). Novel social welfare systems and modern, specialized forms of employment have absorbed the economic incentive for the visually impaired to learn to play the Sanxian lute.

The education transmission framework introduced in this study offers the required innovation. Pathway B aims to design university auditorium layouts. This moves presentations from an isolated blind performance to an active sighted ensemble, which addresses the talent gap. This change conforms to the modern aesthetics of stage design and reestablishes an auditory connection with younger student audiences. This was achieved without modifying regional lyrics. The addition of credit-bearing courses into the framework preserves an endangered oral practice and elevates it to an academic discipline. The framework provides younger students with a culturally relevant form of active educational music and supports the ideas of heritage pedagogy, which encourages revitalization in the classroom ([Barrios Manzano 2016](#); [Mygdanis 2025](#)).

One of the main limitations of this study is that it only covers the urban and core rural sections of the Liangzhou District. Many of the county districts adjacent to this area were not mapped in this study. In addition, while the integration of the new school curricula was successfully piloted, the study lacked long-term, concrete, and quantitative measures of the modern youth's psychological retention of traditional regional songs. This gap in research should be addressed in the future by expanding the geographic boundaries to register regional variations in morphology and by implementing long-term quantitative studies to measure the psychological retention and appreciation of the regional folk music of modern youth.

Conclusion

This study aims to dissect the musicological

development of Liangzhou Xianxiao and propose a practical pedagogical framework to address its contemporary practice. It offers the first historical account of the art form's progression from a pedagogical device of the state to a resilient secular narrative genre bound by the Liangzhou dialect and the Zhi pentatonic system. Unfortunately, the contemporary era has seen the rapid loss of this art form due to swift socioeconomic changes, urbanization, and the dismantling of the traditional blind lineage system. Consequently, this study argues that the long-term safeguarding of Liangzhou Xianxiao relies not on passive 'preservation' methods, such as archiving, but on dynamic, classroom-oriented heritage practices. In a highly fragmented society, bridging the generation gap is possible by integrating Liangzhou Xianxiao into the formal school system, embedding the art form into regulated, modern staging frameworks, such as the Entering Campus model, and creating sustainable, ethically designed, highly accessible heritage forms within scenic tourism. These innovative and active methods will transform Liangzhou Xianxiao from an endangered art form into a thriving cultural resource and a sustainable cultural and scholarly asset. In doing so, the art form will continue to narrate its regional history and serve as an emotional and pride-filled cultural vehicle for identity and memory for future generations. However, a key limitation of this inquiry is its strict geographical constraint to the urban and core rural sections of the Liangzhou District, omitting adjacent county sectors and lacking long-term quantitative assessments of psychological retention among youth. To address these limitations, future research must be clearly summarized around expand geographical fieldwork to map surrounding regional variations and execute longitudinal empirical designs to explicitly track and measure the retention of regional folk music over an extended time frame.

Suggestions

Considering the findings and geographic boundaries of this study, a number of specific proposals are put forward to protect the sustainable future of the folk tradition. First, local education offices should collaborate with certified folkloric

singers and researchers to create tiered bilingual music textbooks for local schools. As a second step, local universities should set up permanent folk music workshops and use modern vocal amplification and flexible staging to adapt and implement the Entering Campus model as a regular part of campus cultural activities. In addition, cultural heritage managers should apply a strict commercial ethics code in regional tourism sites to ensure that local singers maintain their original vocal styles and modal structures and prevent the art from being over-commercialized and becoming a generic pop style. As a final step, future researchers should extend their fieldwork into neighboring administrative regions, such as Minqin and Gulang counties, to identify further local stylistic and textual differences and implement long-term research projects to measure contemporary youth folk music preferences and the psychological retention of their regional folk music over several years. To systematically establish future research directions, investigative designs should incorporate specific measurable indicators, such as quantitative student assessment scales for dialect rhythmic accuracy, comparative pre- and post-test matrices tracking melodic retention rates among youth cohorts, and standardized rubrics evaluating instrumental skill development, to empirically verify the pedagogical effectiveness of the proposed educational model. To optimize the practical execution of these interventions, future research initiatives must establish baseline benchmarks across three primary assessment levels: a target minimum of 75% accuracy on regional phonological tests within the formal student body, a documented 15% increase in generational transmission metrics across active local participant samples within a 24-month time frame, and statistically verifiable engagement rates on digital livestream preservation archives to yield reliable, replicable data for cross-cultural musicological comparison.

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