

Research on Inheritance and Innovation of Chinese Folk Music from the Perspective of Sustainable Economic Development

Miriam Schäfer

¹ PhD Candidate, Department of Musicology and Cultural Studies, University of Vienna, Vienna, Austria

* **Corresponding Author:** miriam.schaefer.folkmusic@univie.ac.at

ARTICLE INFO

Received: 10 Feb 2024

Accepted: 27 Apr 2024

ABSTRACT

Chinese folk music is a significant aspect of traditional Chinese culture, as well as a means of communication between the Chinese nation's historical and geographical dimensions. The preservation and growth of Chinese folk music is contingent on the integration of the country's cultural and ecological systems, as well as its long-term development. The ecological system of Chinese traditional music and its long-term growth are investigated and studied in this research. We go through the issues that arose during its creation and provide potential solutions. According to the findings of the study, traditional music in China must depend on the regeneration of the cultural ecosystem to be protected and developed in order for it to have a long-term future. It is for this reason that paying attention to the creative notion of music and reforming the music education system is critical. Chinese folk songs should deepen and maximize traditional music via the formation of an education system and the invention of expressive techniques, according to the national development policy. The development aim of Chinese folk songs may be fulfilled by devising a multi-angle communication strategy and incorporating good foreign musical components, in order to maintain the vitality of Chinese folk songs and spread the impact of Chinese folk music.

Keywords: Chinese Folk Music, Sustainable Development, Traditional Music, Cultural Ecosystem, Multi-Angle Communication.

INTRODUCTION

Folk songs composed by the Chinese people throughout the course of Chinese history demonstrate the people's daily existence and their social views in a variety of forms and rich substance. Folk songs have been sung for centuries in a variety of styles. As the most significant aspect of Chinese traditional culture, they always have the meaning of motivating, battling foreign adversaries, and rewarding diligence. They have been ingrained in the cultural DNA of the Chinese people through a lengthy period of time and societal change (Yi, 2020). China's folk music has its roots in oral and collective-creation traditions and includes traditional folk songs, ethnic instrumental music, and current folk music. This lengthy history has created a flexible, changing folk music culture. Modern folk in China is different from traditional folk, although drawing resources and ideas from traditional folk. They argue that singer-songwriters are the genesis and driving force behind the creation of contemporary folk music. Even though the term "singer-songwriter" didn't become widespread until roughly the same time, the notion started to shape in the middle of the s, marking the origin and threshold of contemporary folk music. Modern folk didn't develop because of the "romantic claim of folk culture" (whether cultural, communal, or traditional), but because of an individual artist and performer (Ying & Chiat, 2019; Eryong & Li, 2021). Since China's reform and opening up more than 40 years ago, China's music had a rapid growth toward standardisation, institutionalisation, and modernisation. Unquestionably, the country's economic and cultural growth must be a part of its overall development. Even more importantly, it should help form its spiritual culture (Mody & Bhoosreddy, 1995; Han et al., 2017). **Figure 1** depicts the traditional Chinese's folk music instruments.

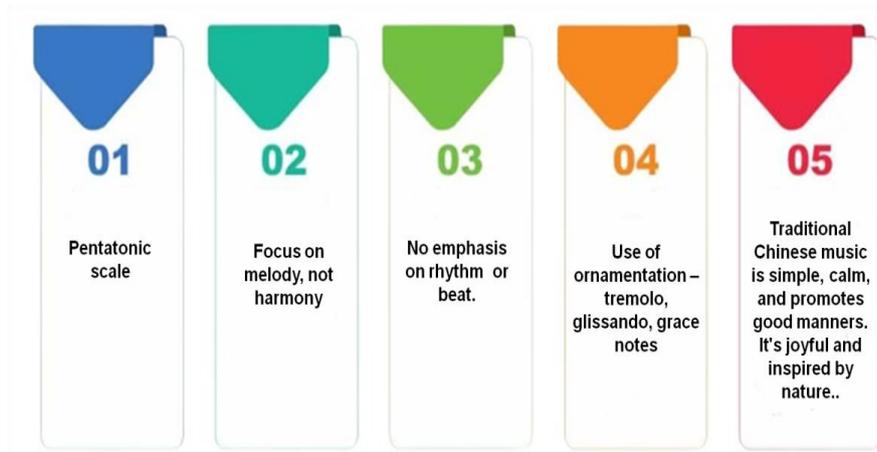


Figure 1. Characteristic of Chinese Music

Over the course of thousands of years, Chinese traditional music has served as a vehicle for the people of China to express their knowledge and inspiration while also serving as a symbol of their nation's spiritual power. When it comes to Chinese music, western culture has had a profound impact on its traditions throughout the course of centuries of temporal shift. As a result of this widespread awareness, students' parents and the general public are more familiar with western Musical Instruments like the piano or cello than with traditional Chinese Instruments like the suona or erhu or dulcimer or pipa. They need to understand our country's legacy and play a distinctive role in the preservation of culture via the curriculum, cultural publicity and other ways of promoting traditional music (Onyeke, 2021; Guangqiang, 2020). People's knowledge and beauty are reflected in traditional Chinese culture, which combines the best of both worlds: Music having ethnic influences, such as traditional music, has a distinct place in the history books. Due to the importance of preserving and promoting traditional music, it is essential that they continue to pay attention to its history and oral tradition. An in-depth knowledge of traditional Chinese music's significant elements and meanings is required. The Music Industry's Global Operating Income is shown in **Figure 2**. Recorded music sales in major countries are shown in the following graph, with revenues projected for 2021 in each country. The bulk of the music market's income comes from these sales. According to this data, it is clear that the United States is the world's most important music market, particularly in the digital music sector.

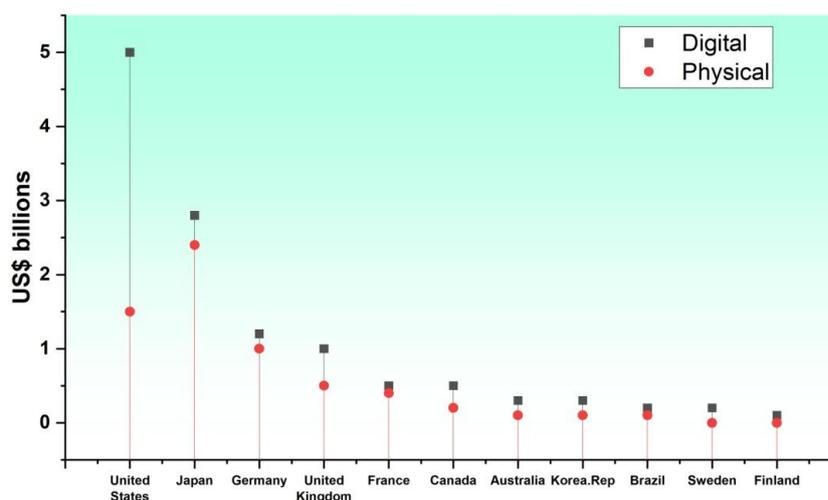


Figure 2. Operating Income in the Global Music Industry

Chinese folk music has distinct qualities that are fundamentally different from the musical art of other

nations, both in terms of performance and notation methods. Because of this, Chinese music's subjectivity is founded on the distinctive style of each composer. There has been a lengthy historical progression in Chinese folk music that has contributed to its unique sound. For this reason, classic Chinese musical themes must be performed and ingrained in contemporary culture in order to preserve its artistic worth (Zhou, 2019). They have achieved incredible economic progress in the last 30 years as a result of reform and opening up, but this has also resulted in a slew of social issues. In terms of China's traditional folk music culture, its preservation, inheritance, growth, and friction connection with the information age have all become pressing issues that must be addressed in the development of China's traditional music culture.

The remaining part of the paper is laid out as follows: Chinese folk music's nationality and cosmopolitanism, traditional music, Chinese folk song inheritance and innovation, traditional folk music sustainability, economic sustainability concepts in folk music, measures for protecting the cultural heritage of Chinese folk music, Chinese folk songs' globalization and diversified development.

CHINESE FOLK MUSIC'S NATIONALITY AND COSMOPOLITANISM

Chinese Folk Music Historical Growth and National Features

The art of Chinese folk music is widely regarded as one of the most popular and emotive forms of art in China. Ancient instrumental music, music and dance of ancestors and music modes of song dynasty and modern new music have all been a part of its evolution. Western music was extensively disseminated across contemporary China as a result of the invading battle. Many Chinese musicians produced new forms of Chinese music that included elements of western styles (Zheng et al., 2017). In the context of Chinese folk music, solo and ensemble performances are defined by the use of traditional Chinese instruments in the form of solo and group performances. According to the creative qualities of folk music, it may be categorised into songs and dances music, rap music, opera music, folk instruments, and comprehensive music. Folk songs in China have evolved throughout time, with varied meanings and singing styles, but they have never been separated from Chinese traditional music.

Unlike other traditional forms of Chinese culture, such as poetry, calligraphy, and painting, Chinese folk music emphasise melody and charm rather than form and spirit, which is comparable to other traditional forms of Chinese culture. Du and Leung (2021) explained that Chinese folk songs have a distinct creative idea that is distinct from foreign music. As a result, they convey more subtly and profoundly the state of mind of the performers or composers who produce or perform these pieces. Variation, inheritance and combination strategies, as well as reproduction, are all used to provide a harmonious and acceptable mean under dialectical thought. Moreover, the art forms of Chinese folk music, poetry, and dance all work together to enhance one another. It also makes advantage of the national singing approach, which emphasises vibrant, crisp articulation. The combination of these three demonstrates the national style and characteristics of tact, tenacity, harmony, and patience via creative expression and transmits the national spirit.

Chinese folk music is directly linked to Chinese culture, people's lives, social forms, production, and growth over the course of history. In Chinese folk music, they are a treasure. They are deeply ingrained in Chinese national consciousness and possess distinctive Chinese national features and importance (Garg, 2020; Wang, 2020). Traditional Chinese folk music help people feel connected to their culture, yet they may easily be lost in the midst of modernization. It is very vital to preserve the nationality of Chinese folk music in this age of all-media convergence and the effect of other cultures. Traditional Chinese's folk music instruments are indicated in **Figure 3**.

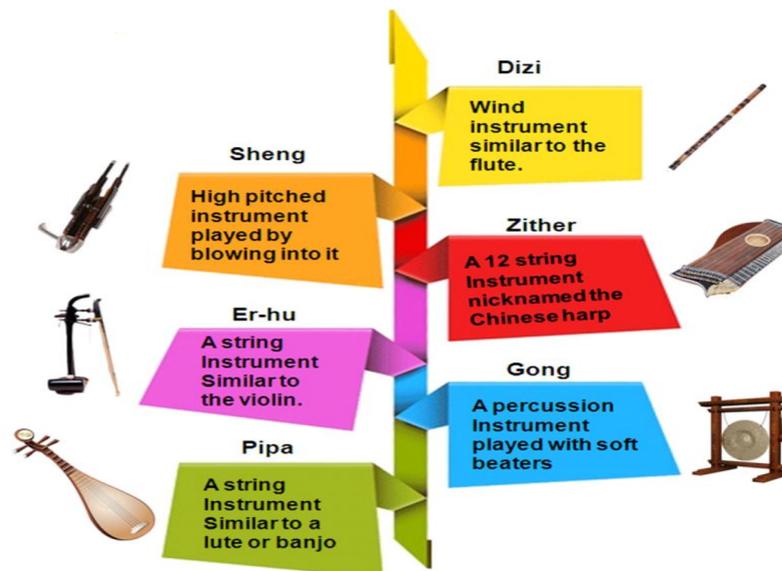


Figure 3. Traditional Chinese's Folk Music Instruments

As early as the Warring States Period, the Chinese musical instrument dizi, became popular in 475-221BC, Qing dynasty popularized Sheng, a traditional Chinese musical instrument (1644-1911). More than 2500 years ago, during the Warring States Period, the zither, a traditional Chinese musical instrument, became popular in Qin. Instruments such as the Chinese Er-hu, which date back to the Tang Dynasty and have been used in China for more than 1,000 years, originally from the Western Han Dynasty, the gong is an ancient Chinese musical instrument used for ceremonial music. As far back as the 6th century CE, Chinese artists began depicting gongs in their work. Traditional Chinese musical instrument gong was utilised in China during the Northern Wei era (386–534).

Chinese Folk Songs' Globalisation

The globe is a part of the country. Music is the universal language of communication, and it plays a crucial part in the interchange and transmission of cultures across the globe. As China's overall national might worldwide standing have grown, so too have people's familiarity with Chinese folk music (Chan, 2018; Ahmed & Ali, 2020). Traditional folk instruments such as the Erhu and Pipa were utilised by the Chinese Silk Road Band during the inaugural Sharm elSheikh Asian International Film Festival in March 2019 to play Chinese Peking Opera & traditional local music from other Asian nations. Peking Opera "Turandot" was made by the National Peking Opera Troupe of China in collaboration with the Emilia Romani theatrical foundation of Italy, which was toured in Italy in February 2019. Stagnation can only be caused by a civilization that's self-contained and "isolated."

In order for Chinese folk songs to gain fresh appeal, impact, and creative substance, it is required to explore the global potential of culture and collide with more cultural exchanges. Folk music from China has had a huge influence on the globe, yet they are still struggling to communicate and grow. First and foremost, there is only one method of communication (Song, 2018). Today, music is transferred over the Internet, which is complemented by conventional interpersonal ties such as genetic inheritance, geographical inheritance and industrial heritage, and human-computer interaction, to all areas of the globe via all-media. The international discourse system has not yet been developed and non-governmental network international exchange activities have not run smoothly, due to China's quick expansion of all-media and lack of international discourse power (Ahmed, Das & Borthakur, 2019; Xia & Xu, 2022). In order to better understand the interpretation capacity and communication impact of Chinese folk songs, China relies on Internet open communication and official music engagement. Secondly, there are restrictions based on aesthetics and religious views.

There are four great civilizations and three significant faiths. International acceptance of Chinese folk music has been hampered by differences in regional cultural traditions, ethnic customs, traditional aesthetics, and the surrounding cultural milieu (Salihu & Iyya, 2022). Cross-regional cultural contact in China is also likely to produce misunderstanding and hurdles to the folk songs of China. Traditional music should be preserved and effective in order to enable Chinese folk songs to grow in the future. It's critical to discover solutions to the new era's development dilemmas for Chinese folk songs, to take into account nationality and the world of Chinese folk music, to create effective means of inheritance and development, and to support the innovation and upgrading of

Chinese folk songs themselves **Figure 4** depicts growth challenge of Chinese folk tunes in the modern age (Stevenson, 2020).



Figure 4. Growth Challenges of Chinese Folk Tunes in the Modern Age

TRADITIONAL MUSIC

Chen, Cheng, and Wu (2019) describe that traditional music in China is in a serious crisis of survival as China's economy continues to grow rapidly. The loss of certain traditional music in China is due to the fact that no one cares about many types of music. Problems include: preserving traditional music in "moving without altering form" development legislation, preserving the historical experience of traditional music in Asian nations, instructing young musicians in a new inheritance connection, and preserving traditional music in Asian countries. In recent years, China's "non-heritage" conservation effort has taken a significant step forward in this regard. This might have unintended implications in the musical culture, such as producing political disputes between tradition and innovation, and inventing something expressly for visitors (McClinchey, 2021). In the course of a nation's existence and growth, it develops a unique cultural heritage known as traditional culture. It is the cornerstone upon which a nation's culture is built. As a consequence, traditional culture is increasingly being used as a stage performance for visitors and as a means of generating revenue for the local economy and music industry. Human society's growth can't be measured just by GDP, but rather by a wide range of criteria, including social, economic, cultural, and environmental ones. This has to be considered a legend, thus analysing it as a typical instance of success may help us discover a means to perpetuate our traditional music in the future (Su, 2019). There are three types of living environments for Chinese traditional music: natural, artificial and natural-to-artificial. This relates to various phases of human civilization development, such as farming and industrialization and information and communication technology. The most basic cause for the long-term problem of traditional music in our nation is that the "artificial environment" of contemporary industrial civilization makes traditional music and the environment seems to be in conflict, causing the original ecological equilibrium to be out of balance. **Figure 5** depicts the three kinds of traditional music.

Three kinds of traditional music

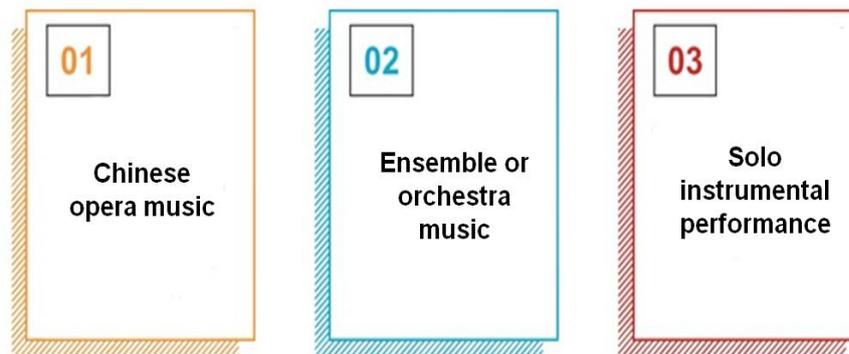


Figure 5. Kinds of Traditional Music

CHINESE FOLK SONG INHERITANCE AND INNOVATION

The Development and Advancement of the Chinese Folk Song Education System

The foundation of growth is education. China's folk music are not flawless in terms of theory building, teaching staff construction, and curriculum setup, resulting in difficulties in proper comprehension, broad distribution, and audience assessment of folk songs. It is preferable to create a system of Chinese folk music education that encompasses a wide range of styles and genres, in order to ensure that the songs that have global appeal are taught and passed down (Bartleet et al., 2019). It is necessary to foster a deep appreciation for and knowledge of Chinese folk music and aesthetics among the general public, as well as to pass down newer Chinese folk music via oral tradition. Early cognitive and artistic training is essential. At the moment, schools of all levels have access to a wide variety of music-educational resources. Folk music education is hampered by the limitations of the resources instructors create because of their own lack of musical literacy and cognitive ability (Shahabaz & Afzal, 2021). For this reason, more instructors should be recruited, authoritative Chinese song textbooks should be compiled, and a system of Chinese song knowledge should be established in order to broaden societal impact, better inherit folk music, and set standards that can be applied across the board. Teaching songs in a multi-ethnic country like China requires careful consideration of local features when including them into teaching materials, particularly when incorporating music aspects, in order to make the teaching and practise process more local. Folk music theory may be put into effect in people's daily lives via the implementation of a rational and scientific program. Starting with the "quality" and "quantity," folk music curriculum development should focus on ensuring that students are able to really benefit from the music. For "quality," it implies that the instructional materials and procedures are both outstanding (Nikolov, 2021). This will allow students to dig deeper into folk music connotations and keep pace with the times. The term "quantity" refers to the number of courses and their substance. Because music appreciation should be taught after class, students might develop a habit of listening to folk music in their free times. Folk music may thus become an integral part of everyday life and become ingrained in the minds and emotions of the people.

Folk Song Innovation

All civilizations' lengthy histories may be traced back to their ability to keep up with the times while also breaking new ground with a pioneering spirit. The tide of information technology is sweeping across many industries today. The traditional method of singer singing and audience listening is no longer the only way folk songs may be expressed; with the advent of big data analysis, AIoT systems, and cloud computing systems, a variety of expression modes are now coexisting (Guan & Matsunobu, 2022). Folk music from China should be included into all parts of public life in this age of information interchange and easy transit. In order to broaden the expressive power and enrich the audience's perception, folk music should aggressively seek common ground with popular music and western music while preserving peculiarities. Music listening software, short films, variety programmes, and so on. It has made it easier for people to get their hands on folk music, as well. Folk music of the future will rely heavily on human-computer interaction to connect with their listeners (Tang et al., 2022).

TRADITIONAL FOLK MUSIC SUSTAINABILITY

Chinese traditional music is a product of the country's long and rich cultural heritage, which spans more than a millennium. The "ecology" of traditional folk music presented in this work may have some historical foundation provided by a diachronic investigation of the interaction between ecological environment changes through time. The term "sustainably developed" refers to anything that can both suit the demands of the present while also being safe for future generations to utilise. Teachers and curriculum development are two further avenues for promoting traditional music education. From the standpoint of preserving tradition, we may examine the imbalance tendency and find solutions to the imbalance issue in traditional music. Quite a few individuals have differing opinions on the matter (Gaubatz et al., 2021).

In the long run, it doesn't matter who you believe, the aim is to ensure that Chinese traditional music may continue to thrive in the music industry without ever being replaced or lost. The idea of "cultural legacy," which places cultural administrators in the role of patron saints defending their goods, is also questioned by me. As a result of the notion of sustainable development, future generations will be able to reap the advantages of sustainable development in a more appropriate and effective manner (Tang, 2021). Traditional Chinese opera, music, and other forms of Chinese cultural expression should also be able to endure as long as human civilization does. In order to achieve harmony between Chinese traditional folk music and other genres of music in China, we must not only save our country's traditional folk music but also examine how to create the ideal setting. Create a perfect ecological setting and re-establish yin and yang's harmony. **Figure 6** depicts the Sustainable Folk Music Industry.

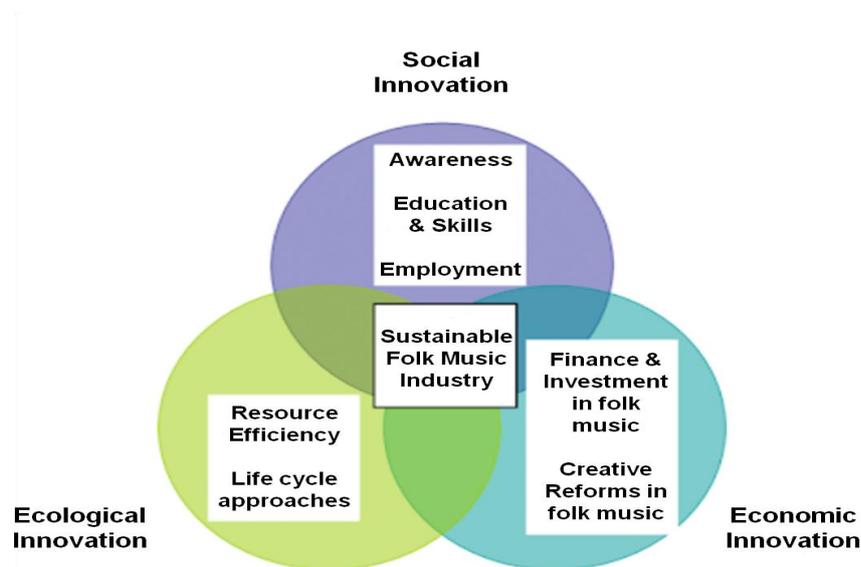


Figure 6. Sustainable Folk Music Industry

For example, in the information society of the future, an artificial-natural environment refers to a shared habitat. Human activities may be continually turned into a self-contained environment in the worker-nature ecosystem, but they must be founded on self-reliance and not confined to the balance of self-contained environment. Traditional folk music can only be examined from the viewpoint of sustainable growth of philosophy (Imperiale, Fasiello, Adamo, 2021). More diversified and rich compositions based on traditional folk music may help us achieve the rapid growth of our traditional folk music. Therefore, efforts to preserve the sustainable growth of music are mainly considered to maintain social and cultural activities that support music production and safeguard music. In a sentence, it means ensuring that people may continue to make music on a regular basis. In this context, ensuring the long-term viability of the music industry is an acceptable governmental objective (Chen, 2021).

ECONOMIC SUSTAINABILITY CONCEPTS IN FOLK MUSIC

When it comes to economic development and energy conservation, sustainability is a popular issue in today's public discourse. Sustainability is often understood to refer to resources that are limited, finite, or in danger of running out. People and organisations need to work together to conserve resources since squandering resources affects present quality of life and diminishes future quality of life (Lee & Liu, 2021). Sustainability in folk music raises questions about how beneficial it is to conceive of folk music as a resource and what kind of resource it is. While other resources like air, water, and fossil fuels may be replenished via mining and mining operations, music seems to be both a biocultural resource and a renewable resource, as almost everyone is born with the potential to create folk music. Other musical languages have disappeared or are in danger of disappearing because the populations that maintain them cannot or will not do so, just as some languages have gone into extinction or are endangered owing to the lack of speakers; folk music and language are not restricted, finite, or threatened (Bo & Wen, 2022). **Figure 7** depicts Innovation-based sustainability.

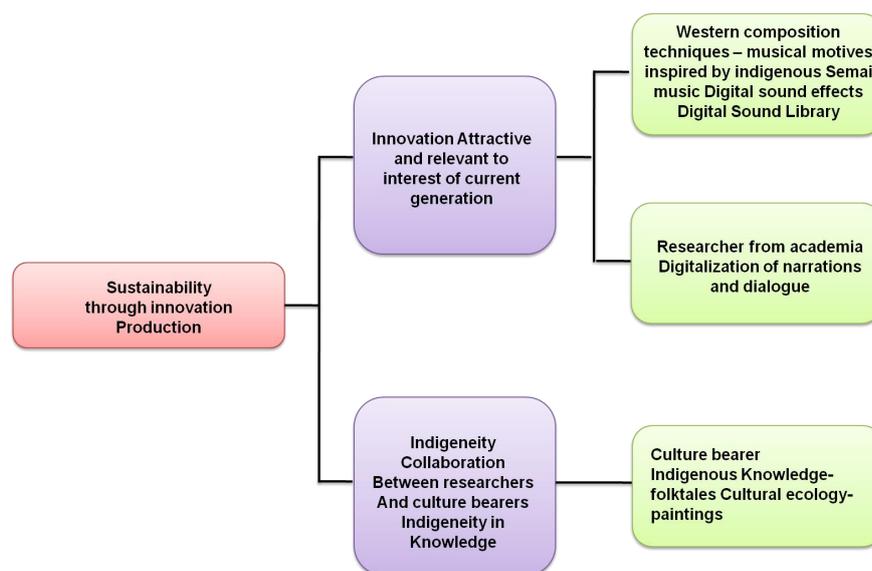


Figure 7. Innovation-Based Sustainability

All of these pieces are focused with reviving musical traditions and do so from a variety of angles on the subject of music and sustainability. In the United States, music is a cultural policy priority, particularly when it conveys ethnic identity. Ethnomusicologists and folklorists study the well-being of musical cultures and the best ways to help them flourish while honoring their traditions (Weng & Chen, 2020).

MEASURES FOR PROTECTING THE CULTURAL HERITAGE OF CHINESE FOLK MUSIC

Experts travelled to the countryside to study the disappearance of intangible cultural property and folk music. It was based on other countries' "museum preservation" practises that they campaigned for the preservation of traditional music. The efforts of a few scholars cannot preserve a sort of traditional heritage from oblivion. Original, mixed-up and new forms of Chinese folk music are examined in this article (Karlson & Pašane, 2021). The author advocates "preserving inheritance with inheritance" as a way to foster critical regions for the preservation and expansion of folk music and even folk culture based on "closed" and "museum" preservation approaches. The nose flute in Melanesia is also likely influenced by Micronesia in the same way. According to Saville's findings, the lips or the nose are used to blow an end-blown flute with finger holes. MacGregor plays a nasal flute with a side-blown blow. Keeping traditional music out of the public eye is called "close preservation." Folk music is preserved at the price of mythic, political, economic, and cultural development because preservation requires a tight "vacuum." Unlike "spirit voice" instruments, the origins of the drum are almost completely mythical. The term "museum style" refers to musical styles that are either long defunct or are being revived. It must now be moved to artificial conditions in order to develop its style, since it cannot flourish in its native environment (Tan & Brahmakasikara, 2021). The destruction of traditional music is inevitable if it is placed in a

museum. Due to rural social and economic advancement, "Confining-style preservation" is no longer permitted. Traditional culture can no longer be preserved if people are left in squalid living conditions because of a lack of development. To do things "Museum-style" is to create a fake environment that is an "imitation of original culture," so putting a halt to the growth of local live music. Origin, basis, and destiny all have a history within a nation or culture. Only God is able to save us from our sins. Under current political and economic conditions, the only way to preserve folk music is to bolster the "preserving heritage by exploiting it" project and connect it with the official plan (Dang et al., 2021). The government owns, operates, and constructs. Musicals culture is supported by the local administration and aligned with the municipal policy. Visitors to a destination may learn about the history of a place via the usage of intangible cultural property like music, art, and architecture. Folk music acts as a conduit for the transmission of two distinct cultural traditions. On the other side, some members leave the lineage to perform and promote propaganda, while others maintain their original lifestyle. "Preserving legacy by exploiting it" is in favour of the latter.

CHINESE FOLK SONGS' GLOBALIZATION AND DIVERSIFIED DEVELOPMENT

Folk Song's Approach for External Communication

A "locked door" approach to folk music preservation and development is ineffective. Folk music are only going to spread over the globe if they're exported. So as to really spread the impact of folk music and improve national cultural soft power, the external communication strategy should focus on the cooperative mechanism, cultural identity, and content innovation of folk music (Tu, 2019). Establishing and improving a system for the sharing and collaboration of songs is necessary, as are long-term good connections of musical exchange with adjacent nations and the use of different methods and forms of communication. It is possible for nations to share and learn from each other's folk music, as well as conveying aspects of Chinese national identity and political and cultural values via the medium of music. Relevant departments should not only place a high value on multi-form music exchange and appreciation events, but also actively collaborate with other nations to jointly foster musical talents (Bossey, 2022). Furthermore, China's higher music colleges and countries communicated the education plan and skills for music talent cultivation, formulated the transnational exchange programme of university talents, and helped Chinese folk music integrate into the tide of globalisation through music forums, tours, and other forms of collaboration. When disseminating Chinese folk songs, care must be taken to understand the religious beliefs, customs, and aesthetic preferences of the target audiences in order to incorporate local characteristics into the songs and avoid cultural misunderstandings and trust crises caused by a lack of contextual knowledge (Wong, 2019). The representativeness and communicability of songs should be taken into consideration when choosing tracks for the new era's aesthetic and has to be adapted to various locations.

Integrating Chinese and Western Music

Both Huang Zi and Qing Zhu, two of the greatest Chinese and Western music composers of the 20th and 21st centuries, were born around this time. For example, "flowers are not flowers," "the river of no return," and other superb pieces that have left a priceless legacy for Chinese folk music have been influenced by western musical methods and structures. Western music and Chinese folk music, on the other hand, have distinct historical and cultural roots. Emotional expressiveness and social interactions are also shared traits. In the future, culture should strive to find common ground while preserving, learning, and integrating its distinctions". It is vital to include elements of Western singing, breathing, resonance, timbre, and emotional expression into the performance of Chinese folk songs in order to further the fusion of Chinese and Western music (Bayle, Robine & Hanna, 2019). In order to create beautiful compositions, the fusion of Chinese and Western music must first understand the dialectical link between abilities and feelings. The link between organic connection and organic unity may be seen in the fusion of Chinese folk tunes and western music. The same performance style might elicit wildly different emotional responses when performed in a variety of ways (Adom, 2022). Chinese and Western music's fusion creates these amazing chemical reactions. Only by considering the merger of Chinese and Western music dialectically can the works express the universal humanistic sentiments, raise the artistic worth of music, convey significance beyond time and place and become a music classic enduring for centuries.

CONCLUSION

Both the transmission and the evolution of Chinese folk music are intertwined. Inheritance is the only guarantee that individuals will remember and adhere to their original goal. A lengthy and vibrant history is only possible under the presumption of progress. After all, music culture must always evolve and adapt while preserving the original materials to the maximum extent possible. When it comes to creating new works of music,

ancient works that represent the history of humanity are employed as a starting point. Folk music culture in China is a sophisticated and methodical endeavor. Regarding this survey, many problems such as the notion of music education and the development of teachers' humanistic attitude, need to be better studied and comprehended in theory and practise. Folk music in China has a strong lineage that can be traced back to this period. Chinese folk tunes may now be passed down and developed. In the future, China's folk music and culture will continue to expand and develop owing to more notable folk songs.

REFERENCES

- Adom, D. (2022). Catch them young: Children as bearers of indigenous ecological knowledge for biodiversity conservation in Ghana. *Journal of Wildlife and Biodiversity*, 6(X).
- Ahmed, B., & Ali, A. (2020). Usage of traditional Chinese medicine, western medicine and integrated Chinese-western medicine for the treatment of allergic rhinitis. *Official Journal of the Zhende Research Group*, 1(1), 1–9.
- Ahmed, M. M., Das, R., & Borthakur, S. K. (2019). Ethnobotanical study of plants used in Muslim (Pangal/Meitei Pangal) community folk-lore (folk-songs and folk-proverbs) in Manipur, India. *International Journal of Plant Science and Ecology*, 5, 1–10.
- Bartleet, B. L., Ballico, C., Bennett, D., Bridgstock, R., Draper, P., Tomlinson, V., & Harrison, S. (2019). Building sustainable portfolio careers in music: Insights and implications for higher education. *Music Education Research*, 21(3), 282–294.
- Bayle, Y., Robine, M., & Hanna, P. (2019). SATIN: A persistent musical database for music information retrieval and a supporting deep learning experiment on song instrumental classification. *Multimedia Tools and Applications*, 78(3), 2703–2718.
- Bo, Y., & Wen, W. (2022). Treatment and technology of domestic sewage for improvement of rural environment in China. *Journal of King Saud University–Science*, 34(7), 102181.
- Bossey, A. (2022). Gatekeeper perceptions on adopting environmentally sound information and communication technology-enhanced live performances to improve the sustainability of music festivals. *International Journal of Event and Festival Management*.
- Chan, C. S. C. (2018). Sustainability of indigenous folk tales, music and cultural heritage through innovation. *Journal of Cultural Heritage Management and Sustainable Development*.
- Chen, Q. (2021). A comparative study of Hungarian and Chinese traditional folk music education under the background of globalization.
- Chen, Q., Cheng, J., & Wu, Z. (2019). Evolution of the cultural trade network in “the Belt and Road” region: Implication for global cultural sustainability. *Sustainability*, 11(10), 2744.
- Dang, Q., Luo, Z., Ouyang, C., Wang, L., & Xie, M. (2021). Intangible cultural heritage in China: A visual analysis of research hotspots, frontiers, and trends using CiteSpace. *Sustainability*, 13(17), 9865.
- Du, J., & Leung, B. W. (2021). The sustainability of multicultural music education in Guizhou Province, China. *International Journal of Music Education*.
- Eryong, X., & Li, J. (2021). What is the ultimate education task in China? Exploring “strengthen moral education for cultivating people” (“Li De Shu Ren”). *Educational Philosophy and Theory*, 53(2), 128–139.
- Garg, H. (2020). Digital twin technology: Revolutionary to improve personalized healthcare. *Science Progress and Research (SPR)*, 1(1).
- Gaubatz, P. (2021). New China square: Chinese public space in developmental, environmental and social contexts. *Journal of Urban Affairs*, 43(9), 1235–1262.
- Guan, T., & Matsunobu, K. (2022). Effects of an intercultural music course on adolescents’ intergroup attitudes in southwest China. *Music Education Research*, 1–18.
- Guangqiang, Z. (2020). Analysis of the modern inheritance and development of Chinese traditional music. *Frontiers in Art Research*, 2(8).
- Han, R., & Leung, B. W. (2017). A survey on Weifang teachers’ attitudes toward teaching Chinese folk music. *International Journal of Music Education*, 35(2), 202–215.
- Imperiale, F., Fasiello, R., & Adamo, S. (2021). Sustainability determinants of cultural and creative industries in peripheral areas. *Journal of Risk and Financial Management*, 14(9), 438.
- Karlson, A., & Pašāne, A. (2021). Cultural heritage in formal and non-formal education in Latvia—What contributions to sustainability? In *Arts, Sustainability and Education* (pp. 335–358). Springer, Singapore.
- Lee, L., & Liu, Y. S. (2021). Use of decision trees to evaluate the impact of a holistic music educational approach on children with special needs. *Sustainability*, 13(3), 1410.
- McClinchey, K. A. (2021). Contributions to social sustainability through the sensuous multiculturalism and everyday place-making of multi-ethnic festivals. *Journal of Sustainable Tourism*, 29(11–12), 2025–2043.

- Mody, R. N., & Bhoosreddy, A. R. (1995). Multiple odontogenic keratocysts: A case report. *Annals of Dentistry*, 54(1–2), 41–43.
- Nikolov, K. (2021). Festival practices in a virtual environment. Benefits, problems, sustainability. *Cultural and Historical Heritage: Preservation, Presentation, Digitalization (KIN Journal)*, 7(1), 240–254.
- Onyeke, B. U. (2021). Safeguarding the Nigerian folk music as a cultural heritage: A case study of Iheakpu-Awka moral folksongs for sustainable education and development.
- Salihu, S. O., & Iyya, Z. (2022). Assessment of physicochemical parameters and organochlorine pesticide residues in selected vegetable farmlands soil in Zamfara State, Nigeria. *Science Progress and Research (SPR)*, 2(2), 559–566.
- Shahabaz, A., & Afzal, M. (2021). Implementation of high dose rate brachytherapy in cancer treatment. *Science Progress and Research (SPR)*, 1(3), 77–106.
- Song, D. (2018, November). Research on ideological concepts of people in Song Dynasty from the perspective of folk songs and proverbs. In *2018 5th International Conference on Education, Management, Arts, Economics and Social Science (ICEMAESS 2018)* (pp. 426–429). Atlantis Press.
- Stevenson, D. (2020). Rethinking creative cities?: UNESCO, sustainability, and making urban cultures. In *Re-Imagining Creative Cities in Twenty-First Century Asia* (pp. 59–74). Palgrave Macmillan.
- Su, J. (2019). Understanding the changing intangible cultural heritage in tourism commodification: The music players' perspective from Lijiang, China. *Journal of Tourism and Cultural Change*, 17(3), 247–268.
- Tan, H., & Brahmakasikara, L. (2021). A blended learning design to improve non-music students' knowledge of Chinese traditional music in Hunan Agriculture University. *ABAC ODI Journal Vision. Action. Outcome*, 9(1), 1–23.
- Tang, D., Jia, X., Yang, Y., & Wang, Y. (2022). A study on the environmental upgrade path of the commercial district in Liangping District, Chongqing. *Nanotechnology for Environmental Engineering*, 1–10.
- Tang, K. (2021). Singing a Chinese nation: Heritage preservation, the Yuanshengtai movement, and new trends in Chinese folk music in the twenty-first century. *Ethnomusicology*, 65(1), 1–31.
- Tu, B. (2019, April). Study on the development of Chinese piano music culture. In *Proceedings of the 3rd International Conference on Culture, Education and Economic Development of Modern Society (ICCESE 2019)*.
- Wang, Z. (2020, June). An economic analysis of the rise of folk basic education in China and its social effects. In *Journal of Physics: Conference Series* (Vol. 1549, No. 2, p. 022021). IOP Publishing.
- Weng, S. S., & Chen, H. C. (2020). Exploring the role of deep learning technology in the sustainable development of the music production industry. *Sustainability*, 12(2), 625.
- Wong, C. F. (2019). “Original ecology” style of China’s minority performing arts: Examples from Uyghur music. In *Chinese Shock of the Anthropocene* (pp. 203–223). Palgrave Macmillan, Singapore.
- Xia, Y., & Xu, F. (2022). Design and application of machine learning-based evaluation for university music teaching. *Mathematical Problems in Engineering*, 2022.
- Yi, N. (2020, September). Study on the inheritance and development of Chinese folk songs against the background of “the Belt and Road Initiative”. In *4th International Conference on Art Studies: Science, Experience, Education (ICASSE 2020)* (pp. 613–616). Atlantis Press.
- Ying, L. F., & Chiat, L. F. (2019). Chinese music in Malaysia: Sustainability and convergence. *Asian Musicology*, 30, 153–180.
- Zheng, X., Li, D., Wang, L., Zhu, Y., Shen, L., & Gao, Y. (2017). Chinese folk music composition based on genetic algorithm. In *3rd International Conference on Computational Intelligence & Communication Technology (CICT)* (pp. 1–6). IEEE.
- Zhou, W. (2019). A study on change of the aesthetics of timbre of Chinese pop music. In *1st Asia International Symposium on Arts, Literature, Language and Culture* (pp. 105–110). Francis Academic Press.