



Educational Significance in the Preservation and Transmission of Chinese Folk Songs in Tongliao Province, Inner Mongolia Autonomous Region

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Abstract

Background and Aim: Chinese folk songs, particularly those originating from the Horqin region in Tongliao Province, Inner Mongolia Autonomous Region, hold profound cultural significance. This study explores the preservation and transmission of these folk songs, recognizing their importance in cultural heritage. The aim is to investigate the educational significance of preserving and transmitting Chinese Folk Songs in Tongliao Province, Inner Mongolia Autonomous Region.

Materials and Methods: Three key informants, including experts in music education, singing, and Horqin folk music, were interviewed to gather insights. The research site, Tongliao Province, was chosen for its cultural richness and geographical significance. Structured questionnaires were employed for in-depth interviews, with data analyzed thematically.

Results: The preservation of Chinese folk songs is intricately linked with government policies and local initiatives, emphasizing the need for both protection and innovation. National and global protection policies, along with local government support, play pivotal roles. Preservation measures include resource collection, professional education, and the safeguarding of related elements like instruments and cultural contexts. Additionally, promoting traditional festivals and raising awareness are recurring themes. Transmission involves aligning with the modern music market, market relevance, and the integration of modern technology. Collaboration and training of inheritors are vital for Horqin folk music's continuity.

Conclusion: The study aligns with established theoretical principles, highlighting the crucial role of government support, adaptation to modern contexts, and collaboration in cultural preservation. Recommendations include continued support from cultural authorities, integration into education, embracing innovation, fostering collaborations, and establishing dedicated institutions. Future research could explore comparative studies, impact assessments, digital archiving, youth engagement strategies, and globalization's influence on folk music.

Keywords: Chinese Folk Songs; Preservation and Transmission; Cultural Heritage; Horqin Folk Music

Introduction

Chinese folk songs, particularly the Horqin narrative folk songs of the Inner Mongolia Autonomous Region, stand as an illustrious embodiment of cultural heritage, reflecting their rich diversity and profound cultural significance (Mackerras, 1984; D'Evelyn, 2021; D'Evelyn et al., 2022). These folk songs encapsulate a tapestry of themes, entwining themselves in the fabric of ethnic minority festivals, weddings, and funerals, serving as a poignant vehicle for the expression of spirits and emotions (Castro, 2001; Xiaomo & Yongqing, 2023). Beyond their regional importance, these songs have earned a place on the national intangible cultural heritage list in China since 2008, testifying to their role as distinguished custodians of China's enduring traditional culture, intimately linked with the cultural tapestry of its ethnic minorities (Lee, 2020; Tang, 2021).

The roots of Mongolian folk songs, particularly the Horqin narrative folk songs, stretch back to the 13th century, emerging in a unique cultural milieu where riders on horseback, known as "saddle songs," first gave voice to their narratives (Chen, 2013; Chen, 2014; Wuriluge & Jia, 2021). These songs found their inspiration in the valor and bravery of the Mongolian army during this era, rapidly proliferating and



establishing their pivotal position in Mongolian music history. Focusing on the Horqin Cultural District, Chinese folk songs can be characterized as Mongolian folk songs that originated and circulated in the southeastern semi-agricultural and semi-pastoral areas of Inner Mongolia. Due to its geographical proximity to Han Chinese regions, Horqin has experienced deep-rooted influences, influencing customs, language, culture, and art, particularly in the modern era. The dynamic interplay of migration and cultural exchange has further shaped Chinese folk songs, imbuing them with distinctive regional attributes in ideology, content, and creative techniques, exemplifying the majestic essence of this musical tradition (Feng, 2013; Feng, 2017; Prakobboon, 2022; Yao et al., 2023).

However, contemporary cultural shifts and multicultural interactions have cast a shadow on the fate of Chinese folk songs, especially in Horqin, where their preservation and inheritance face mounting challenges. This cultural legacy is now preserved through various means, including family-based traditions, mentor-apprenticeship models, folk heritage initiatives, formalized educational approaches, government patronage, and broader societal transmission (Sharina, 2017; Zhao & Jia, 2021; Buyanchugla, 2021). Mongolian folk songs, particularly the Horqin narrative folk songs, signify a unique fusion of nomadic and agrarian cultures, a testament to the historical transition from nomadic to agricultural civilization narrated through their melodies and verses. In June 2008, these songs earned official recognition when included in the second batch of the national intangible cultural heritage list by the State Council of the People's Republic of China (project number: 105) (Wang, 2013).

This research endeavors to document and categorize the diverse genres of Chinese folk songs within Tongliao City and Inner Mongolia while also delving into the preservation and transmission of these musical treasures in the region. By examining their origins, types, characteristics, cultural significance, protective measures, and inheritance practices, this study aims to heighten awareness of the cultural importance of Horqin folk music, not only within the realm of musicology but also in the broader cultural context.

Objective

To investigate the educational significance of preserving and transmitting Chinese Folk Songs in Tongliao Province, Inner Mongolia Autonomous Region.

Literature review

The Music Culture in Tongliao City: Chinese folk songs in Inner Mongolia can be traced back to minority shamanic music, which features a strict oral tradition of inheritance. The Mongolian shamanic song and dance serve as a foundational source for various Mongolian music genres. During the Yuan Dynasty, Mongolian rulers upheld traditional Mongolian forms of song and dance, fostering their continuous development. Historical accounts, such as "The World Conqueror," provide glimpses into the thriving musical culture of the era. The Mongolian rulers demonstrated a keen interest in assimilating diverse folk music traditions, with musical instruments, songs, and dances from various occupied regions being systematically collected at the court (Sirui & Hirunrux, 2023).

Chinese folk songs in Horqin can be categorized into two primary genres: Horqin long tunes and Horqin short tunes. Horqin boasts a repertoire of short-tune folk songs, unique to Horqin, characterized by themes of heroism, nomadic life, and cultural fusion. The Yuan Dynasty ushered in a new era of rapid folk music development, renowned for its free rhythm, extended melodies, diverse tonalities, and concise lyrics. Despite their shorter structure, short-tune folk songs retained their prominence, particularly in dance and song. The Qing Dynasty brought about significant changes in the economic culture and lifestyle of the Mongolian region, further accentuating regional distinctions in short-tune folk songs. Inner Mongolia's long-tune folk songs represent one of the most iconic and beloved forms of Mongolian music, capturing the essence of Mongolian nomadic life, extolling the vast landscapes, and celebrating familial bonds, love, and friendship. Notably recognized for their soaring vocal ranges, unhurried rhythms, extended melodies, and passionate expressions, long-tune folk songs evoke the sweeping ambiance of the Mongolian grasslands (Sirui & Hirunrux, 2023).

Preservation and Transmission of Chinese Folk Songs: Chinese folk songs are a reflection of a region's history, culture, customs, and traditions, reflecting the diverse facets of a community's identity. They encompass a nation's material culture, spiritual traditions, and social structures, making them an



essential aspect of cultural heritage. Themes in folk songs embody their essence and significance, and a deep understanding of the theme is vital for comprehending the work's cultural and historical context. The aesthetic value of a theme lies in its capacity to convey profound meanings and evoke responses from both the singer and the audience. Mastering the artistic conception within a song allows performers to fully immerse themselves in the narrative, delivering a more authentic and evocative performance. The government plays a multifaceted role in safeguarding intangible cultural heritage. It serves as a rule-maker, providing financial support, acting as a rescuer during crises, and promoting the orderly development of intangible cultural heritage preservation. The government's active role in safeguarding intangible cultural heritage is indispensable from a legal, cultural, and societal perspective. This includes increased financial investment, guidance for scholars, promotion of public awareness and education, and facilitation of broader societal participation in preservation efforts (Xu, 2022; Erjian & Chuangprakhon, 2023).

The literature review explores the history, development, and cultural significance of Chinese folk songs in the Horqin region of Inner Mongolia. It highlights the shamanic traditions that form the foundation of Mongolian music and the historical development of various music genres in the region. The review emphasizes the significance of Chinese folk songs as a reflection of a region's history, culture, and identity. It also discusses the themes and aesthetic value of these songs and the government's role in safeguarding intangible cultural heritage. The research aims to gain insights into the preservation and transmission practices of Tongliao City's Chinese folk songs, focusing on their cultural heritage concepts and their status as a global heritage.

Theory Used

This study uses qualitative analysis and ethnomusicology to explore the educational significance of preserving and transmitting Chinese folk songs in Tongliao Province, Inner Mongolia Autonomous Region. Qualitative analysis focuses on exploring the subjective experiences, meanings, and perspectives of individuals or communities, while ethnomusicology examines the cultural, historical, and social aspects of these songs. Researchers use methods like interviews, participant observations, content analysis, and thematic coding to gather rich data. The study aims to uncover the nuanced educational impact of Chinese folk songs, shedding light on their role in transmitting cultural knowledge and fostering community identity (Howard, 2014; Stone, 2015; Tang, 2021).

Methodology

Key informants: Three Key Informants, as shown in Table 1:

Table 1 Key information

Informants	Background	Expertise	Contribution	Relevance
1	Chengdu Art Vocational University Associate professor, senior music performing artist, director of Sichuan Piano Society, and more	Expert in vocal music education and teaching, rich knowledge of music theory	Dean of the Department of Music Education, Chengdu Arts Vocational University, rich teaching and research experience	Provides theoretical knowledge about the characteristics of folk music in the Horqin region
2	Associate Professor, young singing expert, studied under renowned artists, and member of the Sichuan Musicians Association	Expert in national singing and Bel Canto, with extensive research experience in Chinese folk songs.	Significant contributions to the research and promotion of national singing in China	Offers insights into the characteristics and style of national vocal music songs
3	Inheritor of Horqin folk music in	Unique performance style	Contribution to the preservation and	A channel for collecting and

Informants	Background	Expertise	Contribution	Relevance
	Tongliao City and performing artist of folk music	in local folk music, Horqin folk music inheritor.	performance of Horqin folk music	understanding Horqin folk music

Research site: The research site in Tongliao Province, Inner Mongolia Autonomous Region, is a culturally rich and geographically significant location for the investigation of Chinese folk songs' educational significance. This region, with its unique blend of ethnic traditions and historical influences, provides an ideal setting to explore the preservation and transmission of these songs and their impact on education. It offers valuable insights into how these folk songs have evolved over time and continue to play a crucial role in shaping the cultural and educational landscape of Inner Mongolia.

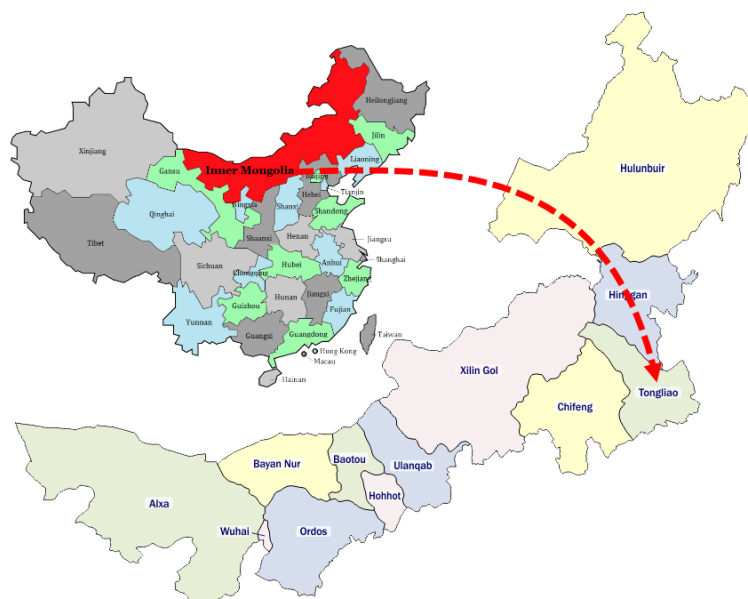


Figure 1 Map of Tongliao Province, Inner Mongolia Autonomous Region

Source: Chinafolio (n.d.), Liu et al. (2016)

Research tool: The interview form is a structured questionnaire designed to facilitate in-depth interviews with key informants. The interview form is structured to cover key areas such as the informants' background and expertise in music education, their understanding of Chinese Folk Songs in the region, the methods and approaches used in teaching and preserving these songs, and their perspectives on the cultural and educational value of Chinese Folk Songs. Open-ended questions are incorporated to allow informants to provide detailed responses, ensuring a comprehensive exploration of the research topic.

1. Creation and Quality of the Interview Form: (1) Creation: The interview form was developed by the researchers based on the research objectives and areas of investigation. It was designed to be comprehensive and structured to cover key aspects of the research topic. And (2) Quality: The quality of the interview form is ensured through careful planning and consideration of research objectives. It includes both closed-ended and open-ended questions, allowing for flexibility in responses while also providing specific data points. The questions are clear and concise, avoiding ambiguity to ensure that key informants can provide accurate and relevant information.

2. Steps for Using the Interview Form: (1) Identify Key Informants: Select individuals who meet the criteria outlined in your research methods. These informants should have expertise in music education and knowledge of Chinese Folk Songs in the Tongliao City region. (2) Schedule Interviews:



Contact the selected informants and schedule interviews at a mutually convenient time and location. Explain the purpose of the interview and provide them with a copy of the interview form in advance, if possible. (3) Conduct Interviews: During the interviews, follow the structure of the interview form. Start with background information about the informants and progressively move through each key area, asking both structured and open-ended questions. (4) Record Responses: Document the informants' responses to each question. Ensure accuracy and completeness in your notes. (5) Probe for Details: If necessary, ask follow-up questions to clarify or delve deeper into specific topics based on the informants' responses. (6) Respect Confidentiality: Respect the confidentiality and privacy of the informants. Ensure that their responses are treated with discretion and not disclosed without their consent. (7) Transcribe and Analyze: Transcribe the interview responses and analyze the data collected. Look for patterns, themes, and insights that align with your research objectives. And (8) Report Findings: Use the information gathered from the interviews to report your research findings, drawing conclusions and making recommendations as appropriate.

Data analysis: The data analysis process for this research involves a systematic examination of the gathered information from key informant interviews. Initially, the collected interview responses will be transcribed and organized for easy reference. Then, a thematic analysis approach will be employed to identify recurring themes and patterns within the data. By categorizing and coding responses, key insights into the educational significance of preserving and transmitting Chinese Folk Songs in Tongliao Province, Inner Mongolia Autonomous Region, will be extracted. This analysis aims to provide a deeper understanding of the role of Chinese Folk Songs in education and cultural preservation, as well as to contribute to the broader discussion on the importance of folk music in contemporary society.

Results

Preservation and Transmission

Through interviews with key informants and the examination of relevant documents, this chapter has extracted valuable guidelines and recommendations for the preservation and transmission of Chinese folk songs in their developmental context. It further scrutinizes documents about the protection of intangible cultural heritage related to folk songs in various countries, government support, current protection measures, and insights from key informants. Ultimately, this chapter enhances the theoretical framework surrounding the preservation and transmission of Chinese folk songs, consolidates pertinent policy theories, and establishes a solid foundation for the continued safeguarding and dissemination of these cultural treasures.

1. Preservation: In this section, delve into the preservation of Chinese folk songs within the context of their development. We approach this analysis from three key perspectives: relevant policy documents, interview data, and a comprehensive summary. By synthesizing insights from prominent figures in the field of Chinese folk songs and considering the historical background, we aim to refine the theoretical understanding of Chinese folk song preservation, thereby establishing a solid foundation for the preservation of Horqin folk songs.

1.1 From the Document Within the context of the Chinese system, safeguarding cultural heritage and its associated transmission methods necessitates government involvement. Chinese folk songs, as integral components of cultural preservation and inheritance, require tailored safeguard measures to ensure their continued protection and cultural diversity. Protection policies at both the global and national levels, as well as those issued by local government agencies, play pivotal roles in this context; (1) World Intangible Cultural Heritage Protection Policies and Documents UNESCO's establishment of the Representative Oral and Intangible Heritage of Humanity in 1997, along with subsequent declaration regulations and representative lists, underscores the global significance of intangible cultural heritage, including Chinese folk songs. (2) China's National Protection Policies and Documents China's commitment to safeguarding intangible cultural heritage is exemplified by documents such as "Opinions on Strengthening the Protection of China's Intangible Cultural Heritage." These policies emphasize the government's leadership role, collaboration with various media, and the importance of public awareness in protecting intangible cultural heritage. And (3) Documents and Protection Measures Issued by the local governmental governments play a crucial supporting role in the preservation of Chinese folk songs. They have issued protective documents and implemented measures to rescue and safeguard these songs. These initiatives include resource





collection, financial support for folk music inheritors, educational programs, and the establishment of cultural associations.

1.2 Analysis By meticulously analyzing policy documents and interview data, several key observations emerge: (1) The establishment of governmental and non-governmental organizations dedicated to collecting and protecting Chinese folk songs has facilitated systematic registration and categorization, ensuring the longevity of Horqin music culture. (2) According to musicians, inheritors, and relevant government organizations, strengthening professional education for Chinese folk songs is essential. Cultivating local folk talents is vital for the continued vitality of these songs. (3) Beyond safeguarding the songs themselves, preserving related elements such as musical instruments, singing techniques, and historical and cultural contexts is integral to the protection of Chinese folk songs. And (4) Promoting local traditional festivals is a recurring theme among inheritors and musicians, with modern communication methods being utilized to raise awareness of Horqin music culture among scholars and audiences.

1.3 Guidance To effectively protect Chinese folk songs, the following protection guidelines are proposed: (1) Awareness and Cognition: Increase public awareness and understanding of Horqin folk song protection through educational and promotional activities. Foster an appreciation for the importance and uniqueness of Chinese folk songs, encouraging public involvement in their preservation. (2) Legal Protection: Establish a robust legal framework for the protection of Chinese folk songs. Formulate laws and regulations that delineate the scope of protection, rights, inheritance responsibilities, and consequences for infringement. Safeguard the copyright and intellectual property rights associated with Chinese folk songs. (3) Cultural Heritage Recognition: Officially recognize Chinese folk songs as national or local intangible cultural heritage. This formal recognition can garner increased support and protection, furthering their inheritance and development. (4) Document Recording and Research: Undertake comprehensive documentation and research efforts related to Chinese folk songs. Collect, categorize, and preserve materials and documents that capture their history, evolution, and singing styles, providing valuable references for protection and inheritance. (5) Protection Institution Construction: Establish dedicated facilities and cultural centers for the preservation, display, and inheritance of Chinese folk songs. Organize events and exhibitions to enhance public engagement and understanding of these songs. (6) Training of Inheritors: Prioritize the training and support of Chinese folk song inheritors. Implement inheritance training programs, mentorship systems, and other educational approaches to pass down the skills and knowledge essential for the preservation of these songs. Cultivate a new generation of inheritors to ensure the continuity of Chinese folk song heritage.

The adoption and implementation of these protection guidelines comprehensively safeguard Chinese folk songs, preserving their distinctive cultural value and musical allure for future generations and ensuring their continued inheritance and development in the years ahead.

2. Transmission: This section focuses on the measures of the transmission of Chinese folk songs during their developmental journey. Drawing insights from interviews with key information providers and through subsequent analysis and summarization, this section culminates in a set of effective measures and methods aimed at enhancing the transmission of Chinese folk songs. These findings serve as a foundational framework for the continued promotion and development of Chinese folk songs.

2.1 Analysis, Combining and synthesizing the insights derived from interviews with key information providers, several key points emerge: (1) The transmission of Horqin folk songs necessitates alignment with the modern music market. In this regard, local music programs initiated by governmental agencies and universities should be integrated into the professional education curriculum of higher institutions. This integration should respect the unique attributes of folk songs while actively formulating measures and programs that cater to contemporary transmission modes. (2) Effective transmission measures must consider market relevance. While some folk songs may have strong narratives and are easily adaptable, others, like long-tone folk songs, present linguistic and melodic challenges. Musicians and inheritors with substantial music knowledge should engage in innovation and creativity, a critical aspect of successful transmission. (3) To fortify the transmission of Chinese folk songs, attention must be directed toward the degree of alignment with the market. Horqin folk songs must not only retain their traditional musical styles but also incorporate modern music technology and innovative features, thus enhancing their appeal and resonance in modern society. (4) Building and supporting local folk performing arts groups,





along with training local folk inheritors, are essential measures for preserving and propagating Horqin folk music culture. These initiatives require collaborative support from the government, musicians, and scholars, fostering awareness and resources to protect and propagate Horqin folk music culture.

2.2 Guidance, Drawing from the relevant literature and interview insights, a set of transmission guidelines is outlined to ensure the effective continuation of Chinese folk songs: (1) Traditional Fidelity: Uphold and honor the traditional characteristics and original essence of Chinese folk songs. Inheritors should dedicate themselves to learning and teaching classical repertoire, singing techniques, and the expressive nuances of Chinese folk songs, preserving their distinctive musical style and cultural significance. (2) Innovation and Development: Encourage innovation and growth alongside the preservation of Chinese folk songs. Inheritors should be motivated to create new songs, incorporating fresh elements and contemporary expressions to integrate Chinese folk songs into modern society, appealing to a broader and younger audience. (3) Extensive Dissemination: Actively promote the widespread dissemination of Chinese folk songs. Leverage modern technological tools such as the Internet and social media to expand the audience base for Chinese folk songs, enabling more people to appreciate and understand their charm. (4) Diversified Communication: Foster exchanges and collaborations between Chinese folk songs and other regions and folk music traditions. Through partnerships with other folk music organizations, cultural institutions, and artists, explore diverse artistic forms and expressions, enriching the musical style and performance of Chinese folk songs. (5) Education Popularization: Strengthen the popularization of Horqin folk music education. Incorporate Chinese folk songs into school music curricula to nurture students' awareness and appreciation. Additionally, offers teaching and instruction in Chinese folk songs through community and cultural activities, providing accessible platforms for learning and interaction. And (6) Establishment of Inheritance Institutions: Establish specialized inheritance institutions or organizations dedicated to the protection, continuation, and promotion of Chinese folk songs. These entities should coordinate resources, organize relevant activities and programs, and provide training and support to ensure the ongoing transmission of Chinese folk songs.

By implementing these transmission guidelines, the systematic and planned transmission of Chinese folk songs can be ensured. This approach respects tradition while embracing innovation, ensuring the recognition and inheritance of Chinese folk songs in contemporary society. It summarizes the key content, key points, and guidance for both the "Preservation" and "Transmission" sections of the research, as shown in Table 2.

Table 2 Guidance for the Preservation and Transmission

Section	Content	Key Points	Guidance
Preservation	Delving into the preservation of Chinese folk songs, considering policy documents, interviews, and analysis.	<ul style="list-style-type: none">- Policy documents (UNESCO, China, local governments) play vital roles in safeguarding Chinese folk songs- Establishment of organizations for cataloging and preservation- Strengthen professional education for folk song preservation- Preserve related elements such as instruments and cultural context- Promote local traditional festivals and raise awareness.	Increase awareness, legal protection, heritage recognition, documentation, institution construction, training
Transmission	Measures for enhancing the transmission of Chinese folk songs	<ul style="list-style-type: none">- Aligning with the modern music market is crucial for transmission- Consider market relevance and adaptability of songs- Retain traditional styles while incorporating modern technology	<ul style="list-style-type: none">- Uphold traditional characteristics while integrating innovation- Actively promote dissemination through technology



Section	Content	Key Points	Guidance
		- Build local performing arts groups and train inheritors	- Foster exchanges and collaborations for diversification - Strengthen education and establish dedicated institutions

Discussion

The study conducted in this study centered on the preservation and transmission of Chinese folk songs, with a specific focus on the Tongliao Province within the Inner Mongolia Autonomous Region. This discussion section will provide an analysis of the research findings in the context of the introduction, literature review, research methods, and results. It will also explore how the findings align with or diverge from established theoretical principles and offer implications for future research.

The research findings presented in this study are largely consistent with established theoretical principles in the fields of cultural preservation, ethnography, and ethnomusicology. From the literature review, it is evident that Chinese folk songs hold immense cultural significance and are considered integral components of China's intangible cultural heritage. This aligns with the theoretical framework that emphasizes the importance of preserving and transmitting cultural heritage to maintain cultural identity and continuity (Howard et al., 2014; Xu, 2022).

Moreover, the study's focus on governmental involvement and policy documents as key elements in the preservation of Chinese folk songs is in line with the theoretical understanding that government support and policies are crucial for safeguarding intangible cultural heritage (Lee, 2020; Prakobboon, 2022). The recognition of Chinese folk songs as intangible cultural heritage, both nationally and globally, underscores their significance in the broader theoretical context (UNESCO, China's National Protection Policies, and Documents).

In terms of transmission, the study's emphasis on aligning the transmission of Horqin folk songs with the modern music market reflects an acknowledgment of the evolving nature of culture and the need to adapt to contemporary contexts (Stone, 2015). This aligns with the theoretical framework that emphasizes the importance of innovation and adaptation while preserving cultural traditions (Feng, 2013). The research has several implications and contributions. First, it underscores the critical role of government policies and support in preserving and transmitting cultural heritage. The study's findings suggest that government involvement at various levels is instrumental in safeguarding Chinese folk songs. This has implications for policymakers and cultural authorities seeking to develop strategies for the preservation of intangible cultural heritage.

Second, the study highlights the importance of aligning cultural traditions with contemporary contexts. By integrating Chinese folk songs into modern music education curricula and leveraging technology for dissemination, these songs can remain relevant to younger generations. This finding has implications for educators and cultural practitioners seeking to engage youth in the preservation of cultural traditions.

Third, the study emphasizes the significance of collaboration and exchange between different cultural traditions. By fostering partnerships with other folk music organizations and artists, Chinese folk songs can evolve and enrich their musical styles. This finding encourages a broader perspective on cultural preservation and transmission.

Conclusion

In conclusion, this research on the preservation and transmission of Chinese folk songs in Tongliao Province, Inner Mongolia Autonomous Region, aligns with established theoretical principles in the fields of cultural preservation, ethnography, and ethnomusicology. The study highlights the importance of government support, adaptation to contemporary contexts, and collaboration in the preservation of intangible cultural heritage.





The findings offer practical insights for policymakers, educators, and cultural practitioners involved in the preservation of Chinese folk songs. By following the proposed guidelines for preservation and transmission, Chinese folk songs can continue to thrive and evolve while maintaining their cultural significance for future generations. Ultimately, this research contributes to the broader discussion on the importance of folk music in contemporary society and the preservation of cultural heritage.

Recommendation

The research suggests that cultural authorities and policymakers should prioritize the preservation and transmission of Chinese folk songs, implementing policies and initiatives to safeguard intangible cultural heritage. Educational institutions should incorporate Chinese folk songs into their music curricula, fostering appreciation for their cultural significance and contributing to their preservation. Musicians and cultural practitioners should embrace innovation while respecting the traditional essence of these songs. Collaborations between Chinese folk song traditions and other folk music traditions should be encouraged, promoting cultural diversity and understanding. Dedicated cultural institutions should be established to protect, continue, and promote Chinese folk songs, serving as hubs for research, preservation, and education. These institutions should coordinate resources and activities to ensure the ongoing transmission of these cultural treasures.

Further research should focus on comparative studies between Chinese folk songs and other cultures to understand their preservation and transmission practices. Assessing the impact of cultural preservation efforts on community identity and cohesion can provide valuable insights for policymakers. Digital archiving and preservation methods for Chinese folk songs should be developed, involving comprehensive databases and online resources. Strategies for engaging younger generations in the preservation and transmission of Chinese folk songs should be explored, as well as exploring how Chinese folk songs are influenced by global music traditions. This will help better understand the evolving nature of folk music in a globalized world.

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