

Musicology in educational practice: The transmission of Qinqiang opera in contemporary China

Xing Alan, Thanaporn Bhengsri* and Awirut Thotham

College of Music, Mahasarakham University, Thailand.

Accepted 8 January, 2026

ABSTRACT

Qinqiang opera, one of the earliest regional opera forms in China, faces increasing challenges in transmission due to social transformation and the shift from traditional master–apprentice training to contemporary educational settings. This study investigates how musicology is applied in educational practice to support the transmission of Qinqiang opera in contemporary China. Using a qualitative, practice-based research design, fieldwork was conducted in Shaanxi Province, the cultural center of Qinqiang opera. Data were collected through semi-structured interviews with seven purposively selected informants (including a senior performer, a music theorist, and performers/learners), participant observation in rehearsals and instructional contexts, musical analysis of teaching repertoires, and document analysis. Thematic analysis was employed to triangulate findings across data sources. The results reveal that musicology functions as a mediating framework that systematizes vocal techniques, enhances pedagogical clarity, deepens cultural understanding, and supports sustainable transmission through hybrid educational models that combine oral tradition with structured instruction. Musicological analysis enables educators to transform experiential performance knowledge into explicit, teachable concepts while preserving stylistic authenticity and cultural meaning. These findings are significant for music education and the transmission of intangible cultural heritage, demonstrating how traditional performing arts can be effectively integrated into modern educational systems. The study suggests that incorporating musicology into opera education improves learning efficiency, fosters artistic identity, and enhances long-term sustainability. Further research is recommended to conduct comparative studies across regional operas, examine long-term learning outcomes, and explore the integration of digital technologies in musicology-based heritage education.

Keywords: Qinqiang opera, musicology, music education, intangible cultural heritage, vocal pedagogy.

*Corresponding author. Email: thanaporn.b@msu.ac.th.

INTRODUCTION

Qinqiang opera is one of the earliest regional opera forms in China, originating in Shaanxi Province and deeply intertwined with the historical, linguistic, and cultural traditions of Northwest China. Characterized by its penetrating vocal timbre, strong rhythmic drive, and emotionally intense performance style, Qinqiang opera embodies both artistic expressiveness and cultural depth. As intangible cultural heritage, it serves not only as stage art but also as a carrier of regional identity, moral values, and collective memory (Fan, 2018; Lam, 2022; Liu et al.,

2021; Zhang and Natayakulwong, 2024). However, in contemporary China, rapid social transformation, urbanization, and changing cultural consumption patterns have significantly altered the conditions under which traditional performing arts are learned, practiced, and transmitted (Fu and Choatchamrat, 2024; Wu, 2023).

Historically, the transmission of Qinqiang opera depended primarily on the master–apprentice system, emphasizing oral instruction, embodied practice, and prolonged immersion in performance contexts. Through

imitation, repetition, and close mentorship, learners gradually internalized vocal techniques, musical structures, role conventions, and ethical principles embedded in the art form (Leung, 2015; Li and Seekhunio, 2024; Sansom, 2023). While this mode of transmission was effective in preserving stylistic authenticity, it is increasingly challenged in modern educational environments. Contemporary learners often face limited training time, fragmented learning experiences, and fewer opportunities for sustained stage practice, making it challenging to acquire a systematic, in-depth understanding of Qinqiang opera through traditional means alone (Wang and Thotham, 2024; Zhang and Thotham, 2024).

As Qinqiang opera is introduced into formal education settings such as schools, universities, and community-based cultural programs, new pedagogical challenges emerge. Instruction frequently prioritizes performance outcomes, focusing on vocal imitation or stage movement without adequately explaining musical logic, vocal mechanisms, or cultural meaning (Du, 2024; Luo and Lau, 2020). As a result, learners may reproduce external forms while lacking comprehension of melodic structure, rhythmic organization, expressive intent, and historical context (Feldman et al., 2020; Trevarthen et al., 2016). This tendency risks transforming Qinqiang opera into a superficial technical skill, weakening its educational value and undermining its role as a living cultural practice.

Musicology provides a critical framework for addressing these challenges by offering analytical tools that connect musical practice with theoretical understanding. By studying melody, rhythm, mode, vocal technique, timbre, and performance structure, musicology helps articulate tacit performance knowledge into explicit concepts that can be systematically taught and learned (Addaquay, 2024; Guo et al., 2024; Williams, 2020). When integrated into educational practice, musicology enables educators to explain not only how Qinqiang opera is performed, but why specific musical and expressive choices are made. This approach bridges the gap between traditional embodied transmission and contemporary pedagogical requirements, supporting both artistic authenticity and educational accessibility.

Therefore, the research objective of this study is to investigate how musicology is applied in educational practice to support the transmission of Qinqiang opera in contemporary China. By examining teaching processes, musicological analysis, and instructional strategies within academic contexts, this study aims to demonstrate how musicology functions as an effective bridge between traditional performance knowledge and modern education. The findings are expected to contribute practical insights for music educators, cultural practitioners, and researchers concerned with the sustainable transmission of traditional performing arts within contemporary educational systems.

METHODOLOGY

This study employs a qualitative, practice-based research methodology grounded in musicology and educational studies. The methodological design aims to examine how musicological knowledge is applied in educational practice to support the transmission of Qinqiang opera in contemporary China (Costanza and Russell, 2017; Neupane, 2021; Ping et al., 2024). Given that Qinqiang opera is transmitted primarily through oral instruction, embodied performance, and experiential learning, a qualitative approach is appropriate for capturing teaching processes, musical interpretation, and pedagogical interaction in authentic contexts.

Research design

An interpretive qualitative research design was adopted to explore the relationship between musicological concepts and educational practice. Musicology in this study functions not only as an analytical framework but also as pedagogical content, allowing the researcher to examine how musical structures, vocal techniques, and expressive principles are transformed into teachable knowledge through practice. To ensure methodological clarity, this section presents narrative explanations alongside structured tables.

Research site and informants

Fieldwork was conducted in Shaanxi Province, the cultural center of Qinqiang opera. This site was selected for its ongoing role in performance, training, and educational transmission. A total of 7 informants participated in the study, selected through purposive sampling based on their direct involvement in the transmission of Qinqiang opera. Informants were classified into three categories based on their professional roles and experience: key informants, general informants, and casual informants. As shown in Table 1, this structure ensured representation across senior transmission, music-theoretical support, and learning-based practice.

Data collection methods

Data were collected using four qualitative methods: semi-structured interviews, participant observation, musical analysis, and document analysis.

Semi-structured interviews were conducted to document teaching philosophies, instructional strategies, and the application of musicological knowledge in educational contexts. The main interview dimensions are summarized

in Table 2, which outlines the focus on pedagogical practice, musical understanding, and transmission experience.

Table 1. Categories and characteristics of informants.

Category	Number	Role in transmission	Key characteristics
Key informant	1	Senior performer and principal transmitter	Extensive performance experience; recognized inheritor of Qinqiang opera; long-term engagement in teaching and transmission
General informant	1	Composer and music theorist	Specialized knowledge of Qinqiang music theory; experience in composition and vocal design; supports analytical interpretation
Casual informants	5	Performers and learners	Direct experience in learning or performing Qinqiang opera; familiarity with instructional processes and educational settings

Table 2. Interview themes and focus areas.

Interview dimension	Focus of inquiry	Purpose in research
Teaching philosophy	Views on transmission and education	To understand pedagogical beliefs guiding Qinqiang opera teaching
Musicological concepts	Mode, rhythm, vocal technique, articulation	To identify how musicological knowledge is explained in educational practice
Instructional methods	Demonstration, repetition, verbal explanation	To examine practical teaching strategies
Learning challenges	Technical and expressive difficulties	To explore how educators respond to learners' needs
Transmission values	Tradition, innovation, responsibility	To reveal cultural and ethical dimensions of transmission

Participant observation was carried out during rehearsals, classroom instruction, and master–apprentice teaching sessions. Observations concentrated on how musicological concepts such as melodic structure, rhythm,

vocal technique, and expressive interpretation were demonstrated and practiced. The observation contexts and analytical focus are presented in Table 3.

Table 3. Observation focus and analytical dimensions.

Observation context	Observed content	Analytical focus
Rehearsals	Vocal drills and role preparation	Application of musicological concepts in practice
Classroom instruction	Teacher–student interaction	Pedagogical explanation of musical structure and technique
Master–apprentice	One-to-one transmission	Embodied and oral modes of knowledge transfer
Performance review	Correction and refinement	Relationship between musical accuracy and expressive meaning
Student practice	Repetition and imitation	Internalization of musicological knowledge

Musical analysis was applied to selected Qinqiang opera excerpts commonly used in teaching. This analysis examined melodic patterns, rhythmic organization, vocal techniques, and expressive design to identify how musicological elements were translated into pedagogical content. As shown in Table 4, each musical component

was linked to its corresponding instructional function.

In addition, document and audiovisual analysis were conducted using teaching materials, musical scores, and recorded performances to support and contextualize the primary data.

Table 4. Musical analysis and educational application.

Musical element	Analytical focus	Educational application
Melodic structure	Pitch contour and phrasing	Teaching vocal line shaping and expressive continuity
Rhythm and tempo	Meter and rhythmic flexibility	Guiding breath control and dramatic pacing
Vocal technique	Resonance, register, articulation	Developing sustainable and stylistically singing
Ornamentation	Decorative vocal devices	Explaining stylistic features of Qinqiang opera
Expressive design	Emotion–sound relationship	Integrating musical meaning with character portrayal

Data analysis

All data were analyzed thematically. Interview transcripts, observation records, musical analyses, and documents were systematically coded to identify patterns related to musicological explanation, instructional practice, and transmission strategies. Triangulation across data sources enhanced analytical rigor and ensured consistency in interpretation.

Ethical considerations

This study followed standard ethical principles in educational research. All participants gave informed consent, and their identities were protected through anonymization. Data were used exclusively for academic purposes and handled with respect for cultural values and artistic practices. The research process aimed to ensure responsible representation of Qinqiang opera as intangible cultural heritage.

RESULTS

Based on qualitative analysis of interview data, participant observation, musical analysis, and documentary sources, the results demonstrate that musicology functions as a mediating framework that connects traditional oral transmission with contemporary educational practice. The findings reveal that musicological knowledge enhances technical instruction, pedagogical clarity, cultural understanding, and long-term sustainability of transmission.

Systematization of vocal techniques through musicology

One of the most prominent findings of this study is that musicology plays a decisive role in transforming complex and experience-based vocal practices into structured, teachable knowledge. Traditionally, Qinqiang opera vocal training relied heavily on imitation, repetition, and long-term embodied experience. While effective for some

learners, this approach often resulted in uneven learning outcomes, vocal strain, and difficulty in articulating technical principles. The results indicate that musicological analysis provides a systematic framework that enables educators to deconstruct vocal performance into identifiable components.

Interview data consistently emphasized that vocal techniques such as breath control, resonance placement, tonal ornamentation, and rhythmic phrasing become more accessible when explained through musicological concepts. Educators reported that by analyzing melodic contour, modal structure, and phrase organization, they were able to explain not only how a sound should be produced, but why it should be produced in a particular way. For example, breath control was no longer taught merely as “sing louder” or “hold longer,” but was linked to phrase length, melodic tension, and modal progression. This analytical explanation helped learners understand the physiological and musical logic behind vocal endurance and projection.

Observation data further showed that students trained under this musicology-informed approach demonstrated greater vocal stability and sustainability. Rather than relying on forceful projection, learners were guided to adjust resonance according to register changes and emotional content. Musicological terminology allowed instructors to pinpoint technical problems with precision, such as mismatches between melodic range and breath allocation, or improper ornamentation that disrupted rhythmic flow. As a result, vocal correction became more targeted and efficient.

As reflected in the comparative data summarized in Figure 1, learners exposed to musicology-based instruction exhibited clearer tone production, more consistent intonation, and improved control over dynamic variation. These findings suggest that musicology serves as a bridge between embodied tradition and systematic pedagogy, enabling vocal techniques to be preserved without oversimplification or distortion.

Figure 1 illustrates how musicological analysis transforms core vocal techniques of Qinqiang opera into structured pedagogical components that support technical accuracy, vocal sustainability, and expressive performance in educational contexts.

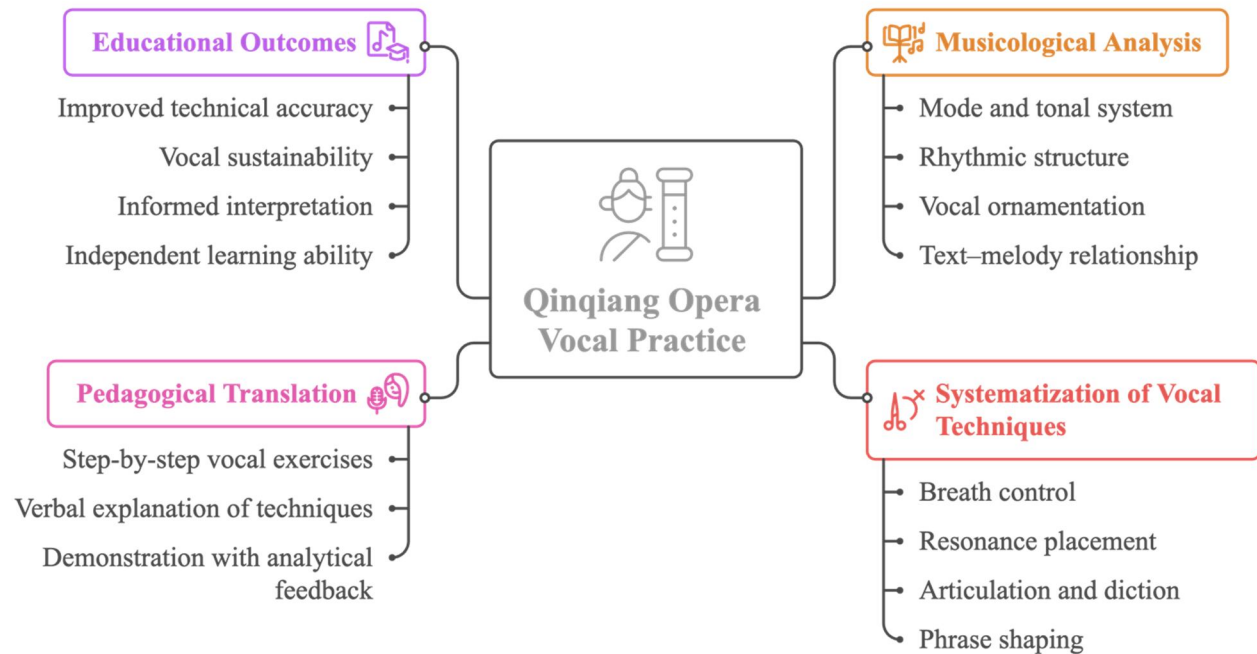


Figure 1. Musicological framework for systematizing Qinqiang opera vocal techniques.

Pedagogical clarity and learning efficiency

The second significant finding concerns the role of musicology in enhancing pedagogical clarity and improving learning efficiency. Interview responses revealed that both educators and learners perceived a clear difference between imitation-based learning and instruction supported by musicological explanation. While imitation remains essential in Qinqiang opera education, the results indicate that musicology helps learners internalize musical structures, reducing reliance on rote memorization.

Educators explained that when melodic structure, modal characteristics, and rhythmic patterns are explicitly introduced, students are better able to anticipate musical developments and correct mistakes independently.

Instead of repeatedly copying a teacher's singing, learners could identify whether an error stemmed from incorrect mode usage, misaligned rhythm, or improper phrasing. This shift from passive imitation to active understanding significantly improved learning efficiency.

Classroom observations confirmed that students receiving musicology-based explanations progressed more quickly when learning new repertoire. They were able to transfer knowledge from one piece to another by recognizing shared modal patterns or rhythmic frameworks. As shown in Table 5, learners demonstrated stronger retention of repertoire and greater adaptability when performing different roles or excerpts. This adaptability is particularly important in Qinqiang opera, where performers must adjust vocal delivery according to character type, dramatic context, and emotional intensity.

Table 5. Comparison of learning outcomes with and without musicology-based instruction.

Learning aspect	Imitation-based instruction	Musicology-based instruction
Learning speed	Slow, repetition-dependent	Faster, concept-driven
Technical accuracy	Uneven, experience-dependent	More stable and consistent
Error correction	Relies on teacher correction	Learner self-identification of errors
Repertoire transfer	Limited to specific pieces	High transferability across works
Vocal sustainability	Risk of strain	Improved endurance and control
Learning autonomy	Passive	Active and reflective

Furthermore, musicology facilitated more transparent communication between teachers and students. Technical terms related to structure, rhythm, and tonal organization provided a shared language that reduced ambiguity in instruction. Instead of subjective descriptions such as “sing with more feeling,” teachers could specify how emotional expression should be realized musically, for example, through tempo modification, ornamentation density, or register adjustment. This clarity not only improved performance accuracy but also reduced learners' frustration. Overall, the findings indicate that musicology enhances pedagogical transparency, enabling learners to move beyond surface imitation toward informed and reflective musical practice.

Cultural understanding and artistic identity formation

Beyond technical and pedagogical benefits, the results reveal that musicology plays a crucial role in fostering cultural understanding and artistic identity among learners. Interviews highlighted that Qinqiang opera education is not

solely about acquiring performance skills, but also about understanding the cultural meanings embedded in musical structures, language use, and aesthetic conventions.

Musicological instruction that integrates historical context, regional linguistic features, and stylistic conventions enables students to perceive Qinqiang opera as a culturally grounded art form rather than a collection of isolated techniques. Educators reported that when teaching included explanations of how certain modes relate to emotional expression or how rhythmic patterns correspond to regional speech rhythms, students developed a deeper appreciation of the art's cultural specificity.

Learners interviewed in this study expressed that understanding the historical and cultural background of Qinqiang opera strengthened their emotional engagement with the repertoire. Instead of performing mechanically, students felt a stronger sense of responsibility toward the tradition and its transmission. As summarized in Table 6, students demonstrated increased motivation, cultural identification, and commitment to long-term learning when a musicological context was integrated into instruction.

Table 6. Effects of musicology-based instruction on cultural awareness and artistic identity.

Dimension	Observed educational outcome	Learner response
Historical understanding	Awareness of Qinqiang opera's regional and historical roots	Increased respect for tradition
Aesthetic comprehension	Understanding of stylistic conventions and emotional codes	Enhanced interpretive depth
Linguistic awareness	Recognition of dialect-melody interaction	Improved articulation and expression
Cultural identity	Identification as cultural inheritors	Stronger sense of responsibility
Emotional engagement	Deeper connection to roles and narratives	Higher motivation for learning
Artistic self-positioning	Awareness of tradition and innovation balance	Development of individual artistic voice

Musicology also supported artistic identity formation by helping learners situate themselves within the lineage of Qinqiang opera. Through analytical discussion of stylistic variation and historical development, students learned that tradition is not static but has evolved through creative interpretation. This understanding encouraged learners to respect traditional norms while developing their own artistic voice, aligning with contemporary educational values that emphasize reflective and adaptive learning. These findings suggest that musicology contributes not only to skill acquisition but also to the cultivation of culturally informed performers who view themselves as active participants in heritage transmission.

Sustainable transmission through hybrid educational models

The final significant finding concerns the role of musicology in supporting sustainable transmission by

bridging traditional oral methods with modern educational frameworks. Historically, the transmission of Qinqiang opera relied on master-apprentice relationships and informal learning environments. While effective in preserving artistic nuance, these methods face challenges in contemporary contexts, including institutional education, standardized curricula, and diverse learner backgrounds. The results indicate that musicology provides a flexible framework that allows traditional knowledge to be adapted to modern educational settings without losing its authenticity. Interviewed educators emphasized that musicological analysis enables the documentation and organization of tacit knowledge, making it compatible with classroom instruction, curriculum design, and assessment. This does not replace oral transmission but complements it by providing structural support.

As shown in Figure 2, educational programs that integrate musicology alongside traditional teaching methods demonstrate greater continuity and scalability. Learners from varied backgrounds can access

foundational knowledge more efficiently, while advanced students continue to benefit from experiential learning and artistic mentorship. This hybrid model supports both

preservation and innovation, ensuring that Qinqiang opera remains relevant in contemporary society.

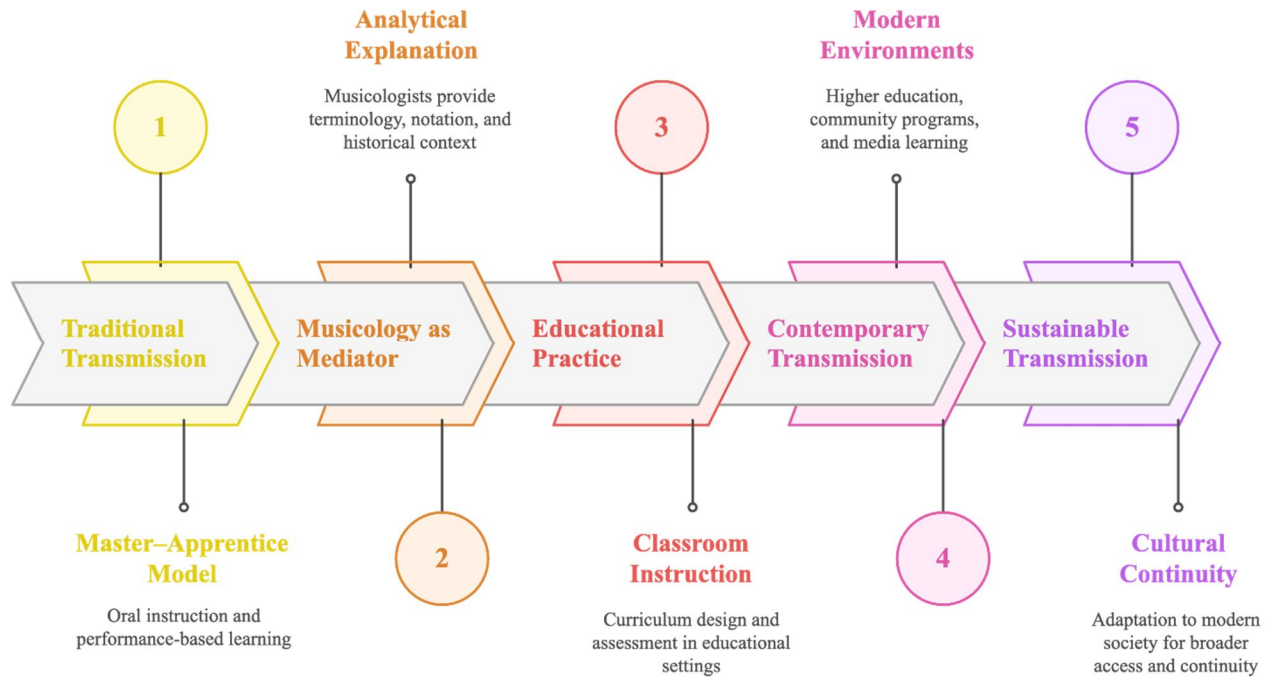


Figure 2. Hybrid educational transmission model of Qinqiang opera.

Figure 2 demonstrates how musicology bridges traditional oral transmission and contemporary educational practice, supporting sustainable and scalable transmission of Qinqiang opera in modern learning environments.

Additionally, musicology facilitates the use of modern media and educational resources. Analytical frameworks make it easier to develop teaching materials, annotated scores, and audiovisual resources that can be shared beyond local communities. This expanded reach contributes to broader awareness and engagement, reinforcing the sustainability of Qinqiang opera transmission. Overall, the findings demonstrate that musicology-based educational practice serves as a strategic mechanism for aligning traditional performing arts with contemporary educational demands.

DISCUSSION AND CONCLUSION

The findings of this study demonstrate that musicology functions as a practical mediating framework between traditional oral transmission and contemporary educational practice in the transmission of Qinqiang opera. This result

is consistent with prior research on traditional opera education, which emphasizes that embodied imitation alone, while culturally authentic, often lacks pedagogical transparency in modern learning environments (Leung, 2015; Sansom, 2023). The present study extends this literature by showing how musicological analysis, specifically of melodic structure, rhythm, vocal technique, and expressive design, enables tacit performance knowledge to be articulated as systematic, teachable content. This supports Williams' (2020) assertion that musicology provides conceptual tools for translating musical practice into structured knowledge suitable for educational contexts.

The systematization of vocal techniques observed in this study aligns with theoretical principles in music education that emphasize integrating analytical understanding with performance training. Similar to findings in higher education vocal pedagogy (Du, 2024), educators in this study reported that musicological explanations improved vocal sustainability and technical accuracy by linking physiological processes to musical structure. This approach is also consistent with psychobiological perspectives on musical gesture, which argue that

expressive performance is grounded in an integrated understanding of movement, sound, and meaning rather than mechanical imitation (Trevvarthen et al., 2016). However, unlike some Western-centered vocal training models, the present study highlights how musicology can be culturally contextualized to preserve stylistic specificity within Chinese traditional opera.

The enhancement of pedagogical clarity and learning efficiency identified in the results is consistent with research on learner-centered and reflective music education. Previous studies indicate that conceptual understanding promotes learning autonomy and transferability across repertoire (Feldman et al., 2020; Addaquay, 2024). The findings of this study reinforce this principle by demonstrating that learners exposed to musicology-based instruction were better able to identify errors, adapt to new repertoire, and reduce reliance on repetitive imitation. This suggests that musicology not only supports technical development but also fosters cognitive engagement, aligning with contemporary educational frameworks that emphasize active learning and critical reflection.

Beyond technical and pedagogical outcomes, the findings reveal that musicology plays a significant role in cultural understanding and in the formation of artistic identity. This result is consistent with studies on intangible cultural heritage education, which stress that sustainable transmission depends on learners' cultural identification and sense of responsibility toward tradition (Lam, 2022; Zhang and Natayakulwong, 2024). By integrating historical, linguistic, and aesthetic explanations into instruction, musicology enabled learners to perceive Qinqiang opera as a culturally embedded practice rather than a set of isolated skills. This supports Wu's (2023) argument that traditional performing arts education must balance artistic training with cultural meaning to remain relevant in contemporary society.

Finally, the hybrid transmission model identified in this study aligns with broader discussions on adapting traditional arts to modern institutional settings. Similar to findings in studies on other Chinese operatic forms (Fu and Choatchamrat, 2024; Zhang and Thotham, 2024), the results suggest that musicology facilitates the documentation, organization, and dissemination of traditional knowledge without replacing oral transmission. This complementary relationship indicates that musicology supports both preservation and innovation, contributing to the long-term sustainability of Qinqiang opera.

This study investigated how musicology is applied in educational practice to support the transmission of Qinqiang opera in contemporary China. The findings demonstrate that musicology enhances the systematization of vocal technique, pedagogical clarity, cultural understanding, and sustainable transmission by bridging traditional oral methods and modern educational frameworks. By transforming experiential performance

knowledge into structured pedagogical content, musicology enables educators to preserve artistic authenticity while meeting contemporary educational demands.

The implications of this study are significant for music educators, curriculum designers, and cultural practitioners engaged in the transmission of intangible cultural heritage. Integrating musicological analysis into opera education can improve learning efficiency, foster cultural identity, and support scalable educational models without undermining traditional values. However, this study is limited by its qualitative scope and localized research context.

Future research is recommended to explore comparative studies across different regional operas, investigate long-term learning outcomes of musicology-based instruction, and examine how digital technologies can further support musicological pedagogy in traditional performing arts education. Such research would deepen understanding of how musicology can contribute to sustainable cultural heritage education in diverse contemporary contexts.

REFERENCES

- Addaquay, A. P. (2024). Integrating critical thinking into advanced musical analysis in Ghanaian Music Education. *PAN African Journal of Musical Arts Education*, 2(2), 1-9. <https://doi.org/10.58721/pajmae.v2i2.735>
- Costanza, P., & Russell, T. (2017). Methodologies in music education. In *Critical essays in music education* (pp. 255-266). Routledge. <https://doi.org/10.4324/9781315095257-14>
- Du, Q. (2024). A systematic approach to innovative strategies for vocal instruction in higher education: Enhancing student performance. *Pacific International Journal*, 7(5), 68-73. <https://doi.org/10.55014/pij.v7i5.696>
- Fan, X. (2018). *Staging revolution: artistry and aesthetics in model Beijing opera during the cultural revolution*. Hong Kong University Press. <https://doi.org/10.5790/hongkong/9789888455812.001.0001>
- Feldman, E., Lutch, M., Contzius, A., & Bugaj, K. (2020). *Instrumental music education: Teaching with the musical and practical in harmony*. Routledge. <https://doi.org/10.4324/9780429028700>
- Fu, X., & Choatchamrat, S. (2024). The contemporary transmission methods and education of Chinese Jinghe opera to address current challenges in Hubei province. *World Journal of Education*, 14(1), 96-105. <https://doi.org/10.5430/wje.v14n1p96>
- Guo, J., Suttachitt, N., & Charoensilong, T. (2024). Examining the role of cultural influences in melody creation methods and their relationship with improvisational ability in musicians. *Cultura: International Journal of Philosophy of Culture and Axiology*, 21(3), 162-188.
- Lam, J. S. (2022). *Kunqu: A classical opera of twenty-first-century China*. Hong Kong University Press. <https://doi.org/10.5790/hongkong/9789888754328.001.0001>
- Leung, B. W. (2015). Utopia in arts education: transmission of Cantonese opera under the oral tradition in Hong Kong. *Pedagogy, Culture & Society*, 23(1), 133-152. <https://doi.org/10.1080/14681366.2014.922604>
- Li, H., & Seekhunlio, W. (2024). The preservation and literacy transmission of Jiang Jie in Sichuan Opera in Chongqing, China. *International Journal of Education and Literacy Studies*, 12(4), 81-87. <https://doi.org/10.7575/aiac.ijels.v.12n.4p.81>
- Liu, Q., Xu, K., & Yang, X. (2021, December). Geographical Mechanisms of Regional Differentiation and Evolution of Pronunciation and Singing Tune Under the New Mobility Paradigm--A Case Study of Ten Local Operas in China. In *2021 4th International Conference on Humanities*

- Education and Social Sciences (ICHESS 2021)* (pp. 2364-2372). Atlantis Press. <https://doi.org/10.2991/assehr.k.211220.409>
- Luo, N., & Lau, C. Y. (2020). Community-based art education in China: practices, issues and challenges. *International Journal of Art & Design Education*, 39(2), 445-460. <https://doi.org/10.1111/jade.12287>
- Neupane, N. (2021). Conceptualizing the pathways of literature review in research. *Journal of Practical Studies in Education*, 2(1), 1-7. <https://doi.org/10.46809/jpse.v2i1.16>
- Ping, S., Chuangprakhon, S., Santaveesuk, P., & You, L. (2024). The evolution of Dong small songs and cultural change in Chinese folk music. *Journal of Ecohumanism*, 3(3), 1530-1540. <https://doi.org/10.62754/joe.v3i3.3335>
- Sansom, R. (Ed.). (2023). *Vocal Traditions: Training in the Performing Arts*. Taylor & Francis. <https://doi.org/10.4324/9781003354918>
- Trevarthen, C., Delafield-Butt, J., & Schögler, B. (2016). Psychobiology of musical gesture: Innate rhythm, harmony and melody in movements of narration. In *New perspectives on music and gesture* (pp. 11-44). Routledge.
- Wang, Y., & Thotham, A. (2024). Literacy Transmission of Chinese folk songs in Southern Shaanxi. *International Journal of Education and Literacy Studies*, 12(3), 143-149. <https://doi.org/10.7575/aiac.ijels.v.12n.3p.143>
- Williams, A. (2020). *Constructing musicology*. Routledge. <https://doi.org/10.4324/9781003063124>
- Wu, K. (2023). Cultural Confluence: The impact of traditional and modern synergies in Chinese juvenile musical theater. *International Journal of Education and Humanities*, 11(2), 192-199. <https://doi.org/10.54097/ijeh.v11i2.13825>
- Zhang, Y., & Natayakulwong, S. (2024). Cultural identity and the revival of Buyi opera at the local, regional, and national levels: A case study of traditional Chinese culture. *The International Journal of Critical Cultural Studies*, 22(1), 105-122. <https://doi.org/10.18848/2327-0055/CGP/v22i01/105-122>
- Zhang, Z., & Thotham, A. (2024). Literacy strategies for the preservation and contemporary development of Chinese Luoyang Quju opera. *International Journal of Education and Literacy Studies*, 12(3), 180-186. <https://doi.org/10.7575/aiac.ijels.v.12n.3p.180>

Citation: Alan, X., Bhengsri, T., and Thotham, A. (2026). Musicology in educational practice: The transmission of Qinqiang opera in contemporary China. *African Educational Research Journal*, 14(1), 1-9.
