

DOI: 10.5281/zenodo.11425266

THE ROLE AND CULTURAL STATUS OF CHUNLUO FOLK SONG IN PINGXIANG CITY, JIANGXI, CHINA

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Received: 11/11/2025
Accepted: 18/12/2025

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ABSTRACT

This article investigates the cultural role of the role and cultural status of Chunluo Folk Song in Pingxiang City, Jiangxi, China. A qualitative research approach was adopted, using interviews and field observations as the main data collection methods. Respondents were interviewed on site, and the data were thematically analysed. Chunluo folk song plays a role as a cultural bloodline of Jiangxi Located in the west of the Pingxiang City. Chunluo folk carries the collective memory of the agricultural civilization. Oral accounts indicate that, By the late Qing Dynasty and early Republican Era, the performers of Chunluo had established a fixed performance routine. : With specially made gongs, one walks through the bustling streets and alleys, while improvising seven character rhyming verses that match the specific rhythm of the gongs. These verses blend agricultural knowledge, moral teachings, and life anecdotes into a unique and charming vocal art form. With the development of the times the new generation inheritors have, while maintaining the authenticity of the art form, creatively integrated modern musical elements, this approach that both preserves tradition and boldly innovates, Not only has it preserved the cultural essence of Chunluo, but also by integrating with the tourism industry, it has transformed the ancient folk art into a new cultural form that conforms to modern aesthetics, enabling this Chunluo folk song to be passed down from generation to generation and continue to develop.

KEYWORDS: Chunluo Folk Song, Cultural Status, Folk Music, Chinese Traditional Culture.

1. INTRODUCTION

Pingxiang Chunluo folk are a kind of folk art reflecting local characteristics in Pingxiang City, Jiangxi Province, China. It not only showcases the unique aesthetic interests and artistic creation abilities of the people of Pingxiang, but also reflects the historical changes, social atmosphere and folk customs of Pingxiang (Li, 2019a). Chunluo folk originated from folk customs such as "Announcing Spring". During the agricultural era, people were highly attuned to the cycle of the four seasons. Every spring, a large number of people would carry a set of drums and gongs and go from house to house, beating them to inform farmers of agricultural information, so that they could remember to grow more useful crops. This custom gradually evolved into an art form with certain musical charm during the course of historical development (Li, 2019a).

In the early days, Pingxiang Chunluo was performed in a mobile format, traveling from village to village. It takes root and thrives throughout Pingxiang City, which is located at the junction of Jiangxi and Hunan provinces. Although its singing style and melody have a common origin with the rap art in some surrounding areas, after hundreds of years of cultural integration and local evolution, local artists in Pingxiang have incorporated elements such as dialect expressions, urban stories, and folk beliefs into it. It has formed a unique artistic system with "Spring Drums Open the Door of Prosperity" and "Chunluo Celebrate the New Year" as its core formulas, while also incorporating both improvisation and fixed musical stanzas (Hu Sang, 2017).

The Chunluo folk, as a folk art with a long history, have spread to Jiangxi Province and its surrounding areas. However, with the acceleration of the digital age, this traditional art is facing problems such as a gap in its transmission and a loss of its audience. Fortunately, local cultural workers, folklorists and institutions for protecting intangible cultural heritage are actively promoting its revival. As an important carrier of the agricultural civilization in western Jiangxi, the performance routine of Pingxiang Chunluo folk the song lyrics creation techniques and the rhythm of the gongs were systematically recorded. The relevant studies focus on its dynamic transmission path (Yu, 2019).

Compared with folk songs from other places, In Jiangxi Province, the tradition of Chunluo in Pingxiang is particularly well preserved. It not only represents the local history and the collective memory of the community, but can also be applied in areas such as cultural education, regional identity

and rural revitalization, playing a role in connecting traditional and modern styles (Li, 2020).

2. RESEARCH METHODS

This study adopted a qualitative methodology, integrating both fieldwork and extensive analysis of relevant literature. The research focused on the celebrated Chunluo folk Song; regarded as a vital cultural treasure of Pingxiang City, Jiangxi, China. Data were gathered through a combination of structured questionnaires, direct field observations, and comprehensive interviews. During the fieldwork conducted in Shaanxi, the researcher amassed a rich collection of audio visual documentation and primary source materials. Detailed attention was given to tracing the role and cultural status of Chunluo Folk Song. The entire investigation was structured around four distinct phases, each marking a critical stage in the research process.

2.1. Step 1: Data Collection

A. Secondary Data: The researchers consulted numerous books, academic journals, and academic papers through academic resource platforms. Regarding the of Chunluo Folk Song in Pingxiang City, Jiangxi, China, these documents offered insights into its historical origins, The role and cultural status In addition, researchers also participated in various folk song competitions and festivals, observed folk song performances of different styles and schools, and learned about the inheritance and changes of Chunluo folk songs in different regions. These rich practical experiences provide researchers with valuable first-hand information and provide a solid foundation for subsequent data analysis.

B. Primary Data: Field research in Pingxiang City, Jiangxi Province, in this process, the research employed questionnaires, in depth interviews, and on site investigations. Researcher engaged in extensive and profound dialogues with local folk song inheritor, and relevant cultural officials. Researcher closely interacted with the inheritors of Chunluo Folk Song, who have dedicated their lives to this traditional art form. Through these interactions, researcher collected a wealth of stories and insights about the History of and cultural significance of Chunluo folk songs which are highly relevant to the research objectives and serve as a bridge connecting the past and the present, we can gain a more comprehensive and in depth understanding of the role and cultural status In addition of Chunluo Folk Song within Jiangxi of China.

2.2. Step 2: Recording Data

A variety of research materials including academic papers, field interviews, and focus group discussions were utilized as essential sources for this project. These discussions primarily explored the historical background and cultural status of Chunluo Folk Song. Through in depth dialogues with key informants, especially cultural heritage bearers, the research team was able to obtain first hand insights into the musical characteristics and cultural meaning associated with this traditional art form. The personal testimonies collected during these interviews revealed not only the historical continuity of Chunluo Folk Song but also its profound emotional resonance within the community. In addition, focus group discussions shed light on the distinct role that Chunluo Folk Song continues to play in local festivals, rituals, and communal gatherings. These findings underscore the importance of safeguarding and revitalizing this cultural tradition in the face of modern societal changes.

2.3. Step 3: Preparation and Analysis of Data

To ensure alignment with the research objectives, all collected data were systematically organized and categorized. Each dataset was carefully reviewed and verified by the research team to maintain the accuracy and reliability of the information. Recognizing that the credibility of the study rests on the integrity of its empirical foundation, particular attention was given to the precision and consistency of every data point. Prior to analysis and dissemination, multiple rounds of validation were conducted to uphold rigorous academic standards. This meticulous approach not only reinforced the trustworthiness of the findings but also established a solid basis for subsequent scholarly exploration.

2.4. Step 4: Summarize, Discuss the Results, and Present the Data

The researcher synthesized the findings concerning the role and cultural status of Chunluo Folk Song in Pingxiang City, Jiangxi, China through detailed descriptive analysis and comprehensive discussions aligned with the study's objectives. The conclusions were then systematically compiled into a scholarly manuscript.

3. LITERATURE REVIEW

Pingxiang Chunluo Folk Song, recognized as a national level intangible cultural heritage, is deeply rooted in the western region of Jiangxi Province.

Over the course of more than a thousand years, it has continually evolved while maintaining its artistic vitality and cultural significance. This unique folk art form employs the Pingxiang dialect as its primary linguistic medium and integrates elements of rap performance. Its signature format is encapsulated in the expression "one person with one gong traveling the world," wherein the performer dons a red sash around the waist and carries a 15 centimetre copper gong along with a small drum. The characteristic rhythm *dook-dook-kang* accompanies a seven character lyrical structure blended with improvisational rhymes. Musically, it follows the ascending and descending tonal patterns of the Yu scale (Jianbo Guo, 2022). The language system is intricately intertwined with local dialect and idiomatic expressions, such as "mian duo ji bai" (referring to fair skin) and "zhi yi gen chang" (a metaphor describing a narrow street), underscoring the intimate relationship between the folk song and regional linguistic identity.

At the level of performance form, the Chunluo folk have undergone a paradigm shift from "street performance" to "stage performance". In the early days, the performers wore simple costumes featuring a yellow silk covered drum, and improvised lyrics on the fields and in the countryside, forming a three part structure of "drumbeat intro + dialect song segment + instrumental interlude". In the middle of the 20th century, new literary artists introduced stringed instruments such as the Erhu and the pipa into the accompaniment system, and developed new forms such as du style Chunluo and group style Chunluo. (LiSha Huang 2018). Yong Kaiquan began his training under a folk artist in 1960. He established the traditional foundation by "improvising lyrics and using dialect for rhyming". Later, he integrated the "anti-romantic" style of Chunluo folk opera and the high pitched singing style of Xiang opera into Chunluo folk, creating the unique singing method known as "Yong's vocal style". Promoted the development of Chunluo folk from street begging skills to stage art. Yong Kaiquan established a dual track model of "oral transmission and heart to heart teaching combined with digital certification" to cultivate the inheritance team. He recorded teaching videos to archive the database of dialect pronunciations. His innovative practice provides a model for the dynamic inheritance of intangible cultural heritage of performing arts. (Hua Kang, 2014). The evolution of Pingxiang Chunluo Folk Song toward a stage-based, digitally archived, and community-supported art form mirrors a broader global pattern among ritual folk music traditions

adapting to modern cultural ecologies. For instance, in Thailand, the Molam music of the Isan region has transitioned from rural oral traditions to sophisticated performances backed by large production houses and streamed widely on digital platforms. Like Chunluo, Molam artists have increasingly incorporated visual stagecraft, modern instruments, and online fan engagement to maintain cultural relevance and economic viability. At the level of performance form, Chunluo Folk Song has undergone a significant paradigm shift from its origins as a "street performance" to its current status as a recognized "stage performance." In its early development, performers typically wore simple costumes and carried a yellow silk covered drum, improvising lyrics while performing in fields and rural villages. **These early performances were typically structured in three parts** a drumbeat introduction, a dialect based vocal segment, and an instrumental interlude. By the mid-20th century, emerging literary artists began to modernize Chunluo by incorporating string instruments such as the Erhu and pipa into the accompaniment, leading to the development of new formats such as du style Chunluo and group style Chunluo. (LiSha Huang, 2018).

A notable figure in this transformation was Yong Kaiquan, who began his training under a traditional folk artist in 1960. He laid the groundwork for Chunluo performance by emphasizing the improvisation of lyrics and the use of local dialects for rhyming. Yong later enriched the genre by integrating the "anti-romantic" thematic style from Chunluo folk opera and the high pitched vocal technique of Xiang opera. These innovations culminated in the creation of his distinctive "Yong's vocal style," which elevated Chunluo from a street based performance tradition to a refined stage art. To support the sustainable transmission of the tradition, Yong Kaiquan implemented a dual track inheritance model that combined oral and experiential teaching methods with digital tools. He recorded instructional videos and curated a database of dialect pronunciations to ensure systematic preservation. His pioneering efforts serve as a model for the dynamic inheritance of intangible cultural heritage within the performing arts sector. (Hua Kang, 2014).

Pingxiang Chunluo Folk Song, as a significant cultural vehicle in the western region of Jiangxi Province, embodies distinct regional characteristics in both its transmission and development. In Pingxiang and the surrounding areas, Chunluo culture has been collectively shaped and propagated by a variety of social groups, resulting in a rich

diversity of performance styles and a well-established lineage of cultural inheritance. With regard to its origins, multiple folk legends circulate throughout the region. Some accounts suggest that Chunluo emerged from practical functions associated with welcoming the spring season, while others trace its roots to a more artistic genesis connected to Taoist cultural practices. These varied narratives collectively enrich the cultural meaning embedded within Chunluo (Li & He, 2024).

Beyond its artistic expression, Chunluo serves as a powerful medium for reinforcing cultural identity within the Pingxiang region. It functions as a cultural bridge that connects urban and rural communities and fosters intergenerational continuity. The folk wisdom and aesthetic values embodied in Chunluo represent an integral component of China's outstanding traditional cultural heritage.

4. RESEARCH RESULTS

4.1. *The status of Chunluo Folk Song in Pingxiang City, Jiangxi, China*

The status of Chunluo Folk Song in Pingxiang City reflects its enduring cultural relevance and multifunctional role within the local community. As a deeply rooted folk tradition, Chunluo continues to thrive not only as a form of artistic expression but also as a vital medium for cultural transmission, social interaction, and communal bonding. This section examines the unique characteristics of its singing style as practiced in traditional local ceremonies, highlighting its performance structure, dialect usage, and musical aesthetics. Additionally, the discussion explores how Chunluo Folk Song serves as a cultural bridge that fosters unity and strengthens intergenerational and communal connections within both rural and urban settings of Pingxiang (Zheng, 2024).

4.1.1. *The Singing Style in Local Traditional Ceremonies*

The singing style of Pingxiang Chunluo Folk Song in traditional ceremonial contexts reflects strong regional characteristics and is imbued with deep cultural significance. Both the performance format and lyrical content are firmly embedded in the folk culture of western Jiangxi Province. During festival occasions, Chunluo artists typically engage in a performance style known as "walking and singing," in which performers traverse village streets and alleys while carrying specially crafted gongs. These performances are characterized by resonant, melodic vocalizations accompanied by rhythmic and lively

gong patterns (Li, 2019b).

The songs are delivered in the local dialect and follow an interactive format commonly referred to as "one leads, the others respond." The lead singer improvises rhymed verses in a seven character structure, while surrounding community members interject with predetermined responses, collectively generating a dynamic and immersive auditory environment. This performance format was already well-established by the Ming and Qing dynasties (Guo, 2022).

The tradition is especially prominent during agrarian festivals such as the Spring Festival and the Start of Spring, when Chunluo performances are most actively observed. Artists place great emphasis on precise pronunciation and intonation, ensuring clarity and well placed pauses throughout the performance. The tonal shifts correspond closely to the phonetic contours of the Gan dialect, particularly through the use of the "swinging tone" technique, which enhances vocal projection in higher registers.

Field investigations reveal that the vocal range of traditional Chunluo performances generally spans from C1 to G2. Melodically, the structure is based on the pentatonic scale and exhibits a light and rhythmic quality. Notably, performers frequently incorporate ornamental glides between the dominant and subdominant scale degrees, producing a distinctive "Gan style" vocal aesthetic that contributes to the unique identity of this traditional art form.

In the rituals within the context of worship, the lyrics often revolve around the themes of praying for blessings and warding off disasters. In the worship environment, Pingxiang Chunluo often uses the lyrics to express the wish of praying for blessings, avoiding disasters, and welcoming auspiciousness and good fortune. For instance, in pieces such as "White Crane Peak on Wugong Mountain", geographical symbols are combined with the worship of deities to convey the wish for favourable weather and prosperity for both humans and livestock. Agricultural rituals, on the other hand, focus on disseminating production knowledge. The "Twenty Four Solar Terms Song" compiles farming experiences into rhyming rhymes, and reinforces memory through repeated chanting. In life ceremonies such as weddings, funerals and coming of age ceremonies, Chunluo serves a dual purpose of expressing emotions and upholding social norms. "The Celebration of Newlyweds" uses humor and wit to illustrate the methods of running a household. What is worth noting is that although these plays have certain fixed patterns, outstanding performers can often improvise based on the situation at hand.

When the same artist performs the same piece in different settings, the lyrics will be randomly modified. This "conforming to the rules while breaking them" creative approach enables the traditional lyrics to retain their cultural essence while also keeping up with the times.



Figure 1: A Chunluo Performer Participating in the Pingxiang Fair Held in Pingxiang City, Jiangxi Province, China.

Source: <https://img2.baidu.com>.

Today, the Chunluo ritual singing not only preserves the traditional core but also incorporates new elements of the modern era. On one hand, the performances in traditional festivals still strictly follow the ancient customs. On the other hand, with the deepening of the protection of intangible cultural heritage, Chunluo has been introduced into modern celebration activities, **and the singing form has undergone innovative changes** stage performances have added multi person choruses and instrumental accompaniment; the dissemination of short videos has prompted artists to shorten the duration of their singing segments and enhance visual presentation; The youth inheritors attempt to incorporate elements of popular music, such as using electronic music to simulate the rhythm of gong beats. These innovations do not undermine the essence of the traditional singing style; instead, they expand the expressive dimensions through the combination of "traditional rhyming speech and modern arrangement". The singing style of Pingxiang Chunluo retains a profound historical accumulation and, in the contemporary cultural ecosystem, releases new vitality, becoming a typical example of traditional art's transition to modernity.

4.1.2. The Role in Creating Unity and Connecting People in the Local Area.

The Pingxiang Chunluo folk culture, through the collective singing and remembering of folk activities and old stories, makes fellow villagers and members

of the same ethnic group feel that "we are one family", which is beneficial to ethnic unity. The Pingxiang Chunluo folk, with its unique artistic style, has become a cultural symbol for consolidating local identity and cognition. In the western part of Jiangxi Province, the performance of Chunluo often revolves around the seasonal festivals. For instance, during the Spring Festival, there is a "reporting of Chunluo" tour, where the performers' ritualistic performances throughout the villages and towns help to awaken the community residents' shared memory of the agricultural civilization. This kind of memory awakening enables the listeners to "imagine their hometown whenever they hear Chunluo singing", because the local allusions repeatedly featured in Chunluo songs are continuously strengthened through intergenerational singing, fostering a sense of community identity of "who we are". This cultural transmission is particularly precious in the context of the accelerated urbanization process (Hu, 2017).

The Pingxiang Chunluo folk are also an interactive medium for social relationship networks. The Chunluo performances have created unique social scenarios, and their "performance viewing integration" feature has broken the traditional distance in art. In the wedding customs of Xiangdong District, the "door blocking gong" segment requires the bride and groom to complete the ceremony through impromptu singing. This interaction not only tests the on-the-spot wisdom of the performers but also promotes in-depth communication between the two families. On a daily level, Chunluo performers often serve as community information disseminators. Their lyrics often incorporate family disputes and mediation content, such as "The Song for Mediation", which uses humorous metaphors to resolve neighbourhood conflicts. The inheritance model of Pingxiang Chunluo is breaking geographical limitations and rekindling new brilliance on digital platforms. From memory anchors to relational bonds and then to economic links, Pingxiang Chunluo has established a multi-level social connection system. Its unique value lies in transforming aesthetic experiences into community actions, making traditional culture a flexible force for activating grassroots governance.

4.2 The Proposed Guidelines for Promoting Chunluo Folk Song

4.2.1. Preservation of Traditional Elements

The Pingxiang Chunluo folk adheres to the guiding principles of "authenticity preservation, dynamic inheritance, and systematic protection" as its core artistic elements for authenticity

conservation. At the linguistic level, emphasis is placed on the "preservation of authenticity" of Pingxiang dialect. It requires that the lyrics, rhyming speech, and embellishing words must strictly use the local dialect pronunciation and cannot be casually replaced with Mandarin or other dialects. At the same time, a dialect pronunciation database should be established. By using digital means to record the unique pronunciation, intonation and decorative sounds of the elderly artists, the irreplaceability of the language symbols is ensured. In the musical aspect, the integrity of "the structure of musical sections and the melody prototype" is maintained. The harmonic bases of traditional singing styles, the characteristics of composite scales including the Phrygian and Ionian modes, and the rhythm patterns of the upper and lower phrases are analyzed from the perspective of musicology. And the new compositions should innovate while maintaining the core melody. The accompanying instruments will retain the traditional configuration of gongs, drums, Erhu, pipa, etc. In terms of performance, strict adherence to the "ritualized movement norms" must be observed. The inheritors must follow the dress and equipment standards of wearing a red sash around the waist and hanging the gongs and drums, holding the drum stick with the left hand and the mallet with the right hand. They should maintain the dynamic performance mode combining standing singing and walking singing. At the same time, they must standardize the "praise" improvisation rules, requiring the performers to flexibly apply the traditional tune framework according to the scene. Random creation that is disconnected from the regional cultural context (Li, 2020).



Figure 2: Chunluo Performers Presenting a Narrative Musical Performance at the National Day Cultural Gala in Pingxiang City, Jiangxi Province, China.

Source: <https://img2.baidu.com>.

At the cultural context level, we should establish a "synergetic system of sacrificial rituals and folk

life", integrating Chunluo into traditional scenes such as local temple fairs, festivals, and life ceremonies. Such stage performances cannot be separated from the folk soil. At the same time, a "oral and mental transmission" system for the inheritors was established. Through the master apprentice contract, the core skills to be transmitted were clearly defined, and an evaluation mechanism for the transmission effect was established. Measures were taken to correct behaviors such as language distortion, variation of tunes and sections, and simplification of performance procedures (Song & Xu, 2025).

4.2.2. Innovation and Creative Development

The Pingxiang Chunluo folk art has actively explored innovative paths in its contemporary adaptations, while strictly adhering to the bottom line of cultural integrity, thus forming a development pattern of "upholding tradition and innovation, and providing dual empowerment". Pingxiang Chunluo has achieved multi-dimensional breakthroughs in content innovation. Through dialect rap, it conveys concepts such as new wedding practices and respecting the elderly and caring for family members, and will also delve into red resources. In terms of performance format, it has evolved from solo singing (solo) to duets, group Chunluo (dance), and tableaux performances. Moreover, it has incorporated singing and dancing. During stage performances, various musical instruments such as Suona (Chinese trumpet), Chengdu (bamboo flute), and viola are used to enhance the audio layer and add visual appeal and impact.



Figure 3: A Vibrant Performance in Which a Male Chunluo Artist, While Surrounded by a Group of Female Dancers.

Source: <https://img2.baidu.com>

From the perspective of the lyrics, Pingxiang Chunluo strictly follows the pronunciation of the

Pingxiang dialect and the seven character verse structure, as well as the singing style of "stacked blocks and rolling singing", ensuring that the language rhythm and regional characteristics are maintained. In terms of performance format, the traditional action norms such as using red silk, playing drums and gongs, and combining standing and walking singing have been fully maintained. The inheritors, through the apprenticeship contract and the oral transmission and heart to heart teaching system, ensure that the "praise" improvisation rules do not deviate from the regional cultural context (Huang, 2018). This balance between innovation and perseverance enables Pingxiang Chunluo to not only maintain the cultural authenticity of "dialect as the foundation, and drums and gongs as the soul", but also expand its audience base through modern narrative, stage art, digital dissemination and other means. While preserving the traditional charm, it incorporates elements of the times, allowing this ancient art to regain its vitality.

4.2.3. Media and Digital Promotion

The Pingxiang Chunluo folk culture has achieved a breakthrough from single dissemination to multi perspective interaction through precise planning of the social media sections. On the We Chat social platform, relying on channels such as official accounts and video accounts, in depth content about Chunluo has been launched. Through methods like dialect voice interpretation and sentence by sentence breakdown of the lyrics, the user stickiness has been enhanced.

In the field of short videos, Pingxiang Chunluo has deeply collaborated with platforms such as Douyin and Kuaishou to launch the "New Generation of Intangible Cultural Heritage" initiative. Representative inheritors use the form of "a combination of dialect rap and improvisation" to incorporate real world issues like poverty alleviation and the fight against the epidemic into the lyrics. For instance, they created works such as "Chunluo Song of a Well off Society" and "Praise Song for the Anti-epidemic Efforts". The platform uses mechanisms such as traffic support and topic challenges to encourage users to create content on their own, thereby fostering a user generated communication ecosystem. The dissemination of short videos focuses on recording scenarios and launching thematic content in conjunction with significant events. For instance, during the Spring Festival, a series of "Pingxiang Chunluo New Year Greetings Songs" was released, incorporating elements such as Pingxiang local customs and local delicacies (Guo, 2022).

4.2.4. Policy Advocacy and Institutional Support

In 2008, Pingxiang Chunluo was included in the list of Intangible Cultural Heritage of Jiangxi Province, marking a shift in its transmission model from the traditional, spontaneous village based transmission to a diversified protection system. Under the leadership and promotion of the local government, the inheritance of Pingxiang Chunluo has expanded from the initial rural communities to urban stages, school classrooms, and digital platforms, forming a multi-level dissemination network. By establishing professional organizations such as the Pingxiang Chunluo Research Society, this traditional folk art, which was originally passed down orally, was systematically documented in written materials, audio recordings and digital archives, effectively preserving its artistic essence. Practice has shown that the protection of Pingxiang Chunluo requires the establishment of a "four in one" collaborative mechanism led by the government, supported by the inheritors, involving the participation of the society, **and conducted by scholars**. The cultural department is responsible for policy formulation and resource integration. Senior artists pass on performance skills (Hu, 2017). Community organizations provide performance platforms. Research institutions conduct theoretical analysis and innovation transformation. This multi-level collaborative protection model not only maintains the traditional characteristics of the spring gong but also infuses it with contemporary vitality, enabling this ancient art to exhibit new vitality in the contemporary society.

4.2.5. Ensuring Long Term Sustainability through Adaptive Management

The inheritance of Pingxiang Chunluo is facing a shortage of professional talents. The unique rhythm of the gongs and the improvisational creation of lyrics require long term professional training, but the diversification of modern career choices has led to a decreasing number of inheritors who are willing to devote themselves to learning. At present, the aging problem among Chunluo artists is becoming increasingly prominent. The strength of the middle aged and young generation as the inheritance team is seriously lacking. It is necessary to establish an education inheritance system and incorporate Chunluo into the school education curriculum, in order to cultivate specialized inheritors. It becomes the key path for protecting and expanding Pingxiang Chunluo art in the new era. To solve the problem of the talent shortage in Chunluo art inheritance, it is suggested to establish a three in one educational

inheritance system of "universities primary and secondary schools teachers". At the higher education level, we can establish the "Chunluo Transmission Class" based on music departments of universities such as Jiangxi Normal University. We will adopt the "college teacher + intangible cultural heritage inheritor" dual mentor system to systematically teach core skills such as drum point techniques and improvisational composition. Those who complete their studies will be awarded an art degree and a student based Chunluo art troupe will be formed to expand the dissemination. In the basic education scope, Chunluo should be incorporated into the music curriculum of primary and secondary schools in Pingxiang City. The "Pingxiang Chunluo School based Textbook" should be compiled. "Chunluo Characteristic Schools" can be established in key areas. Cultivate students' cultural belonging through activities of social organizations and festival displays. In terms of teacher training, **a special plan needs to be implemented**. Regularly organize provincial masters to conduct training for music teachers at schools, establish the "Chunluo Master Studio" to carry out teaching and research activities, and select outstanding teachers to pursue further studies at professional institutions. This systematic inheritance model not only maintains the authenticity of traditional skills but also endows them with modern educational connotations, providing a replicable model for the dynamic inheritance of similar intangible cultural heritage projects.

In the Pingxiang Chunluo art inheritance stage, we can increase the guarantee and incentive means for the inheriting artists, **which can be implemented from the following aspects**. Build a complete artist honour system, compile the list of successors, and implement the awarding ceremony, So that artists can obtain social praise and professional glory, strengthen the economic security mechanism, and the cultural department will launch special subsidies to meet the basic living needs of artists, while providing necessary materials such as performance clothing and musical instruments. Build a progressive platform, advocate artists to participate in all kinds of performance competitions, open inheritance classes, not only improve the professional level of artists, but also expand social influence, implement capacity improvement programs, organize professional training on schedule, invite famous opera masters to guide and help artists improve their skills, These means will form a comprehensive support system of "social recognition economic security development platform

skill improvement”, So that Chunluo artists can confidently invest in Chunluo art and concentrate on the dissemination of crafts, so as to realize the vivid inheritance of this traditional art, It should be noted that the outstanding Chunluo artists are the core force for the long term continuation of this intangible cultural heritage, which must be protected and supported. The inheritance of Pingxiang Chunluo can rely on local folk art groups to expand **its influence through a variety of channels** Organize special performances at traditional festivals, temple fairs and other occasions to bring Pingxiang Chunluo into the public view; Record the performance video and spread it through platforms such as buffering and fast hand; In combination with PingXiang red tourism, spring Gong performance spots should be set up in the scenic area, and "The integration of Chunluo and tourism" experience projects should be developed. At the same time, the inheritance ways should be continuously innovated, For example, holding Chunluo creative competition, carrying out cross industry art cooperation and so on, in the face of the difficulties in inheritance, such as the aging audience, the single form of performance and other issues, we need to brainstorm and explore innovative forms of expression that are in line with contemporary aesthetics. Through the wide participation of social forces and the construction of a dual track mode of "live inheritance innovation and communication", Pingxiang Chunluo can radiate new vitality in the new era.

5. DISCUSSION

Pinxiang Chunluo needs to face the challenges caused by modernization and globalization. Although this traditional art has hundreds of years of historical accumulation, in the stage of rapid social evolution and multicultural impact, this genuine inheritance of traditional art is facing an unprecedented dilemma. Pinxiang Chunluo art is facing a situation where the younger generation's interest in traditional art is slowly weakening, The shortage of local cultural content in the school education system, as well as the invasion and pressure of the modern life pattern on the traditional performance space. Especially in today's era when digital entertainment is extremely popular, Pinxiang chunluo's gongs and drums are gradually being obliterated by the wave of electronic music, The aging problem of inheritors has become increasingly prominent, and few young artists can fully master the traditional performance skills, These facts make the protection of Pinxiang Chunluo, a precious intangible cultural heritage, very urgent. In order to

continue this unique cultural heritage, we must use practical and useful means. We can carry out community inheritance activities and innovative education projects to make Pinxiang Chunluo rejuvenate in modern society and let more young people contact and like this art, Set up characteristic courses in the school, put Pinxiang Chunluo into the local teaching materials, cultivate a new generation of inheritors, expand the dissemination by relying on the new media platform, and let the traditional art enter the modern life in a more fashionable and closer way to the people. Only by letting Pinxiang Chunluo art "live" today can it actually achieve its sustainable inheritance, Guarding Pinxiang Chunluo, a traditional art, is not only to preserve a kind of folk art category, but also to protect the historical foundation, folk style and regional style of western Jiangxi, When we focus on the live inheritance task of Pinxiang Chunluo art, we are actually continuing the cultural gene of a certain region and preserving the common historical memories and life wisdom of Pingxiang people. The significance of this protection work is reflected in that it not only maintains the uniqueness of local culture, but also contributes irreplaceable treasures to the diversified treasure house of human culture, Relying on Pinxiang Chunluo, an artistic carrier, we not only retain the tone of Pingxiang, but also a valuable cultural symbol for future generations ; As a valuable intangible cultural heritage treasure in western Jiangxi, Pinxiang Chunluo should build a comprehensive policy protection system to cope with the dual pressure of inheritance interruption and lack of funds, and ensure the long term inheritance of this traditional art, Pinxiang chunluo's profound cultural heritage and historical significance have laid its core position in the cultural identity of western Jiangxi, but the actual difficulties such as weak awareness of inheritance, shortage of funds and loss of professional artists affect the inheritance and expansion of this ancient art. This aligns of Noppon Chaiyason (2021) analysis of Khmer music, which he describes as a “foundation of cultural resources and conservation,” underscoring how traditional musical expressions operate as reservoirs of indigenous worldviews and social memory. Like Khmer music, Zhenba folk songs function as both cultural archives and living traditions, maintaining a vital role in the community's adaptive strategies toward modernization and globalization.

Furthermore, the legal and institutional dimensions of Chunluo folk song preservation echo the concerns raised by Lin and Lian (2018), who explore the protection of intangible cultural heritage

in China from the perspective of intellectual property rights. The official documentation and listing of Zhenba folk songs as provincial intangible cultural heritage in 2008 represent an important shift toward state recognized conservation. However, as Lin and Lian emphasize, such formal mechanisms must be complemented by community based safeguarding practices that ensure the active participation of local inheritors and practitioners. In Chunluo's case, the integration of digital platforms, community festivals, and cross generational storytelling reflects a balanced model of cultural transmission that combines institutional support with grassroots engagement.

In order to ensure the survival of Pinxiang Chunluo, a government led and multi party collaborative protection mechanism should be established. It is proposed to add Pinxiang Chunluo to the local education system, set up special protection funds, and cultivate community inheritance ecology. Even though digital technology provides a new way for recording and diffusion, the most basic protection still lies in enhancing its visibility and participation in daily life. By holding regular exhibitions, workshops and other activities and deepening cooperation with universities, cultural centres and other institutions, Pinxiang chunluo's artistic influence can be enhanced and its unique value as a local cultural identity can be maintained. This study confirms that Pinxiang chunluo's artistic practice has a profound internal relationship with the regional culture of western Jiangxi. This finding contrasts with the relevant research results in the field of ethnomusicology, which not only highlights the unique position of Pinxiang Chunluo in the Pingxiang cultural ecosystem, but also consolidates the important foundation of cultural identity for its protection. Research shows that although Pinxiang Chunluo inherited the traditional gene of the "Primula" ceremony since the Ming and Qing Dynasties, it continued to evolve adaptively in the process of social change. The historical evolution of Pinxiang Chunluo is consistent with the existing literature on Jiangxi folk art, and the field survey data of intangible cultural heritage projects in western Jiangxi also support this conclusion.

From the perspective of musicology, the unique rhythm pattern of Pingxiang Chunluo and its social functions in the agricultural rituals and festival activities of western Jiangxi Province, confirm the basic theories of traditional music anthropology. These artistic features are in close agreement with the research conclusions of Hua Kang (2009) regarding the lively rhythm, witty language and flexible

performance form of Pingxiang Chunluo. Especially, the combination of its seven characters singing style with the repetitive and rolling singing technique in traditional Chinese opera reflects distinct regional musical characteristics. This study particularly reveals the dialectical relationship between the stereotyped structure and the improvisation in the performance of the spring gong. This discovery is in line with the discussion made by the Jiangxi Province Research and Protection Center for Intangible Cultural Heritage regarding the reform of the Chunluo singing style. The latter states that Chunluo, by incorporating elements of the tea picking opera music, has both retained the traditional rhythm and achieved artistic innovation. The cultural imagery of Pingxiang Chunluo is deeply rooted in the unique agricultural civilization of western Jiangxi. Its origin is directly related to the ancient custom of the government "sending spring greetings to farmers". This unique regional characteristic has led the local community to regard Chunluo as an important cultural identity symbol. Through festive and celebratory activities such as weddings and house moving ceremonies, Chunluo has enabled the living preservation of the genetic elements of the agricultural civilization. The Chunluo artists, through the creation and performance of impromptu lyrics, continue to disseminate the unique values and regional identity of the western Jiangxi region. This discovery provides empirical support for the all media communication theory proposed by XiuBo Wang (2019). The research indicates that Chunluo, through dialect rap and the integration with contemporary media, has formed a unique cultural dissemination mechanism. The reformed group Chunluo's "Pingxiang Has Changed Completely" incorporates modern musical elements, successfully transforming traditional folk culture into a narrative medium for the times, and further highlighting the cultural adaptability of traditional storytelling arts in contemporary society.

From the perspective of the impact of digital media on the inheritance of Pingxiang Chunluo, the dissemination of short videos has indeed lowered the acceptance threshold for the younger generation. However, the decline in interest discovered in the research actually reveals a deeper generational aesthetic gap. The predicament faced by Pingxiang Chunluo shares common characteristics with the protection of intangible cultural heritage. In response to the issue of limited resources, JunHua Song (2025) The "three dimensional model" of "government led market supplementation community collaboration" proposed in "The Protection, Inheritance and

Research of Traditional Chinese Opera from the Perspective of Intangible Cultural Heritage “This study provides theoretical support for the proposed multi-party collaboration mechanism. The predicament demonstrated by Pingxiang Chunluo reflects the common challenges in the protection of intangible cultural heritage. In the context of globalization, maintaining the vitality of traditional culture while ensuring sustainable development under the constraints of limited resources. It is necessary for communities, cultural institutions and the government to form a collaborative effort. As pointed out by XiuBo Wang's research (2019), only through multi-party collaboration can the foundation of traditional cultures like Chunluo be firmly established. By integrating traditional art with modern aesthetics, we can not only enhance the musical literacy of the general public, but also deepen our understanding of tradition. Despite numerous challenges, the innovative approach to inheritance gives us hope. By leveraging digital technology to bridge the generational gap and through creative transformation to integrate traditional art into contemporary life, we can achieve this. Pingxiang Chunluo is definitely capable of rejuvenating itself in the new era. These efforts not only safeguard the local cultural treasures, but also enable the younger generation to develop a deeper sense of identification with traditional music this is of great significance for cultivating new generation successors with cultural confidence.

6. CONCLUSION

Pingxiang Chunluo has a long history, which can be traced back to the early farming society in western Jiangxi. At first, it was a simple folk rap art, which was created and adopted by the local working people in Pingxiang; the customary performance method of this art form is one person holding gongs and one person beating drums. It was originally developed to

disseminate farming information and carry out Festival and sacrificial ceremonies, Pingxiang Chunluo plays a key role in the spring Herald, temple fairs and various rural gatherings, With the transition of time, Pingxiang Chunluo has gradually developed from a simple farming edict to a folk art style with rich social and cultural connotations in the process of cultural exchange and aggregation with surrounding areas.

In the development process in the middle and late 20th century, Pingxiang Chunluo art encountered significant innovation, which not only presented the progress of performance skills, but also reflected the changes of social culture, Pingxiang chunluo's performance forms have been gradually standardized, and more artistic elements have been adopted. The singing and gongs and drums have become more and more diverse, the content of the performance also extends from a single farming to a more comprehensive range of topics such as current affairs reviews and life stories. With the flow of Pingxiang population and the further deepening of cultural exchanges, Pingxiang Chunluo art has gradually broken through the existing regional constraints and spread in a broader range.

Since the second half of the 20th century, with the development of modernization, Pingxiang Chunluo has gained a broader sense of recognition, It not only retains the performance in traditional festivals, but also embarks on the professional art stage, participates in various cultural interaction activities, and is even arranged into modern music works, With the gradual development of art forms, Pingxiang Chunluo has always maintained close ties with the regional culture of western Jiangxi, reflecting the vitality and adaptability of traditional art in the new era. It can be said that the evolution of Pingxiang Chunluo art reflects the cultural development track of Pingxiang people, which not only protects the local cultural roots, but also actively accepts the new elements of the times.

Acknowledgements: Valuable insights related to the role and cultural status of Chunluo folk song in Pingxiang City, Jiangxi, China, generously shared by the informants, and was essential to the completion of this study. Appreciation is also extended to Mahasarakham University for its financial support. This research project was financially supported by Mahasarakham University.

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